Literary Criticism

DEENG524

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LOVELY PROFESSIONAL UNIVERSITY

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Unit 01: Aristotle Poetics

CONTENTS

Objectives

After reading this Unit students will be able to:

- Know about Aristotle's great philosophical treatise: Poetics
- Understand Aristotle's Views on Poetry

Introduction

In this unit,we will try to know about Aristotle's great work 'Poetics' and his views on different aspects of poetry. We shall also understand about the different terminology related to poetry and Aristotle's opinion on that. We will see how criticism is valued like creativewritings. We will know the role and place given to 'the critic' in the field of literary criticism.In order to appreciate Aristotle's criticism of poetry and the fine arts it is essential to have someknowledge of literary criticism in antiquity prior to him, of the current critical theories and methods,and of the general, social and political conditions that prevailed in Greece at that time. It is alsoessential to have an idea of the views of Aristotle on ethics and morality in general.

Literature is as old as human civilization and thoughts about literature or literary discourse is similarly old.In the western civilization, the first instance of discussion on literature or art can be found in Plato's dialogues As Plato was opposed to poetry and art, therefore, his discourse on poetry and art is not manifested in a single text but scattered over many of his writings. The first coherent formal discourse on literature or poetry in the western canon is that of Aristotle- Poetics.

Aristotle begins his Poetics straightway, stating that different art forms are only different modes of imitation, and they differ from each other.

1.1 First Extant Philosophical Treatise

The Poetics must have been penned by Aristotle after he settled as teacher and investigator in Athens about 335 B.C., and before he left Athens in 324 B.C. It is a short treatise of twenty-six chapters and forty-five pages, neither exhaustive and comprehensive, nor yet a coherent study of the subject with which it deals. It does not seem to be a work intended for publication. It does not say much about Comedy, touches rather briefly on the epic, and the renowned concept of

'Catharsis' has not been fully developed or explained. It is a lopsided work, concerned mainly with Greek philosopher's theory of tragedy.

Its Six Parts

It is divisible into the following six parts :

- Chapters I—V contain introductory remarks on poetry, and its classification into differentkinds, including tragedy and comedy. Imitation is said to be the basic principle common to allarts.
- The next fourteen chapters VI—XIX are devoted to Tragedy, a definition is given, and itsformative elements are discussed.
- The next three chapters XX—XXII are devoted to a discussion of poetic diction.
- Chapter XXIII deals with Narrative Poetry and Tragedy.
- The epic is treated in brief and compared with tragedy in Chapters XXIV and XXVI.
- Chapter XXV examines the objections of critics against poetry. The objections are also answered.

Its Plan

Commenting on the scheme and plan of the Poetics, Abercrombie writes that the subject matter of the Poetics, as the book has come down to us, is not merely restricted to Greek literature, but to certain kinds of Greek literature. These are four in number ; and Aristotle groups them in pairs, according to their historical and aesthetic connections. He supposes poetry to begin in two kinds as the originating motive of all poetry tended, by its very nature, to diverge in two directions. Poetry begins either as heroic or as satiric poetry : but out of heroic (or epic) poetry develops tragedy, out of satiric comes comedy. Since then, the nature of poetry thus disposes itself into two pairs or kinds, the principles valid for epic will, with the proper modification, be valid also for tragedy, those applicable to satire will be similarly applicable to comedy. But Aristotle regarded the historically later kind in each pair as a higher development of poetic art, and as, therefore, requiring fuller discussion than the earlier kind. Accordingly, his scheme is to work out the theory of the later development and then apply it to the earlier kind. But the Poetics, as we have it. is not complete. The scheme of the discussion is unmistakably indicated ; but actually we are only given the discussion of tragedy, and the application of its results to epic poetry. There can be no doubt that the original treatise contained a second part, now lost, in which comedy and satire were similarly treated.

Its Defects

The work is in the nature of class notes of an intelligent teacher and has certain obvious defects :

1. The handling of the subject is disproportionate.
2. Lyric poetry has been practically ignored, probably because
   (a) it was thought to constitute anelementary stage in poetic development,
   (b) it was supposed to belong to the domain ofmusic, and not poetry proper, and
   (c) it was assimilated in the drama.
3. Most probably it is also for this last reason that descriptive poetry—poetry of nature—has alsobeen ignored.
4. Comedy and Epic have been slightly and cursorily treated.
5. The large part of the discussion is devoted to tragedy, but here, too, the attention has been focusedon the nature of the plot, and the effects of tragedy. Tragedy was regarded in the age as theform in which all earlier poetry culminated, and this accounts for the excessive importancewhich Aristotle attaches to it. In this respect, as in many others, Aristotle was displayingcontemporary influences and limitations.

6. The style is telegraphic and highly concentrated, a style for the initiated, i.e. for those who werealready familiar with the author's terminology and thought. Commenting on the style of thePoetics, Abercrombie writes, "It is abrupt, disjointed, awkwardly terse, as awkwardlydigressive; essential ideas are left unexplained; inessential things are elaborated. In short, ithas all the defects of lecture notes." The Poetics is not self-explanatory and self-sufficient. Itmust constantly be interpreted by the other works of the Greek philosopher, more specially,his Ethics, Politics, and the lost dialogue on the Poet.
7. It is a work obviously not meant for publication. There is irregularities and anomalies, constantdigressions, omissions, contradictions, repetitions, showing haste and lack of revision.
8. Often there are signs of hesitation and uncertainty in the use of terminology.
9. Aristotle's theories are not wholly the result of free and dispassionate reflection.' His views areconditioned by contemporary social and literary influences. They are based on earlier theories' andare also conditioned by the fact that he had to confute certain theories current at the time.The maintrend of his argument is determined by Plato's attack upon poetry. Aristotle takesup the challengeof Plato at the end of Republic X and proceeds to establish the superiority ofpoetry overphilosophy, and its educational value. Much of it is in the nature of special leading onbehalf ofpoetry, and so has all the defects of such an advocacy.
10. "Even to accomplished scholars the meaning is often obscure." This difficulty is furtherincreasedby the fact that the average reader is not familiar with the Greek language, its idiom,syntaxand Grammar. Many of the Greek words do not admit of literal translation into English, andeven scholars have gone astray. There is a wide gulf between Greek and English usage, andhence the wide divergence among the numerous English translations of the Poetics.Interpretations differ from critic to critic, to the great confusion and bewilderment of thestudent.

Notes: Aristotle's theories are based exclusively on Greek poetry and drama with which he was familiar.Many of his views have grown outdated and unfit for universal application.

its Many Merits: A Great World Book

Despite these defects, the Poetics is an epoch-making work, a work which is a storehouse of literary theories, one of the great, "world-books", a book whose influence has been continuous and universal.

Some of the more important reasons of its greatness are:

1. Aristotle discards the earlier, 'oracular' method, in which critical pronouncements were supposedto be the result of some prophetic insight. He also discards Plato's dialectic method (use ofdialogue) as inadequate for arriving at a positive and coherent statement of truth.
2. The Greek Philosopher starts from concrete facts, i.e. existing Greek poetry, and throughanalysis of facts arrives at his principles and generalizations for which, like a scientist, heclaims no finality. His methods are exploratory and tentative. It is an attempt to arrive at the truth,rather than an assertion of some preconceived notions. As Gilbert Murray points out, "it is a firstattempt made by a man of astounding genius to build up in the region of creative art arational order, like that he had already established in the region of the physical sciences."

3. Throughout, he studies poetry in relation to man. He traces it back to the fundamental instinctsof human nature, i.e. the instinct of limitation and the instinct of harmony. Thus his method ofinquiry is psychological. It is the first psychological study of the poetic process. Tragedy hejustifies by its emotional effects.
4. In 'The Poetics', Aristotle also originates the historical method of inquiry. He notes different phasesin the evolution of Greek poetry, and thus his work becomes a starting point for subsequentliterary histories. He was the first to apply such methods to literary problems.
5. Though Aristotle never claimed any finality, for his principles, yet, says Atkins, "the miracleof 'the Poetics' is that it contains so much that is of permanent and universal interest. And this is sobecause the literature on which it was based was no artificial product of a sophisticatedsociety, but the natural expression of a race guided solely by what was elemental in humannature."
6. The work is full of ideas that are as true today as they were when it was written, though there aremingled with them certain other ideas which are limited in their application, misleading oreven definitely wrong.
7. Aristotle's greatness lies in the fact that he raised the essential problems, though he was notalways successful in providing solutions. 'The Poetics' is thought-provoking ; it is a great irritantto thought. Aristotle asks the right type of questions, and literary theory has grown andadvanced by seeking answers to Aristotle's questions.

Its Universal Significance

Despite its obvious shortcomings, the Poetics is an important landmark in the history of literarycriticism. It is the most significant thing for the study of literature that has come down to us fromGreek civilization. First of all, it represents the final judgment of the Greeks themselves upon two,and perhaps the leading two, Hellenic inventions : Epic Poetry and Tragic Drama. Though ampleevidence is wanting as to the existence of other strictly scientific investigations into the nature ofpoetry, before Aristotle or contemporary with him, we may assume that here, as elsewhere in thefield of knowledge, he is far from being an isolated scholar ; but he systematizes and completes thework of his predecessors, with an eye to the best thought anThe brief treatise is important, secondly,because directly or indirectly, it has commanded moreattention than any other book of literarycriticism, so that the course of literary history after it isnot intelligible without an acquaintance withthe Poetics, at first hand whether in the original orthrough a translation.

But further, the work has a permanent value, quite apart from historical considerations. Aristotle'sfundamental assumptions, and the generalizations upon which he mainly insists, are as true ofany modern literature as they are of his own. That a work of art, for instance,—a drama, or thelike—may be compared to a living organism, every part of whose structure is essential for thefunction of the whole, is a conception having validity for all ages. And the same may also be saidof his contention that poetry has its own standard of correctness or fitness and is to be judgedprimarily by its own laws.

1.2 The Distinction between the Genres of Poetry

Origin and Development of Poetry

Having classified the fine arts in the first three chapters, Aristotle now traces the origin anddevelopment of poetry, by which be means dramatic poetry, and it is to this genre that he nowincreasingly confines his attention.

In his opinion, poetry had its origin in four human instincts:

1. the natural human instinct to imitate things, as we observe in the case of monkeys and children.

2. the natural pleasure we get from a good work of imitation. It is for this reason that accurateimitations of even ugly objects give pleasure,
3. learning or knowing, something new, is always a pleasure; it is for this reason that we derivepleasure from an imitation of an object we have never seen before, and
4. our instinctive pleasure in harmony and rhythm.Poetry grew out of these natural causes. Quite early in its development, poetry diverged into twodirections. Poets who were more serious imitated noble actions of noble personages, and in thisway wore composed panegyrics on the great and hymns to the gods. Out of those grew heroic orepic poetry, like the Iliad and Odyssey of Homer. Out of the epic, by gradual stages, rose thetragedy.Similarly, there were poets of a frivolous nature who imitated the actions of trivial persons, and inthis way they produced invectives or personal satires, and comedy derives from these 'Iambs' orpersonal satires.

Aristotle notes the peculiar position of Homer who excels both in the serious and the frivolous.Just as he is the greatest poet in the serious style, so, he is the greatest poet in the field of the comicand in light. His Iliad and Odyssey are serious epics, while his Margites is a comic epic, in which heis the first to give us a picture of the ridiculous which is the essence of comedy. (The Margites,however, has been lost; it has not come down to us.)

The Poetics must have been penned by Aristotle after he settled as teacher and investigator inAthens about 335 B.C., and before he left Athens in 324 B.C. It is a short treatise of twenty-sixchapters and forty-five pages, neither exhaustive and comprehensive, nor yet a coherent study ofthe subject with which it deals. It does not seem to be a work intended for publication. It does notsay much about Comedy, touches rather briefly on the epic, and the renewed concept of Catharsishas not been fully developed or explained. It is a lopsided work, concerned mainly with Greekphilosopher's theory of tragedy.

Concept of Tragedy

Before we proceed to consider Aristotle's conception of Tragedy, a word of caution is necessary;it must be constantly borne in mind that the Greek conception of tragedy was different from themodern conception. Today, we regard Tragedy as a story with an unhappy ending. But this wasnot Greek conception. In the Greek language, the word 'tragedy' means "a goat song", and the wordcame to be used for plays because of the practice of awarding goats to winners in a dramaticcontest. On the days of their dramatic festivals, four plays were performed on each of the days,three generally serious in tone, and one satyr-play (or burlesque). For the Greeks, Tragedy simplymeant, "one of the three serious plays presented before the satyr-play at a dramatic festival." Greek tragedieswere serious in tone, but many of them had happy endings. The Greek conception of tragedyshould be kept in mind, for Aristotle did to consider tragedy from the modern point of view. Thatis why two out of the four possible tragic plots, mentioned in Chapter XIII, move from, "misery tohappiness". It should also be borne in mind that Aristotle was not familiar with modern drama,and his views are based entirely on the Greek drama which alone he knew.

Tragedy Differentiated from other Poetic-forms

Aristotle begins by pointing out that imitation is the common basis of all the fine Arts, which,however, differ from each other in their medium of imitation, their objects of imitation, and theirmanner of imitation. Thus poetry differs from painting and music in its medium of imitation.Poetry itself is divisible into epic and dramatic on the basis of its manner of imitation. The Epicnarrates, while the Dramatic represents through action. The Dramatic poetry itself is distinguishedas Tragic or Comic on the basis of its objects of imitation. Tragedy imitates men as better, andcomedy as worse, than they really are. In this way, does Aristotle establish the unique nature ofTragedy and differentiate it from the other kinds of poetry.

Its Superiority over the Epic

Next, Aristotle proceeds to trace the origin and development of poetry. In the beginning, poetrywas of two kinds. There were 'Iambs' or 'invectives', on the one hand, and hymns on the gods orpanegyrics on the great, on the other. The first, 'Iambs', or, 'invectives' developed into satiricpoetry, and the hymns and panegyrics into Epic, or Heroic poetry. Out of Heroic poetry, developed. Tragedy, and out of Satiric came the Comedy. As Tragedy is a later development, it is therefore,a higher kind than the Epic. In Chapter XXVI of The Poetics, the Greek philosopher comparesTragedy with Epic in a number of respects and demonstrates this superiority. Both Epic andTragedy imitate serious subjects in a grand kind of verse, but they differ in as much as Epic''imitates only in one kind of verse, and Tragedy uses different kinds of verse for its choral odesand its dialogue. The Epic is more lengthy and so more comprehensive and varied, but theTragedy has much greater concentration and so is more effective. Besides this, the Tragedy has allthe elements which The Epic has, while there are certain elements of Tragedy which the Epic doesnot have. The Epic lacks music and spectacle which are important constituents of Tragedy, andwhich enhance its effect. It has also reality of presentation and of which the Epic lacks. TheTragedy is superior, because, "All the parts of an epic are included in Tragedy; but those of Tragedy arenot all of them to be found in the Epic."

Comedy, Epic and Tragedy

In this chapter, Aristotle first discusses the subject matter of comedy and then proceeds to compareand contrast epic and tragedy.

Comedy is a representation, of characters of a lower type, worse than the average. By 'lower' or'worse' Aristotle does not mean morally 'bad', but only ridiculous. He then defines the ridiculous,"asa species of the ugly". It is that species of the ugly which does not cause any pain or harm toothers.

Rather, it is productive of laughter.Epic and tragedy are similar in as much as both of them represent 'serious' actions of 'serious'characters, or characters 'better' than the average. They do so is a grand or elevated style. However,the differences between the two forms are several and well marked:

1. Epic is narrative, while tragedy is dramatic in from;
2. . Epic uses only one metre, "the heroic", while tragedy can use different metres in different

parts, (verse for dialogue and song for the choric parts); and

3. the Epic is much longer, because its action is not limited by time or place, while the action oftragedy is confined to, "a single circuit of the sun". It was this statement from which werederived the unities of time and place by later critics.

However, it should be noted that Aristotle here does not lay down any rule and he adds theclauses,"as far as possible", and "or something near that". Aristotle is here not laying any rigid rules, butonly making a statement of general practice. He is fully aware of the fact that in thebeginning the tragedy, like the epic, had no fixed limit of time.In the end, Aristotle asserts the superiority of the epic over the tragedy. All the elements of an epicare found in tragedy, but all the elements of tragedy are not found in the epic. Thus 'spectacle' and'melody' are parts of tragedy, but they are not the parts of epic.

The Epic

Having examined tragedy in detail, Aristotle now comes to the epic, which narrates in versifiedlanguage, and does not imitate as tragedy does. But there are a number of points of resemblancebetween the epic and the drama. In epic, as in drama, the unity of the story is a point of capitalimportance. It is not enough that it should relate the events of a single period or of one man'scareer. The story must have, 'a beginning, a middle, and an end', the parts must be subordinateand coherent to the whole.

Although in this chapter Aristotle says that in the unity of his two epic stories, Homer shows his,'marvellous superiority' he admits in chapter XVIII that the Iliad with its, 'plurality of

stories'cannot be successfully dramatised, and in Chap. XXVI that less unity is required in an epic than ina drama.

Aristotle also praises Homer for the skill with which he uses episodes to increase the length of hisepic, and impart variety to it.

Epic and Tragedy

The epic has as many kinds as the tragedy. It may be simple or complex, its effect may bepredominantly due either to character-drawing or to tragic, 'suffering'. But obviously there can beno species of epic, as of tragedy, which depends for its effect on 'spectacle'. The constituentelements of an epic are the same as those of a tragedy, with the exception of spectacle and choricsong.

An epic poem can be longer than a tragedy and can present events occurring simultaneously atdifferent places, which adds to the richness and variety of interest; and it has another advantagein being able to describe 'marvels' which cannot be represented on the stage. It differs also inmetre, since experience has proved that there is only one metre in which epic poetry can bewritten—the 'heroic'.

As in his treatment of drama, Aristotle is practical here also. He keeps in view the application ofhis theory in practice. And for this purpose, he takes Homer as the supreme model of artisticunity, of dramatic construction, of the author's role in epic (he should speak as little as possible inhis own character), and above all of the art which is essential both in epic and dramatic poetry, theart of, 'telling lies in the right way'. Homer, for example, knows how to make the improbable lookprobable and convincing. He introduces only probable improbabilities.

The effect of poetry, Aristotle tells us, is due to a logical fallacy so used by the author and thereader or spectator accepts as real, events which could not possibly happen. It all depends uponillusion, on what Coleridge calls, 'a willing suspension of disbelief'. It is futile to present eventswhich are possible or, indeed, historically true, if in the representation, they become unconvincing.Probability (i.e. convincingness) is the criterion of success.

The marvellous and the irrational may be introduced, but it should be done sparingly. Plots whichrequire frequent use of the marvellous must be avoided. The greatness of Homer is seen in theway in which he hides the improbabilities of his plots by the poetic charm with which he investsthem.

Note - Ornate, refined diction is to be used with caution, for it tends to obscure character and thought. Hence it should be used only when there is a pause in action, and no thought or character is being expressed. Aristotle's plea is for simplicity and clarity in the use of language.

1.3 Mimesis or "Imitation"

In his theory of mimesis, Plato says that all art is mimetic by nature; art is an imitation of life. Hebelieved that 'idea' is ultimate reality. Art imitates idea and so it is imitation of reality. He gives anexample of a carpenter and a chair. The idea of 'chair' first came in the mind of carpenter. He gavephysical shape to his idea and created a chair. The painter imitated the chair of the carpenter in hispicture of chair. Thus, painter's chair is twice removed from reality. Hence, he believed that art istwice removed from reality. He gives first importance to philosophy as philosophy deals withidea. Whereas poetry deals with illusion - things which are twice removed form reality. So toPlato, philosophy is better than poetry. This view of mimesis is pretty deflationary, for it impliesthat mimetic art—drama, fiction, representational painting—does not itself have an important roleto play in increasing our understanding of human beings and the human world. This implicationwould not be rejected by every lover—or indeed every creator—of imaginative literature. Ironicallyit was Plato's most famous student, Aristotle, who was the first theorist to defend literature andpoetry in his writing Poetics against Plato's objection and his theory of mimesis.

The Objects of Imitation: Tragedy and Comedy

The arts (fine arts) are distinguished from each other first by their medium of imitation, andsecondly by the objects they imitate. In general, he says, the objects of poetic imitation are men

inaction. Poetry does not imitate men as such, but, "men doing or experiencing something". Thesemen whose actions and experiences are the objects of poetic imitation may be either better (higher)or worse (lower), or the same as they are in actual life. "The third variant Aristotle merely mentions,and then ignores; he is wholly concerned with the other two." Since poetry imitates men as betteror worse than they actually are, it means that poetic imitation is no mere mimicry or servile copy;it is an act of creative imagination which may represent men as heroic or exaggerate their folliesand weaknesses. A poet may idealise, or he may caricature (present men in a ludicrous light). Andthis is the difference between tragedy and comedy. Tragedy idealises—imitates men as better (orhigher)— and comedy caricatures, i.e., shows men as worse (or lower) than they actually are.Poetry concerned with possibilities—with what ought to be—and not with photographic realism.

The Manner of Imitation: Epic and Tragedy

The arts are further distinguished from each other by their manner of imitation. There may bethree modes or ways of imitation:

(1) the poet may use the narrative method throughout,

(2) hemay use the dramatic method, i.e., describe things through assumed characters or show thingsactually being done, or

(3) he may use a combination of these two methods. He may narrate a partof his story and represent part of it through a dialogue between assumed characters. On the basisof the manner of imitation, poetry is classified as epic or narrative, and dramatic. In dramaticpoetry, the dramatic personages act the story, in epic poetry a poet like Homer narrates the story,as well as tells it through a dialogue between assumed characters. He uses both the narrative andthe dramatic method; Tragedy only the dramatic.

To sum up: Aristotle classifies the fine arts on the basis of

(1) their medium of imitation,

(2) theirobjects of imitation, and

(3) their manner of imitation. Poetry is distinguished from the other artson the basis of its medium of imitation. Further, poetry is divisible into epic and dramatic, accordingto the manner of its imitation. Dramatic poetry is then classified into tragedy and comedy on thebasis of its medium of imitation.

1.4 Representation

Art generally represents some aspect or aspects of the world, but what aspects, and to what extent? Modernism promoted originality, and Postmodernism renounces mimesis altogether. Read this section to appreciate the part played by medium or genre, the issues originally outlined by the Greeks, and the difference between illustrating concepts and embodying them.

Whatever else it may do, art must represent something of the outside world. That something cannot be the whole world, of course, but we often feel that the part represented should be made intelligible, memorable, and important to us. Even the abstract arts, music and modern painting, involve the emotions, and must in some way re-present them. And if representation then fidelity, truth of some sort. "Life isn't like that" is a serious criticism to make of a play or novel.

Aristotle was more systematic and down to earth. All the arts have their own techniques and rational principles, and it is through mastery of these that the artist/craftsman brings his conceptions to life. Yes, the arts do copy nature, but their representations are fuller and more meaningful than nature gives us in the raw. That is their strength. We do not therefore need to insist on some moral purpose for art, which is thus free to represent all manner of things present, past, imagined or institutionally-required. Correctness in poetry is not correctness judged on other grounds like politics or morality. The artist's task is to create some possible world which the audience will grasp and evaluate much as they do the "real" world outside. The artwork needs to be internally consistent, and externally acceptable.

Form and content cannot be entirely separated. Plays should have a beginning, middle and end because life itself has these features, but they should also possess a larger significance that endows the individual representation with deeper human meaning. Where Plato castigated poetry for bewitching the senses, Aristotle praises it for catharsis and healthy psychological balance. Both in its creation and reception, art is mode of understanding, and so a civilizing influence.

1.5 Catharsis

As discussed in the explanation of the definition of tragedy, theory of Catharsis emerges asthefunction of tragedy. The last line of the definition -'through pity and fear effecting the properpurgation of these and similar emotions'- substantiates the theory of Catharsis. His theory ofCatharsis consists in the purgation or purification of the excessive emotions of pity and fear.Witnessing the tragedy and suffering of the protagonist on the stage, such emotions and feelingsof the audience is purged. The purgation of such emotions and feelings make them relieved andtheyemerge better human beings than they were. Thus, Aristotle's theory of Catharsis has moraland ennobling function.

But for the exact meaning and concept of catharsis, there has been a lot of controversy amongscholars and critics down the centuries. The critics on catharsis by prolonged debated has succeededonly in creating confusion, not in clarifying the concept. Yet since Aristotle is vague in the usageof this word, critics have to interpret it on his behalf. Certain broad understanding of the term isnecessary, though the attempts at deriving the doctrines regarding the functions of the tragedyfrom this are absurd and ridiculous.

In the Poetics, while defining tragedy, Aristotle writes that the function of tragedy is to arouse theemotions of pity and fear, and in this way to affect the Katharsis of these (or such like) emotions.Aristotle has used the term Katharsis only once, but many and strange are the interpretations of theword that have been given ever since the Renaissance. No phrase, probably, in ancient or modernliterature has been handled so frequently by commentators and critics, and by poets, and by menwho know Greek, and by men who know no Greek. Most varied and ingenuous explanationshave been given. This confusion arises from the fact that Aristotle himself has not explained whatexactlyhe meant by the word, nor do we get any direct aid from the Poetics in interpreting theGreek phrase. For this reason, help and guidance has to be taken from his other works, morespecially from his Politics and his second Ethics. Further, the Greek word Katharsis has threemeanings. It means, “purgation”, “purification”, and “clarification”, and each critic has used theword in one or the other of these varied senses and has reached accordingly a different conclusionregarding the function and emotional effects of tragedy. All agree that Tragedy arouses fear andpity, but there are sharp differences as to the process, the way, by which the rousing of theseemotions gives pleasure. We would first examine the different interpretations of the word Catharsis,and then give the interpretation which seems most appealing and convincing.

Keywords

1. Mimesis: A Greek word for an invitation
2. Magnitude: Length, size
3. Spectacle: Stage property

Summary

- the Poetics’ is not only the first thoroughly philosophical discussion of literature; but the foundation of all subsequent discussions
- Tragedy is:the imitation of an action that is serious, complete and of a certain magnitude; in language embellished by artistic ornament in the form of action, not narrative; through pity and fear effecting the purgation of these emotions; having different parts, some using the medium of verse alone, others with the aid of song.
- the epic, which narrates in versified language, and does not imitate as tragedy does.

- In epic, as in drama, the unity of the story is a point of capital importance. It is not enough that it should relate the events of a single period or of one man's career. The story must have, 'a beginning, a middle, and an end', the parts must be subordinate and coherent to the whole.
- Comedy is a representation, of characters of a lower type, worse than the average. By 'lower' or 'worse' Aristotle does not mean morally 'bad', but only ridiculous.
- The arts (fine arts) are distinguished from each other first by their medium of imitation, and secondly by the objects they imitate.
- His theory of Catharsis consists in the purgation or purification of the excessive emotions of pity and fear.

Self Assessment

1. Tragedy is an imitation of…..

A. an action that is serious, complete, and of a certain magnitude.

B. several kinds being found in separate parts of the play.

C. in the form of action, not of narrative.

D. through pity and fear effecting the proper purgation-catharsis of these and similar Emotions.

2. Comedy is a representation of which type of characters

A. Lower type

B. Classical type

C. Heroic type

D. None

3. According to Aristotle ---- is the effect of mimesis

A. Monologue

B. Catharsis

C. Confession

D. Confusion

4. What is the meaning of 'mimesis'

A. mimicry of language

B. mimicry of sound

C. representation of death

D. none

5. Whatyou do not find in the definition of poetry?

A. Comedy

B. Tragedy

C. Essay

D. Epic

6. How does tragedy present man?

A. as they ought to be

B. as they are

C. worse than they are
D. Better than they are

7. How does comedy present man?
A. as they ought to be
B. as they are
C. worse than they are
D. Better than they are

8. How does epic present man?
A. as they ought to be
B. as they are
C. worse than they are
D. Better than they are

9. Why poetry emerge?
A. man's instinct for imitation
B. the instinct for dance
C. the rise of court music
D. the necessity for public entertainment

10. What poetry imitates according to Aristotle?
A. dance and music
B. 'nature' in all forms
C. noble men and 'bad' men
D. epic grief

11. ….. was not taken seriously at first?
A. Tragedy
B. Comedy
C. Epic
D. Essay

12. Which genre is supposed to be mean?
A. Tragedy
B. Comedy
C. Epic
D. Essay

13. Which is not the component of tragedy?
A. narrative form
B. character
C. plot
D. thought

14. Which one has the lowest position in tragedy?

A. Song

B. Spectacle

C. Plot

D. diction

15. Tragedy depends on ..?

A. Action

B. Pity

C. Narrative

D. Character

Answers for Self Assessment

1.	A	2.	A	3.	B	4.	B	5.	C
6.	D	7.	C	8.	D	9.	A	10.	C
11.	B	12.	B	13.	A	14.	B	15.	C

Review Questions

1. Discuss the theory of mimesis?
2. Discuss the genres of poetry?
3. Write the concept of tragedy?
4. What is catharsis?
5. Write the difference between comedy, tragedy and epic?

Further Readings

1. Abrams, M.H. Geoffrey Harpham. A Glossary of Literary Terms. Delhi: Akash Press, 2007.

2. Aristotle. Poetics. Trans. S.H. Butcher. New York: Courier Dover Publications, 1997.

3. Daiches, David. English Literature. California: University of California Press, 1968.

4. Daiches, David. The Penguin Companion of English Literature. London: McGraw-Hill, 1971.

5. Durham, W.H. Critical Essays of the Eighteenth Century. UK: Russell and Russell, 1961

Unit 02: Aristotle Poetics

CONTENTS

Objectives

After reading this Unit students will be able to:

- Know about Aristotle's great philosophical treatise: Poetics
- Understand Aristotle's Views on Poetry
- To understand different terms like "purgation", "purification", "clarification", peripeteia, hamartia

Introduction

According to Aristotle, the central character of a tragedy must not be so virtuous that we are outraged, instead of feeling pity or fear at his or her downfall. Also, the character cannot be so evil that for the sake of justice we desire his or her misfortune. Instead, best is someone "who is neither outstanding in virtue and righteousness; nor is it through badness or villainy of his own that he falls into misfortune, but rather through some flaw [hamartia]". The character should be famous or prosperous, like Oedipus or Medea.

The Poetics must have been penned by Aristotle after he settled as teacher and investigator in Athens about 335 B.C., and before he left Athens in 324 B.C. It is a short treatise of twenty-six chapters and forty-five pages, neither exhaustive and comprehensive, nor yet a coherent study of the subject with which it deals. It does not seem to be a work intended for publication. It does not say much about Comedy, touches rather briefly on the epic, and the renowned concept of 'Catharsis' has not been fully developed or explained. It is a lopsided work, concerned mainly with Greek philosopher's theory of tragedy.

Commenting on the scheme and plan of the Poetics, Abercrombie writes that the subject matter of the Poetics, as the book has come down to us, is not merely restricted to Greek literature, but to certain kinds of Greek literature. These are four in number ; and Aristotle groups them in pairs, according to their historical and aesthetic connections. He supposes poetry to begin in two kinds, as the originating motive of all poetry tended, by its very nature, to diverge in two directions. Poetry begins either as heroic or as satiric poetry : but out of heroic (or epic) poetry develops tragedy, out of satiric comes comedy. Since then, the nature of poetry thus disposes itself into two pairs or kinds, the principles valid for epic will, with the proper modification, be valid also for tragedy, those applicable to satire will be similarly applicable to comedy. But Aristotle regarded the historically later kind in each pair as a higher development of poetic art, and as, therefore, requiring fuller

discussion than the earlier kind. Accordingly, his scheme is to work out the theory of the later development and then apply it to the earlier kind. But the Poetics, as we have it. is not complete. The scheme of the discussion is unmistakably indicated; but actually we are only given the discussion of tragedy, and the application of its results to epic poetry. There can be no doubt that the original treatise contained a second part, now lost, in which comedy and satire were similarly treated

2.1 Purgation

Aristotle believes in teleology, a metaphysical position according to which everything has a function or end to fulfill. Every kind of poetic imitation has its own assigned function, says Aristotle. The function of a tragedy is to succeed through the representation of an action that is serious, complete and of certain magnitude, in arousing pity and fear in such a way as to accomplish a purgation or Catharsis of such emotions. So tragedy works in a two folds ways 1, first exciting the emotions of fear and pity and 2, then abating them, thereby effecting an emotional cure.

So, Catharsis or purgation, the most debate arousing word in entire Poetics, depends on the emotions coming from the combination of pity and fear. By pity Aristotle means the sympathy we feel for the undeserving sufferer. We pity one who is suffering and to pity we must participate to some extent in his suffering. But we feel pity for one who suffers more than he should. We feel pity for Oedipus, when we see him suffering from undeserved misfortune. We feel pity for Agamemnon hearing his death-cry.

Agamemnon is not wholly responsible for such kind of suffering. Another essential part of suffering is fear which we feel for someone just like ourselves. It is closely connected with pity. We pity others, while we fear for ourselves, if we are placed in these circumstances. We have a sympathetic emotion of fear for one who is similar to us. When we see Oedipus on the stage is suffering from untold sufferings. We realize our kinship or identity with him. And the effect of tragedy depends on this inward similarity between the hero and the spectator. The hero is as much a human being as any of us. Imaginatively, we feel that we too may meet such a fate, and we recoil.

According to Aristotle there are two ways in which fear, and pity can be aroused in the audience. Fear and pity may be excited in the audience by means spectacle. But they can also take their rise from very structure of the action, and this is the bitter way and indicates the superior art. In fact, the plot should be so constructed that even without the use of his eyes, the listener, who hears the late, will be thrill with horror and melt to pity at what happens in the story. This is the impression we should receive from listening to the story of Oedipus. But to produce this effect by means of stage-spectacle is less artistic and those who employ spectacle to produce an effect, not of fear, but of something merely monstrous, are ignorant of the purpose of tragedy. The purpose of tragedy is to give pleasure which comes from pity and fear through imitation.

Fear and pity can also take their rise from the very structure of the plot. And in order to produce such situations the dramatists should choose those horror-deeds that take place between persons who are near and dear to each other. A brother killing or intending to kill a brother, for example- Polyneices killing of Eteodes in Antigone, son killing his father, as Oedipus did, a mother killing her son as Medea did or son killing his mother or any other deeds of same kinds of the tragic dramatist must choose. We see that most of the situations suitable to tragedy are supplied by a number of well- known legends of these well-known families, such as that of Clytemnestra having been killed by Orestes or Eriphyle by Alemaeon.

But the duty of a dramatist is to use these elements effectively. He should use his inventive faculty. Aristotle has suggested four possible ways in which these horror-deeds can be committed.

1) The deed may be done by characters acting consciously and in full knowledge of the facts for example Euripides made Medea kill her children.
2)) Or they may do it without realizing the horror of the deeds until later, when they discover the truth, this is what Sophocles did with Oedipus.
3) 3) A third alternative is for someone who is about to do a terrible deed in ignorance of the relationship and to discover the truth before he does it.

4) There is still another way which is least acceptable. In this situation someone in possession of the facts is on the point of acting but fails to do so. Such a situation is shocking without being tragic, because no disaster occurs. Hence nobody is allowed to behave like this, as when Haemon fails to kill Creon in the Antigone.

It is better that the character should act in ignorance and only learn the truth afterwards for there is nothing in this to outrage. Our feelings and the revelation comes as a surprise. However, the best method is one in which the character is about to do an act of ignorance but discovers the truth before he does, when for example in the Cresphontes Merope intends to kill her son, but recognizes him and does not do so, or when the same thing happens with brother and sister in Iphigena in Tauris or when in the Helle, the son recognizes his mother when he is just about to betray her.

There is a controversy over the fact that which way is the best, the first one or the second one. If we keep in mind the arguments put forward by Aristotle, then it seems to us that the situation in which character does a thing in complete ignorance and later discovers the truth is the best way.

2.2 Purification

Thus the critical wrangling has gone on through the ages. It is forgotten that the Greek word,Katharsis, has three meanings. It means 'purgation' a medical term, and 'purification', and also'clarification'. Now Aristotle had medical leanings: his father was a doctor and he himself waskeenly interested in the science. But he had no religious leanings, and hence it has beensupposed that he used the word in the medical sense alone. Advocates of the "purgation"theory cite the passage towards the end of Politics, referred to above, where he speaks ofreligious frenzy or mania being cured by certain religious tunes. This reminds us of Plato'sconcept of internal agitation being quelled by an external agitation, as in the case of a childwhom the nurse rocks so that he may go to sleep. From all this evidence, the critics concludethat Aristotle's conception of 'Katharsis' is that of homeopathic treatment. It is a sort of mentalcure brought about by the excitation of the emotions of pity and fear, and the purgation of allthat is morbid and painful in these emotions. They are thus reduced to a just measure.

However, Humphrey House does not agree with this view. He rejects the idea of 'purgation'in the medical sense of the term and becomes the most forceful advocate of the 'purification'theory, which involves the idea of moral instruction and moral learning. It is a kind of, "moralconditioning", which the spectators undergo. In his scholarly and penetrating discussion of thewhole question, Humphrey House points out, "purgation means cleansing". Now cleansingmay be a quantitative evacuation', or a "qualitative change" in the body brought about by arestoration of proper equilibrium; and a state of health depends on the maintenance of thisequilibrium. Tragedy by arousing pity and fear, instead of suppressing them, trains them andbrings back the soul to a balanced state. He refers to Aristotle's, Nicomachean Ethics and otherworks and regards Katharsis as an educative, and controlling process. In his Ethics Aristotle writes: "Virtue must have the quality of aiming at the intermediate. I mean moral virtue, forit is this that is concerned with passions and actions, and in them there is excess, defect, and theintermediate. For instance, both fear and confidence and appetite and anger and pity and ingeneral pleasure and pain may be felt both too much and too little, and in both cases not well;but to feel them at the right time, with reference to the right objects, towards the right people, with theright motive, and in the right way, is what is characteristic and best, and this is the characteristic ofvirtue." Tragedy rouses pity and fear from potentiality to actuality through suitable stimuli, itcontrols and trains them by directing them to the right objects in the right way; and exercisesthem, within the limits of the play, as the emotions of the good and the wise should be exercised.

When they subside to potentiality again after the play, it is a more trained potentiality thanbefore. Our emotional responses have been trained and brought nearer to the responses of thewise and good. A qualitative change has been brought about in our system of emotionalresponses, and the result is emotional health. In Milton's phrase they have been "tempered andreduced to a just measure". The proper development and balance of the emotions dependsupon their habitual direction towards worthy objects. This, "controlling and educative" theory,says Humphrey House, is in keeping with Aristotle's entire philosophy.

Thus according to, 'the purification' theory, Katharsis implies that our emotions are purified ofexcess and defect, are reduced to intermediate state, trained and directed towards the right objects

at the right time, and, in this way, we are made virtuous and good. Thus Katharsis is a kind ofmoral conditioning. When witnessing a tragedy, the spectator learns the proper use of pity, fear,and similar emotion. Butcher, too agrees, with the advocates of the 'purification' theory, when hewrites, "the tragic Katharsis involves not only the idea of emotional relief, but the further idea ofpurifying the emotions to relieved". He adds, "The poets found out how the transport of humanpity and human fear might, under the excitation of art, be dissolved in joy, and the pain escape inthe purified tide of human sympathy."

2.3 Clarification

As O.B. Hardison points out, indications as to Aristotle's meaning of the word Catharsis areprovided by The Poetics itself. While writing of the pleasure of imitative art in Chapter IV, he saysthat the pleasure produced is associated with learning and that it is a pleasure enjoyed by men ingeneral, as well as by the philosopher. He points out that, if well imitated, pictures even of corpsesand ugly animals give pleasure. The paradox of pleasure being aroused by the ugly and therepellent in everyday life is also the paradox involved in tragedy. Tragic incidents are pitiable andfearful. They include even such horrible events as a man blinding himself, a wife murdering herhusband, or a mother slaying her children. Such incidents instead of repelling us, as they wouldd o in life, produce pleasure when presented in a great tragedy. This is the tragic paradox : this is thepleasure peculiar to tragedy. Aristotle clearly tells us that we should not seek for every pleasure fromtragedy, "but only the pleasure proper to it." 'Catharsis' refers to the tragic variety of pleasure. Toprovide such pleasure is the function of tragedy, as well as the reason why men write, present, andwitness tragedies. The Catharsis clause is thus a definition of the function of tragedy and not of itsemotional effects on the audience. In the view of O.B. Hardison, most translators have erred inrelating Catharsis, not, to the incidents of the tragedy, but to the emotions of pity and fear excitedin the audience.

Clarification Theory:

Its Merits The clarification theory has many merits. In the first place, it interprets the clause as a reference to the technique of the tragedy and not to the psychology for the audience, and thus recognises the true nature of the Poetics as a technical treatise. Secondly, the theory is based on what Aristotle says in The Poetics itself, and needs not the help and support of what Aristotle has said in his other works on Politics and Ethics. Thirdly, it relates Catharsis both to the theory of imitation outlined in Chapters I-IV, and to the discussion of probability and necessity in Chapter IX. Fourthly, the theory is perfectly in accord with current aesthetic theories. To quote a few examples : Francis Fergusson uses the word 'Perception'. James Joyce 'Epiphany' or inner vision, end Austen Warren uses, "rage for order", to indicate the nature of the satisfaction or pleasure derived from tragedy. What all these critics mean to say is that the experience of tragedy is a kind of, "insight experience", and this experience is pleasurable, because it is a kind of learning, the learning of the true relation between the particular incidents of the plot and the universal law of human life. The phrase, "inside experience'', used by modern critics to designate the function of tragedy, is very much like Aristotle's Catharsis when interpreted to mean, 'clarification'.

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'Purgation' and 'Purification'

, only Incidental However, it must be remembered that according to Aristotle the basic tragic emotions are pity and fear, and both these are painful emotions. If tragedy is to give pleasure—pleasure that comes from learning—the pity and fear, or at least the painful element in them, must somehow or the other be eliminated. Fear is aroused when we see someone like us suffering, and apprehend that a similar fate might befall us, and so it causes great pain. Pity is a feeling of pain caused by the sight of undeserved suffering of others, suffering, which we might expect to befall us also. Pity and fear are reciprocal and painful. The events of tragedy are pitiable because they seem, "undeserved", and fearful because we fear that they may happen to us. In the tragedy, the spectator sees that it is tragic error or hamartia of the hero which results in suffering, and so he learns something about the universal relation between character and destiny. By the end, he perceives a coherent relation between the hero's, character and his fate. "This will alleviate (if not eliminate) his pity and by the same token reduce his fear for himself. Note that the alleviation is a by product of the learning that produces the tragic pleasure, not its chief object"—(O.B. Hardison). Thus there is some 'purgation' or 'purification', but it is merely incidental and secondary.

2.4 Hamartia

Hamartia is a concept used by Aristotle to describe tragedy. Hamartia leads to the fall of a noble man caused by some excess or mistake in behavior, not because of a willful violation of the gods' laws. Hamartia is related to hubris, which was also more an action than attitude. Hamartia is an injury committed in ignorance (when the person affected or the results are not what the agent supposed they were). In tragedy, hamartia is often described as a hero's fatal flaw. It is a term developed by Aristotle in his work Poetics. The word hamartia is rooted in the notion of missing the mark (hamartanein) and covers a broad spectrum that includes ignorant, mistaken, or accidental wrongdoing, as well as deliberate iniquity, error, or sin. This form of drawing emotion from the audience is a staple of the Greek tragedies. In Greek tragedy, stories that contain a character with a hamartia often follow a similar blueprint. The hamartia, as stated, is seen as an error in judgment or unwitting mistake is applied to the actions of the hero. For example, the hero might attempt to achieve a certain objective X; by making an error in judgment, however, the hero instead achieves the opposite of X, with disastrous consequences.

However, hamartia cannot be sharply defined or have an exact meaning assigned to it. Consequently, a number of alternate interpretations have been associated with it, such as in the Biblehamartia is the Greek word used to denote "sin." Bible translators may reach this conclusion, according to T. C. W. Stinton, because another common interpretation of hamartia can be seen as a "moral deficit" or a "moral error". R. D. Dawe disagrees with Stinton's view when he points out in some cases hamartia can even mean to not sin. It can be seen in this opposing context if the main character does not carry out an action because it is a sin. This failure to act, in turn, must lead to a poor change in fortune for the main character in order for it to truly be a hamartia. In a medical context, a hamartia denotes a focal malformation consisting of disorganized arrangement of tissue types that are normally present in the anatomical area.

History of Hamartia

Aristotle first introduced hamartia in his book Poetics. However through the years the word has changed meanings. Many scholars have argued that the meaning of the word that was given in Aristotle's book is not really the correct meaning, and that there is a deeper meaning behind the word. In the article "Tragic Error in the Poetics of Aristotle," the scholar J.M. Bremer first explained the general argument of the poetics and, in particular, the immediate context of the term. He then traces the semasiological history of the hamart-group of the words from Homer (who also tried to determine the meaning behind the word) and Aristotle, concluding that of the three possible meanings of hamartia (missing, error, offense), the Stagirite uses the second in our passage of Poetics. It is, then a "tragic error", i.e. a wrong action committed in ignorance of its nature, effect,

etc., which is the starting point of a causally connected train of events ending in disaster. Today the word and its meaning is still up in the air; even so the word is still being used in discussion of many plays today, such as Hamlet and Oedipus Rex.

Major examples of Hamartia in Literature

Hamartia is often referred to as tragic flaw and has many examples throughout literature, especially in Greek tragedy. Isabel Hyde discusses the type of hamartia Aristotle meant to define in the Modern Language Review, "Thus it may be said by some writers to be the 'tragic flaw' of Oedipus that he was hasty in temper; of Samson that he was sensually uxorious; of Macbeth that he was excessively ambitious; of Othello that he was proud and jealous-and so on… but these things do not constitute the 'hamartia of those characters in Aristotle's sense". This explains that Aristotle did not describe hamartia as an error of character, but as a moral mistake or ignorant error. Even J.L. Moles comments on the idea that hamartia is considered an error and states, "the modern view (at least until recently) that it means 'error', 'mistake of fact', that is, an act done in ignorance of some salient circumstances".

Hyde goes on to question the meaning of true hamartia and discovers that it is in fact error in the article, "The Tragic Flaw: Is It a Tragic Error?" She claims that the true hamartia that occurs in Oedipus is considered "his ignorance of his true parentage" that led him to become "unwittingly the slayer of his own father". This example can be applied when reading literature in regards to the true definition of hamartia and helps place the character's actions into the categories of character flaws and simple mistakes all humans commit.

What is this error of judgement. The term Aristotle uses here, hamartia, often translated "tragic flaw," (A.C.Bradely) has been the subject of much debate. Aristotle, as writer of the Poetics, has had many a lusty infant, begot by some other critic, left howling upon his doorstep; and of all these (which include the bastards Unity-of-Time and Unity-of-Place) not one is more trouble to those who got to take it up than the foundling 'Tragic Flaw'. Humphrey House, in his lectures (Aristotle's Poetics, ed. Colin Hardie (London, 1956), delivered in 1952-3, commented upon this tiresome phrase: "The phrase 'tragic flaw' should be treated with suspicion. I do not know when it was first used, or by whom. It is not an Aristotelian metaphor at all, and though it might be adopted as an accepted technical translation of 'hamartia' in the strict and properly limited sense, the fact is that it has not been adopted, and it is far more commonly used for a characteristic moral failing in an otherwise predominantly good man. Thus, it may be said by some writers to be the 'tragic flaw' of Oedipus that he was hasty in temper; of Samson that he was sensually uxorious; of Macbeth that he was ambitious; of Othello that he was proud and jealous - and so on … but these things do not constitute the 'hamartia' of those characters in Aristotle's sense."

Mr. House goes on to urge that 'all serious modern Aristotelian scholarship agrees … that 'hamartia' means an error which is derived from ignorance of some material fact or circumstance, and he refers to Bywater and Rostangni in support of his view. But although 'all serious modern scholarship' may have agreed to this point in 1952-3, in 1960 the good news has not yet reached the recesses of the land and many young students of literature are still apparently instructed in the theory of the 'tragic flaw; a theory which appears at first sight to be a most convenient device for analyzing tragedy but which leads the unfortunate user of it into a quicksand of absurdities in which he rapidly sinks, dragging the tragedies down with him.

In his edition of Aristotle on the Art of Poetry (Oxford, 1909), Ingram Bywater refers to such a misreading, though without using the term 'tragic flaw': "Hamartia in the Aristotelian sense of the term is a mistake or error of judgement (error in Lat.), and the deed done in consequence of it is an erratum. In the Ethics an erratum is said to originate not in vice or depravity but in ignorance of some material fact or circumstance … this ignorance, we are told in another passage, takes the deed out of the class of voluntary acts, and enables one to forgive or even pity the doer." The meaning of the Greek word is closer to "mistake" than to "flaw," "a wrong step blindly taken", "the missing of mark", and it is best interpreted in the context of what Aristotle has to say about plot and "the law or probability or necessity." In the ideal tragedy, claims Aristotle, the protagonist will mistakenly bring about his own downfall-not because he is sinful or morally weak, but because he does not

know enough. The role of the hamartia in tragedy comes not from its moral status but from the inevitability of its consequences. Both Butcher and Bywater agree that hamartia is not a moral failing. This error of judgment may arise form:

1. ignorance (Oedipus),

2. hasty - careless view (Othello)

3. decision taken voluntarily but not deliberately (Lear, Hamlet).

The error of judgement is derived form ignorance of some material fact or circumstance. Hamartia is accompanied by moral imperfections (Oedipus, Macbeth). Hence the peripeteia is really one or more self-destructive actions taken in blindness, leading to results diametrically opposed to those that were intended (often termed tragic irony), and the anagnorisis is the gaining of the essential knowledge that was previously lacking. Butcher is of the view that, "Oedipus the king - includes all three meanings of hamartia, which in English cannot be termed by a single term…. Othello is the modern example, Oedipus in the ancient, are the two most conspicuous examples of ruin wrought by characters, noble, indeed, but not without defects, acting in the dark and, as it seemed, for the best."

Hamartia is Modern plays: Hamartia is practically removed from the hero and he becomes a victim of circumstance - a mere puppet. The villain in Greek plays was destiny, now its circumstances. The hero was powerful, he struggled but at the end of the day, death is inevitable. Modern heroes, dies several deaths - passive - not the doer of the action but receiver. The concept of heroic figures in tragedy has now become practically out of date. It was appropriate to the ages when men of noble birth and eminent positions were viewed as the representative figures of society. Today, common men are representative of society and life.

The Tragic Hero

The tragic play comes from Greece; the genre was established by the fifth century BCE. Plays were performed during an Athenian festival, the City Dionysia, and actors evoked the heroic figures of myth and legend. In his Poetics, Aristotle said that tragedy is an imitation of 'events terrible and pitiful'. The tragic hero, said Aristotle, should not be 'a virtuous man brought from prosperity to adversity: for this moves neither pity nor fear; it merely shocks us'. Neither should he be 'a bad man passing from adversity to prosperity: for nothing can be more alien to the spirit of Tragedy; it possesses no single tragic quality; it neither satisfies the moral sense, nor calls forth pity or fear'. Finally, Aristotle cautions, 'Nor, again, should the downfall of the utter villain be exhibited. A plot of this kind would, doubtless, satisfy the moral sense, but it would inspire neither pity nor fear; for pity is aroused by unmerited misfortune, fear by the misfortune of a man like ourselves'. Aristotle pronounces the hero of tragedy properly to be 'the character between these two extremes - that of a man who is not eminently good and just, yet whose misfortune is brought about not by vice or depravity, but by some error or frailty. He must be one who is highly renowned and prosperous - a personage like Oedipus, Thyestes, or other illustrious men of such families'.

The Poetics, along with the tragedies of the Roman playwright Seneca, were influential in the Elizabethan period. Shakespeare's tragic heroes conform to many of the precepts of Aristotle. They may have royal blood, be renowned military leaders, or both. They may exhibit villainy, but this is not usually the villainy of an out-and-out tyrant, but the result of a tragic flaw in character that leads them to commit errors or acts of violence. Thus, Hamlet's melancholy and inner torment, although partly induced by circumstances, also seem to be part of his own character. Othello's jealousy and failure to recognise Iago's manipulation result in the murder of Desdemona. Antony's excessive love for Cleopatra weakens him, and Lear's pride and rejection of Cordelia bring about his madness and death. As Aristotle suggested, characters who are flawed, rather than wholly villainous, are characters with whom the audience can identify. Seneca's tragic heroes tend to be more extreme, consciously doing wrong and driven by wild passions. Perhaps another aspect of the audience's ability to identify came because Shakespeare varied the classical pattern by including comic elements. For example, much of Hamlet's dialogue is blackly comic.

Shakespeare's tragic heroes are often victims of their own excesses or self-deception. Although they may be prey to manipulative characters, like Iago in Othello or Goneril and Regan in Lear, some

lack of understanding prevents them from seeing the truth. Othello woos Desdemona with charm and the use of storytelling yet is unable to discern Iago's use of similar techniques, so that he swallows Iago's stories whole. Perhaps one aspect of these heroes' struggle with self-understanding is that they suffer from inner conflict: Hamlet is torn between the desire for revenge and a sense of the futility of life and action, Othello is tormented by the gap between Iago's lies and what he knows Desdemona to be, Antony hesitates between Egypt, where his passions lie, and Rome, seat of his military responsibilities, and Lear's incompatible desires for absolute power and genuine affection push him from order and control into chaos and madness.

To some extent, the heroes all display the flaw of hubris, or overweening pride. Othello believes he has the right to dispose of Desdemona, and Hamlet serenely dispatches Polonius and Rosencrantz and Guildenstern. Antony places his romantic life above the fate of nations, and Lear believes that human affection is his to arrogate, and that he has control over his domain, which he ends by ceding to France. Despite the heroes' inevitable downfall, Shakespeare emphasises that they are noble to the end: Cassio calls Othello 'great of heart', Caesar says of the grave of Antony and Cleopatra that 'No grave upon the earth shall clip in it/ A pair so famous', and Fortinbras speaks an epitaph on Hamlet: 'Let four captains/ Bear Hamlet like a soldier to the stage,/ For he was likely, had he been put on,/ To have proved most royal. And for his passage/ The soldiers' music and the rite of war/ Speak loudly for him'. Shakespearean tragedies end with a poignant sense of what might have been if the hero had been able to overcome his circumstances and his tragic flaw.

The Ideal Tragic Hero

Aristotle first lays down the general rule that characters in a tragedy should be “good” or, if possible, ‘better’ than the ‘good’. Like the painter, the dramatist sketches his characters to that the quality of ’goodness’ shines out more clearly than in life. Then he proceeds to examine the qualities which the ideal tragic hero must have. No passage in the Poetics, with the exception of the Catharsis phrase, has attracted so much critical attention as his ideal of the tragic hero.

The Ideal Hero : His Eminence

Aristotle lays down another qualification for the tragic hero. He must be, “of the number of those in the enjoyment of great reputation and prosperity”. In other words, he must be a person who occupies a position of lofty eminence in society. He must be a highly placed individual, well reputed. This is so because Greek tragedy, with which alone Aristotle was familiar, was written about a few distinguished, royal families. Aristotle, basing his qualification of the tragic hero on what he was familiar with, considers eminence as essential for the tragic hero. Modern drama, however, has demonstrated that the meanest individual can serve as a tragic hero as well as a prince of the blood royal, and that tragedies of Sophoclean grandeur can be enacted even in remote country solitudes.

“Hamartia”: Various Interpretations

The tragic hero is not depraved or vicious, but he is also not perfect, and his misfortune is brought upon him by some fault of his own. The Greek word used here is, “hamartia”. The root meaning of Hamartia is, “missing the mark”. He falls not because of the act of some outside agency or vice or depravity, but because of Hamartia or “miscalculation” on his part. Hamartia is not a moral failing, and hence it is unfortunate that it has been translated rather loosely as, “tragic flaw” as has been done by Bradley. Aristotle himself distinguishes hamartia from moral failing, and makes it quite clear that he means by it some error of judgment. He writes that the cause of the hero’s fall must lie, “not in depravity, but in some error or Hamartia on his part.” Butcher, Bywater and Rostangi, all agree that “Hamartia” is not a moral state; but an error of judgment which a man makes or commits. However, as Humphrey House tells us, Aristotle does not assert or deny anything about the connection of hamartia with moral failings in the hero. “It may be accompanied by normal imperfection, but it is not itself a moral imperfection, and in the purest tragic situation the suffering hero is not morally to blame.”

Hamartia : Its Three Sources

Thus Hamartia is an error or miscalculation, but the error may arise in three ways. It may arise from "ignorance of some material fact or circumstance", or secondly, it may be an error arising from hasty or careless view of the special case, or, thirdly, it may be an error voluntary, but not deliberate, as in the case of acts committed in anger or passion. Else and Martin Ostwald, both critics of eminence, interpret Hamartia actively and say that the hero has a tendency to err, created by lack of knowledge, and he may commit a series of errors. They further say that the tendency to err characterises the hero from the beginning—(it is a character-trait)—and that at the crisis of the play, it is complemented by the recognition scene (Anagnorisis), which is a sudden change, "from ignorance to knowledge".

Hamartia: Its Real Meaning and Significance

As a matter of fact, Hamartia is a word which admits of various shades of meaning, and hence it has been differently inter-preted by different critics. However, all serious modern Aristotelian scholarship is agreed that Hamartia is not moral imperfection— though it may be allied with moral faults—that it is an error of judgment, whether arising from ignorance of some material circumstance, or from rashness and impulsiveness of temper, or from some passion. It may even be a character-trait, for the hero may have a tendency to commit errors of judgment, and may commit not one, but a series of errors. This last conclusion is borne out by the play Oedipus Tyrannus to which Aristotle refers again and again, and which may be taken to be his ideal. In this play, the life of the hero is a chain of errors, the most fatal of all being his marriage with his mother. If King Oedipus is Aristotle's ideal hero, we can say with Butcher that, "his conception of Hamartia includes all the three meanings mentioned above, which in English cannot be covered by a single term." Hamartia is an error, or a series of errors, 'Whether morally culpable or not," committed by an otherwise noble person, and these errors derive him to his doom. The tragic irony lies in the fact that hero may err innocently, unknowingly, without any evil intention at all, yet he is doomed no less than those who are depraved and sin consciously. He has hamartia, he commits error or errors, and as a result his very virtues hurry him to his ruin. Says Butcher, "Othello in the modern drama, Oedipus in the ancient, are the two most conspicuous examples of ruin wrought by characters, noble, indeed, but not without defects, acting in the dark and, as it seemed, for the best."

Keywords

1. Anagnorisis ("tragic recognition or insight"): According to Aristotle, a moment of clairvoyant insight or understanding in the mind of the tragic hero as he suddenly comprehends the web of fate that he has entangled himself in.
2. Hamartia:tragic error
3. Peripateia: plot reversal

Summary

- In essence, tragedy is the mirror image or negative of comedy. For instead of depicting the rise in circumstances of a dejected or outcast underdog, tragedy shows us the downfall of a once prominent and powerful hero. Like comedy, tragedy also supposedly originated as part of a religious ritual--in this case a Dionysian ceremony with dancers dressed as goats or animals (hence traggoedia, literally a "goat-song) pantomiming the suffering or death-rebirth of a god or hero.
- Once again, the most influential theorist of the genre is Aristotle, whose Poetics has guided the composition and critical interpretation of tragedy for more than two millenia. Distilling the many penetrating remarks contained in this commentary, we can derive the following general definition: Tragedy depicts the downfall of a basically good person through some

fatal error or misjudgment, producing suffering and insight on the part of the protagonist and arrousing pity and fear on the part of the audience.

- To explain this definition further, we can state the following principles or general requirements for Aristotelian tragedy:
  i. A true tragedy should evoke pity and fear on the part of the audience. According to Aristotle, pity and fear are the natural human response to spectacles of pain and sufferingespecially to the sort of suffering that can strike anybody at any time. Aristotle goes on to say that tragedy effects "the catharsis of these emotions"--in effect arousing pity and fear only to purge them, as when we exit a scary movie feeling relieved or exhilarated
  ii. The tragic hero must be essentially admirable and good. As Aristotle points out, the fall of a scoundrel or villain evokes applause rather than pity. Audiences cheer when the bad guy goes down. On the other hand, the downfall of an essentially good person disturbs us and stirs our compassion. As a rule, the nobler and more truly admirable a person is, the greater will be our anxiety or grief at his or her downfall.
  iii. In a true tragedy, the hero's demise must come as a result of some personal error or decision. In other words, in Aristotle's view there is no such thing as an innocent victim of tragedy, nor can a genuinely tragic downfall ever be purely a matter of blind accident or bad luck. Instead, authentic tragedy must always be the product of some fatal choice or action, for the tragic hero must always bear at least some responsibility for his own doom.

However, Aristotle's dictum is quite justified on the principle that, "higher the state, the greater the fall that follow", or because heavens themselves blaze forth the death of princes, while the death of a beggar passes unnoticed. But it should be remembered that Aristotle nowhere says that the hero should be a king or at least royally descended. As in order matters, so in this respect also, they were the Renaissance critics who distorted Aristotle and made the qualification more rigid and narrow.

SelfAssessment

1. Aristotle's well-known treatises are:

A. Dialogues
B. Poetics and Rhetoric
C. Poetry and drama
D. Tragedy and epic

2. What is the term for purgation of pity and fear in the audience?

A. Catharsis
B. Spectacle
C. Drama
D. Imitation

3. Peripeteia has been translated as 'reversal of fortune

A. True
B. False

4. The term used by Aristotle to mean tragic flaw is
A. hamartia
B. anagnorisis
C. catharsis
D. peripetia.

5. Aristotle's ideas of poetry are expressed in
A. poetics
B. rhetoric
C. Republic
D. None

6. Which term used by Aristotle to mean "reversal of situations" in a tragedy
A. hamartia
B. anagnorisis
C. catharsis
D. peripetia

7. The English equivalent of the term "hamartia"
A. tragedy
B. tragic flaw
C. tragic hero
D. tragic mistake

8. Who coined the phrase 'tragic flaw' for hamartia?
A. T.S. Eliot
B. Washington Alston
C. A. C. ward
D. Bernard Shaw.

9. Who defined tragedy as the imitation of an action that is serious, complete, and of a certain magnitude?
A. Aristotle
B. Plato
C. Words worth
D. Coleridge

10. According to Aristotle, tragedy was born from -----
A. comedy
B. . satire
C. the nobler actions of good men
D. the mean actions of bad men.

11. An epic, says Aristotle is meant to be—
A. tagged
B. recited

C. dramatized
D. acted

12. What does the idea of "catharsis" by Aristotle mean?
A. emotion
B. fear
C. pity
D. purgation of pity and fear

13. Hamartia is accompanied by
A. moral imperfections
B. moral perfections
C. moral character
D. None

14. The term used by Aristotle to mean "reversal of situations" in a tragedy
A. hamartia
B. anagnorisis
C. catharsis
D. peripetia

15. The error may arise in which of the following ways?
A. It may arise from "ignorance of some material fact or circumstance
B. It may be an error arising from hasty or careless view of the special case
C. It may be an error voluntary, but not deliberate, as in the case of acts committed in anger or passion
D. All of the above

Answers for Self Assessment

1.	B	2.	A	3.	A	4.	A	5.	A
6.	A	7.	B	8.	C	9.	A	10.	C
11.	B	12.	D	13.	A	14.	D	15.	D

Review Questions

1. Discuss the concept of Hamartia?
2. What is clarification?
3. What do you understand by purgation?
4. Write a short note on:
   i. The Tragic Hero
   ii. purgation

Further Readings

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Unit 03: Aristotle Poetics

CONTENTS

Objectives

After reading this Unit students will be able to:

- Know about Aristotle's great philosophical treatise: Poetics
- Understand Aristotle's Views on Poetry
- To understand different terms like anagnorisis, "identification", mythos or "plot", ethos or "character", dianoia or "thought".

Introduction

Aristotle is the first scientific critic and his literary criticism is largely embodied in The Poetics. The Poetics is a short treatise of 26 chapters, neither comprehensive nor exhaustive. The Poetics falls into six parts:

1) Chapters 1-5—introductory remarks on poetry, classification of poetry into different kinds.
2) Chapters 6-19—discussion of Tragedy
3) Chapters 20-22—discussion of poetic diction, style, vocabulary, etc.
4) Chapter 23—discussion of Narrative Poetry and Tragedy
5) Chapters 24 & 26—discussion of Epic and comparison with Tragedy
6) Chapter 25—objections of critics against poetry and Aristotle's reply.

3.1 Defects of The Poetics

The Poetics is not a coherent treatise of the subject and has some defects.

(i) Disproportionate handling of the subject.

(ii) Lyric poetry has been ignored.

(iii) Descriptive poetry is not dealt with.

(iv) Comedy and Epic are not elaborated in detail.

(v) All aspects of Tragedy are not touched upon.

(vi) Telegraphic and highly concentrated style

3.2 Greatness of The Poetics

Despite the defects, The Poetics is an epoch-making work with continuous and universal significance.

1. Aristotle discards the earlier oracular method (according to which, critical pronouncements were supposed to be the result of prophetic insight), as well as Plato's dialectic method (use of dialogue / discussion).

2. He starts from concrete facts (existing Greek poetry) and undertakes a genuine exploration in search of Truth.

3. He studies poetry in relation to Man. Thus, his method is psychological.

4. Aristotle originated the historical method of inquiry and describes the various phases in the history of Greek poetry.

3.3 Aristotle's View of Tragedy

Definition

The Poetics is concerned chiefly with Tragedy, which is regarded as the highest poetic form. Aristotle defines Tragedy as "the imitation of an action, serious, complete and of a certain magnitude, in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the play, in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions."

The definition falls into two parts:

(i) The first part, from "The imitation of an action" to "and not narration" is concerned with the nature of Tragedy—its objects (serious and complete action of a certain magnitude, not trivial as in Comedy), medium (language embellished and not simple language as in Lyric), and manner (action, not narration as in Epic).

(ii) The second part is concerned with the function and emotional effects of Tragedy (Catharsis).

Six constituent elements of Tragedy

Aristotle enumerates six formative elements of a Tragedy, which in the order of their importance, are: Plot, Character, Thought, Diction, Song, Spectacle. Plot (arrangement of incidents) is the action that tragedy imitates. Action ensues from Character. Character is moulded by Thought, which reveals itself in Dialogue or Diction (language embellished with ornaments such as Song). Spectacle (stage presentation), least connected with Poetry, adds to power of Tragedy.

3.4 Anagnorisis or "Recognition"

Definition of Anagnorisis

Anagnorisis is a moment in a plot or story, specifically a tragedy, wherein the main character either recognizes or identifies his/her true nature, recognizes the other character's true identity, discovers the true nature of his situation, or that of the others – leading to the resolution of the story.

Aristotle discussed anagnorisis in his Poetics in detail. He defines it as "a change [that] occurs from ignorance to knowledge, creating love or hate between the individuals doomed by the poet for bad or good fortune." Simply, it is a startling discovery, which brings a change from ignorance to knowledge.

The History of Anagnorisis

This device was first explored at length by Aristotle in his Poetics (circa 335 BCE), the earliest surviving work of dramatic and literary theory. The philosopher discusses anagnorisis in great detail, defining it as "a change [that] occurs from ignorance to knowledge, creating love or hate between the individuals doomed by the poet for bad or good fortune." This change generally occurs at a turning point and is often followed by a reversal of fortune, or peripeteia.

Anagnorisis comes from the Greek anagnorisis, meaning "recognition," which itself is derived from ana, "again," and gnorizein, "to make known, to gain knowledge of." The word evolved from the root gno, which means "to know." Anagnorisis first entered the English language circa 1790 when discussing Aristotle's own definition of the term in his work Poetics.

3.5 The History of Anagnorisis

This device was first explored at length by Aristotle in his Poetics (circa 335 BCE), the earliest surviving work of dramatic and literary theory. The philosopher discusses anagnorisis in great detail, defining it as "a change [that] occurs from ignorance to knowledge, creating love or hate between the individuals doomed by the poet for bad or good fortune." This change generally occurs at a turning point and is often followed by a reversal of fortune, or peripeteia.

For Aristotle and his audience, anagnorisis was a crucial element of classical Greek tragedy. This moment gives the protagonist insight into both their own character and the dramatic situation itself, thus pushing the plot to its necessary resolution. According to Aristotle, anagnorisis facilitates more complex narratives and characterizations, thus leading to superior tragedies.

As such, he believed the presence of anagnorisis in a tragedy was superior to its absence. For example, Sophocles's Oedipus Rex would be a superior tragedy to Euripides's Medea in Aristotle's eyes. In the former, Oedipus unwittingly kills his father and marries his mother, later learning the truth of his identity and thus the consequences of his actions. In the latter, Medea knows her children are her own and kills them anyway.

This understanding of anagnorisis remains influential, though modern interpretation has moved away from Aristotle's emphasis on theater and tragedy. Now, anagnorisis can appear in any genre of literature and simply refers to a moment of epiphany—a startling discovery that sheds light on a character's identity or their situation. This new knowledge resolves any lingering issues or ambiguities and, in addition to bringing the narrative to a satisfactory conclusion, allows the audience to experience catharsis.

3.6 Function of Anagnorisis

The use of this literary device is very common in plays and novels. It is a very important part of the plot in a tragedy, in which the protagonist recognizes his tragic flaw. This happens at the climax, leading to his eventual downfall. The end of anagnorisis leads to catharsis in the readers. The ideal moment for this device to happen is the moment of peripeteia, a reversal of fortune, where the protagonist realizes some important insight or fact, human nature, his own situation, or a truth about himself. It, in fact, unravels all the major complexities of the plot.

The moment of illumination that anagnorisis brings allows the protagonist to experience an important new insight into their own nature, the situation, and/or human nature itself. This can serve as a crucial moment of characterization as both the audience and character finally understand who the protagonist really is as a person. Anagnorisis also plays an important role in plot resolution. As it tends to occur during the climax of a plot, the knowledge it imparts allows the plot's complexities to be resolved in a satisfactory way.

In tragedies, anagnorisis is the moment when the protagonist realizes their own tragic flaw. In Shakespeare's play Othello, this kind of revelation occurs after Othello kills his wife Desdemona, believing she was unfaithful. He later discovers that she was innocent and he was deceived and manipulated by Iago. Only then does Othello recognize the truth of the situation and how jealousy led to his downfall.

Anagnorisis vs. Peripeteia/Peripety

Anagnorisis often occurs in conjunction with peripeteia (also known as peripety), but they are not the same thing. While anagnorisis is best considered a moment of discovery, peripeteia is a reversal of fortune as a direct result of the new knowledge. In Aristotle's Poetics, he defines peripeteia as "a change by which the action veers round to its opposite" and says that it and anagnorisis are the most powerful parts of the plot in a tragedy.

Consider the classic Grimm's fairy tale, "The Goose Girl." In this story, an orphaned princess is sent away to marry a prince. On the journey there, her servant girl forces the princess to trade places so that the servant is thought to be the princess. Eventually, the prince discovers who his true bride is and marries her after killing the evil servant. The moment the true princess's identity is revealed is anagnorisis, and the reversal of fortune that allows the princess to marry her betrothed and causes the execution of her former servant is an example of peripeteia.

3.7 Anagnorisis in Pop Culture

Anagnorisis is a popular device in movies and television as well because it creates satisfying and surprising plots, as well as nuanced characters.

In M. Night Shyamalan's movie The Sixth Sense, anagnorisis occurs when Malcolm Crowe, a child psychologist treating a boy who can see and talk to the dead, realizes that he himself is dead. This reveals to Crowe the truth of the situation and his own nature.

Anagnorisis also occurs in Star Wars: The Empire Strikes Back. At the movie's climax, hero Luke Skywalker is battling his nemesis, Darth Vader. In the end of their fight, Darth Vader tells Luke, "I am your father." In this shocking moment, Luke discovers the truth of his parentage—to his horror.

Similarly, in the final season of Game of Thrones, Jon Snow finds out he is the true heir to the Iron Throne rather than an illegitimate member of the Stark family. This is an especially satisfying use of anagnorisis, as identity and self-awareness were major aspects of Jon's arc throughout the series.

Examples of Anagnorisis in Literature

Example #1: Oedipus Rex (by Sophocles)

In "Oedipus Rex," anagnorisis occurs when a messenger comes and reveals to King Oedipus his true birth. Oedipus then recognizes his queen, Jocasta, as his real mother, and the man whom he has killed at crossroads as his real father, as well as himself as an unnatural sinner, who has caused the disaster in the city of Thebes. Oedipus' recognition is artistically satisfying, as peripeteia (reversal of fortune) accompanies it. Here peripeteia is a reversal of fortune from good to bad, moving to a tragic catastrophe.

Example #2: The Choephoroi (by Aeschylus)

Another famous example of anagnorisis is found in Aeschylus' Greek "The Choephoroi." It happens when Electra identifies Orestes, her brother, who returns after exile at Agamemnon on their father's grave, whom their mother, Clytemnestra has murdered. Electra recognizes Orestes as her brother by finding three evidences: a lock of hair belonging to Orestes on their father's grave, his footprints near the grave, and a weaving piece that she has embroidered for him. She finds that hair and footprints are similar to hers. Electra's awareness of her brother' presence gives her support to avenge the murder of their father.

Example #3: Macbeth (by William Shakespeare)

One such moment in "Macbeth" occurs in the final scene when Macbeth, on the battlefield, encounters vengeful Macduff, who declares that he is not "of woman born," but instead "untimely ripped" from the womb of his mother – which is now called a C-Section. This is the moment when Macbeth learns that the prophecy of witches is about to come true, and that Macduff would kill him. Though Macbeth realizes that he is destined, he continues to fight with Macduff, who eventually kills him.

Example #4: Othello (by William Shakespeare)

There is another example in another play "Othello." Othello believes only what others tell him, especially those who come to see him first. He believes in the story of deceit of Iago, though it is based on words and a handkerchief, yet he does not trust Desdemona, his wife. The moment of recognition occurs when he realizes that he has wrongly killed his beloved wife. Therefore, he kills himself too.

Example #5: Cherry Orchard (by Anton Chekhov)

Still another example occurs in Act-III of Cherry Orchard, by Anthon Chekhov. During a party, LyubovAndreyevna makes a critical realization that her cherry orchard, the place she has grown up, having created beautiful childhood memories, is bought by Lophakhin. Anagnorisis occurs exactly when Lopakhin enters and proudly declares, "It is sold … I bought it … I bought it! … The cherry orchard is mine now, Mine! … I've bought the estate where my father and grandfather were slaves, where they weren't even allowed into the kitchen."

Lyubov starts weeping, and Varya leaves the party angrily. This is the anagnorisis of both Lyubov and Lopakhin. Lyubov discovers who has finally bought her Orchard, and Lophakhin realizes that he eventually has bought the estate where his ancestors worked as slaves.

3.8 "Identification

- In rhetoric, the term "identification" refers to any of the wide variety of means by which a writer or speaker may establish a shared sense of values, attitudes, and interests with an audience also known as "consubstantiality." In contrast, confrontational rhetoric is used.
- R.L. Heath says..
- 'Rhetoric works its symbolic magic through identification," ."It can bring people together by emphasizing the 'margin of overlap' between the rhetor's and the audience's experiences" (The Encyclopedia of Rhetoric, 2001).

Examples and Observations

- Kenneth Burke says, "Rhetoric is the art of persuasion, or a study of the means available for any given situation." We might keep in mind that a speaker persuades an audience through the use of stylistic identifications.

- His act of persuasion may be for the purpose of causing the audience to identify with the speaker's interests; and the speaker draws on this identification of interests to establish rapport between himself and his audience. So, there is no chance of our keeping apart the meanings of persuasion, identification ('consubstantiality'), and communication.

3.9 Mythos or "Plot"

Plot-Construction

Having given his definition of tragedy, and the six formal parts of a tragedy, Aristotle now proceeds to examine in detail the construction of an ideal plot, which he considers of the first importance in tragedy. First of all he explains what he means by the tragic action being a 'whole'. A whole is that which has a beginning, a middle and an end. The beginning or the exposition is causally connected with what follows, but it has nothing antecedent to it. It is not consequent upon anything else. This does not mean that the tragic story must begin from the very beginning. Rather, the tragic action is more effective if it begins late in the career of the hero. What Aristotle means is that the beginning must be self-explanatory. It must not provoke us to ask 'why' and 'how'; no knowledge of antecedent circumstances should be necessary for its understanding. The middle must follow naturally and inevitably upon the beginning, and must logically lead to 'the end' or catastrophe. Thus the artistic wholeness means that there is a link-up of the various incidents, each following the other naturally and inevitably. Aristotle then discusses the question of 'magnitude', i.e. the proper length of a tragic play. It must be a whole story, not a collection of incidents. And if that whole is to be beautiful, it must belong enough to allow us to appreciate the orderly arrangement of the parts, i.e. the development from an incident, which may reasonably be detached from its antecedent causes and taken as a 'beginning', through the intermediate stages to an end that is inevitable or at any rate probable. On the other hand, it must not be so long that the beginning is forgotten before the end is reached. Similarly, according to this view, an animal so minute that the proportion of parts to the whole cannot be distinguished is not beautiful, except under a microscope. Nor would an animal a thousand miles long be beautiful, because we can get no impression of it as a whole. Beauty consists in a proper relation between the whole and its parts. Provided that a play is thus wellproportioned' and can be readily comprehended as a, whole, then the larger the better. In any case it must be long enough to allow room for the sequence of events by which the hero falls "from happiness into misfortune. Aristotle's comparison of the plot of a tragedy to a living creature is significant. As a matter of fact, he conceives of tragedy in organic terms, and speaks of its 'organic' wholeness and 'organic' unity. Artistic beauty requires that the relation of the parts to the whole must be symmetrical and proportionate, as in a living organism.

Unity of the Plot

In this chapter, Aristotle makes two significant statements. First, that the formal unity cannot be imparted to the plot merely by the story of a single hero's life. Infinitely varied things may happen to the hero, the dramatist must make a proper selection out of these numerous incidents and not introduce all of them. Just as in the other arts, the artist imitates only one object, so also the dramatist must imitate only one action. Secondly, the unity of plot must be an organic one. Just as in a living organism every part is essential for the life of the organism and cannot be removed without injury to it, in the same way there should be nothing superfluous in the tragic action. There should be no action which can be transposed or removed without damaging the whole. It is only such organic unity of action which Aristotle considers essential; he has not much to say about the so-called unities of Time and Place which were derived from him by later critics.

The making of story into plot entails what Humphry House calls "episodizing", or making into episodes. It is implied that there needs to be a logical connection between the occasions, the entire being ruled by the regulation of probability and necessity. So the tragic plot have to be an entire, full in itself; it ought to have a starting, a middle and an finish. There could be earlier elements of the story the antecedents and that could be communicated by the dramatist in the end. But the start have to be clear and intelligible even with out them. It should not provoke us to ask why and how. A middle is one thing that's consequent upon a scenario that has gone earlier than and which is adopted by the disaster. The center is all the things between the primary incident and the final. The middle is adopted by the end. An end is that which is consequent upon a given scenario however which isn't adopted by any additional incident or situation. The middle should observe naturally

and inevitably upon the start and should logically result in the end or the disaster. Thus artistic wholeness implies logical link-up of the assorted incidents, occasions and scenario that form the plot.

As regards 'magnitude' the plot should have a sure length or size. It needs to be neither too small nor too large. The plot needs to be lengthy sufficient to permit the process of change from happiness to misery initiated by the start to be correctly and utterly developed, however not too lengthy for reminiscence to come across it as an entire. If it's too small, its completely different elements won't be clearly distinguishable from one another as within the case of living organism. Within these limits, the plot needs to be as large as possible. O.B. Hardison remarks "The exact rule is that the magnitude needs to be whatever is required for a change to happen from bad fortune to good, or from good fortune to bad via a collection of incidents which can be in accordance with probability or necessity". In different phrases, magnitude implies that the plot should have order, logic, symmetry and perspicuity.

The plot could have variety however it ought to have a unity. This unity arises from the truth that each event has a logical reference to the remainder of the action and none of them is irrelevant. There could be episodes however the identical have to be correctly built-in with the primary action. Otherwise the episodic plots are the worst of all. The unity of plot doesn't consist within the unity of the hero; it consists within the unity of action. The plot needs to be an organic whole in order that if considered one of its elements is displaced or eliminated the entire needs to be disjointed and disturbed.

A defective plot is that during which the foundations of probability or necessity aren't noticed. The finest tragic impact of pity and fear could be produced only if the plot accommodates parts of shock and accident. But there needs to be a form of 'inevitability' within the events.

The above discussion makes it clear that Aristotle emphasizes the Unity of Action however has little to say concerning the Unity of Time and the Unity of Place. About the Unity of Time he merely says that tragedy ought to confine itself so far as possible to single revolution of the sun. No law is implied here concerning the Unity of Place. Aristotle solely talked about once when comparing the epic and the tragedy that epic can narrate various action happening concurrently in numerous components whereas in a drama such simultaneous action can't be represented for the stage is one half (place) and never a number of components or places. In this respect too Aristotle was very a lot misunderstood by the Renaissance and the French critics who deduced from his assertion the inflexible unity of place.

Aristotle classifies plots into three kinds: –

Simple Plot, Complex Plot and Plots based mostly on scenes of struggling.

The phrase Simple and Complex, right here have technical phrases. A simple plot is one which doesn't have any Peripety and Anagnorisis, however the action strikes ahead uniformly with none violent or sudden change. A complex plot implies reversal of intention or situation and recognition. Reversal of situation is change by which the action veers spherical to its reverse. Recognition is a change from ignorance to knowledge. Both these components of the plot turn upon surprise. Aristotle, nevertheless, prefers the complex plot. The best tragedy is one which ends up from human error, error on the part of friends and relatives, error on the part of the hero himself. The best tragedy is a narrative by which the calamity is due to a false transfer blindly made by a friend or kinsman or by the hero himself. Atkins says "It is a tragedy brought about, not by the deliberate purpose of some evil agent, nor yet by mere chance, but by human error". F.R. Lucas agrees with Atkins and remarks "there is nothing more brilliant in 'the Poetics' than this recognition by Aristotle of the Tragedy of Error, of the Peripetia, as the deepest of all".

In Aristotle's conception, "Hamartia, Perepetia and Anagnorisis all hang together in the ideal schematisation of the tragic plot". Hamartia is the tragic error and it's associated to the character of the hero however in a successful plot it's so intently worked into the plot as to be inseparable from

it. The miscalculation of the hero causes a series of incidents which outcome within the change from good fortune to unhealthy which the tragic plot depicts. Both Peripetia and Anagnorisis are incidents, and components of the plot.

The Peripetia is the fatal working of the plot to outcome the other of that supposed .For instance events don't flip up in response to the intentions of expectation of the hero. They transfer in an other way to his intention.

Besides the complex and easy plots there are additionally spectacular plots. This sort of plot relies on incidents of struggling, Aristotle rates it very low. It is the plot which drives its impact from the depiction of torture, murder, maiming, violence, loss of life and so on. According to Aristotle, the tragic impact should be created naturally and never with synthetic and theatrical aids. Such spectacular plots point out a deficiency within the plot.

Aristotle's idea of plot is consistent with what we've come to call 'classical'. There is an insistence on order, sample, and design. The chaotic materials of life must be introduced under systematic self-discipline, in order that events appear to occur in a logical sequence with no irrelevancies. There needs to be a single action consisting of episodes, that are logically linked and causally associated. Aristotle considers the 'fatal' plot as being more tragic. He prefers that plot which exhibits a change form good to bad fortune as being fitter for tragedy. Further, the complex plot involving Peripety or Discovery, or both, is preferable to easy plot. It is true that the modern idea of tragedy has modified a terrific deal—any living literature naturally includes change and modifications. Yet we discover that in some facets Aristotle's principle of Plot continues to be very much legitimate, for they're common ideas.

3.10 Ethos or "Character

Aristotle lists four essentials of successful characterisation:

1. The characters must be good. A character is good, if his words and actions reveal that his purpose is good. In ancient Greece women were considered as inferior beings and slaves as worthless. But Aristotle says that when introduced in a tragedy even women and slaves must be shown to have some good in them. Entirely wicked characters, even when assigned minor roles are unfit for tragedy. Wickedness or depravity is to be introduced, only when absolutely necessary for the plot. Aristotle is against wanton introduction of wickedness. Just as a successful painter makes his portrait be sacrificed like more beautiful than the original and still retains the likeness to the original, in the same way the poet must represent his characters better and more dignified and must still preserve the likeness to the original.

2. The characters must be appropriate, that is to say they must be true to 'type' or 'status'. For example, a woman must be shown as womanly and not 'manly', a slave must be given a character which is appropriate to his "status'. Manliness would not be appropriate in a woman, and dignity and nobility in a slave. It the characters are taken from some known myth or story, say the story of King Oedipus, then they must be true to tradition. They must behave as King Oedipus is traditionally supposed to have behaved.

3. The third essential of successful characterisation is that characters must be true to life, i.e. they must have the virtues and weaknesses, joys and sorrows, love and hatreds of average humanity. Such likeness is essential, for we can feel pity only for one who is like ourselves, and only his misfortunes can make us fear for ourselves.

4. Fourthly, the characters must be consistent. They must be true to their own natures, and their actions must be in character. Thus a rash, impulsive person should act rashly and impulsively throughout. If the dramatist has to represent an inconsistent person, then he must be, "consistently inconsistent". Aristotle emphasises the point, further by saying that the actions of a character must be necessary and probable outcome of his nature. He should act as we may logically expect a man of his nature to act under the given circumstances. Just as the incidents must be casually connected

with each other so also his actions must be the natural and probable consequences, of his character, and the situation in which he is placed. They must be logically inter-linked with his earlier actions, and must not contradict the impression produced earlier. This leads Aristotle to digress on the weakness of denouements which are not the natural or necessary outcome of the preceding events, but are arbitrarily achieved by the intervention of the super-natural or by other such mechanical devices. He permits the use of such stage-devices only for past events and for future events which must be foretold. The actual action of the tragedy should have nothing irrational or improbable about it; the use of the irrational or the supernatural should be strictly limited to events lying outside the tragedy.

3.11 Dianoia or "thought"

Aristotle analysed tragedy into six parts. He has already discussed Plot and Character in detail, and touched upon Song and Spectacle. He now comes to Diction and Thought. Thought is treated in this chapter, and the following three chapters are devoted to the treatment of Diction. Literary Criticism and Theories Notes 26 LOVELY PROFESSIONAL UNIVERSITY The thought of the characters is expressed through their speeches, and hence the intimate relation between thought and diction. Diction is the objectification of Thought, the vehicle through which Thought finds expression.

There are three ways in which thought—the intellectual element—expresses itself:

1. Proof and Refutation: Thought expresses itself in the arguments which the characters use to prove or disprove something. They may try to establish their own point of view or refute the arguments advanced by the other characters.

2. Production of emotional effects: Today we tend of separate thought and emotion, but for the classics emotion was a mode of persuasion, and hence could be considered as a variety of thought. The speaker may introduce into his speech a variety of emotions in order to persuade and convince. "Thought, then, is present both in speeches that involve reasoning and in speeches intended to reveal the emotions of the speaker"—(O.B. Hardison).

3. Indications of the importance or significance of anything: By this statement Aristotle means that thought is also expressed in speeches which are intended to exaggerate or diminish the importance of anything. Through their speeches the characters may make something look more noble and significant, or more trivial and base than it really is.

Thought appears in the speeches the dramatist composes, speeches which are appropriate or adapted to the particular circumstances and situations of the tragedy. It is the response of the character concerned to these situations. It is the plot which primarily expresses this reaction, but the effect of the plot is reinforced by the verbal expression of the thought of the characters. This is the function of speech in tragedy. The thought or intellectual element of a tragedy can best be understood by those who have a knowledge of the art of rhetoric, and so Aristotle himself refers his readers to his Rhetoric.

Summary

Plot

(i) It must be a whole, with a beginning after which the middle and end follow naturally on each other.

(ii) It must be of a certain magnitude, neither too large nor too small.

(iii) It must have unity, but unity of plot is not just unity of hero. The unity of the plot consists in the structural union of the parts which are so arranged that, if one part is removed or displaced, the whole will be spoilt. (If the part removed does not make any difference, it is not an organic part of the whole.)

(iv) Poetry is more philosophical than history, which relates what has actually happened, while poetry expresses what may happen. Poetry is more universal, History more particular.

(v) Plot must be imitation of action inspiring fear or pity; this effect is produced best when it is surprising. It is heightened when they follow as cause and effect.

(vi) Complex plots will contain Reversal and Recognition. It is best when these coincide (as in Oedipus Tyrannus.

(vii) Another element in tragedy is the scene of suffering.

(viii) The best tragedy should concern a man renowned and prosperous, who is not eminently good and just, but one whose misfortune is brought about not by vice, but by some frailty or error (Hamartia).

(ix) Fear and pity may be aroused by some spectacular means, but it is better if they result from the inner structure of the play.

(x) Actions must be those of people who are not naturally enemies; (if an enemy kills an enemy, no pity is excited except in so far as the suffering is pitiful in itself.) The best type of plot is when e.g. a brother kills a brother (or intends to), a son his father, etc. It is not tragic if a bad man comes to a bad end (no pity). It is not tragic if a bad man becomes good by Reversal. (more like Comedy)

Character

(i) It must be good. (Even a woman, in this context, can be good.)

(ii) It must aim at being appropriate.the right type e.g. a man should be brave, but a woman should not necessarily be brave, neither should she be unscrupulously clever.

(iii) It must be true to life...realism.

(iv) It must be consistent. The poet should aim at either the necessary or the probable so that it is credible.

(v) The 'deus ex machina should only be used for events external to the drama: for antecedent or subsequent events or those beyond the range of human knowledge.

(vi) The poet should preserve the type, but ennoble it.

Thought

This consists of every effect which has to be produced by speech; proof and refutation. excitation of the feelings. suggestion of importance or its opposite . Thought is one of the causes of action...it covers the mind's activities from reasoning. perception and formulation of emotion.

Recognition

There are four different methods: (i) By signs (bodily marks) least artistic. (ii) Invented at will by poet ...e.g. Orestes in the "Iphigenia". (iii) By memory being awakened e.g. by an object. (iv) By a process of reasoning... e.g. as in the "CHOEPHORI

Keywords

1. Mememis : A Greek word for invitation
2. Magnitude : Length, size
3. Spectacle : Stage property

SelfAssessment

1. Anagnorisis may be translated as ‘recognition or discovery

A. True

B. False

2. Aristotle defined anagnorisis as

A. a change from ignorance to knowledge

B. a change from knowledge to ignorance

C. both a & b

D. none

3. According to Aristotle A simple plot is one

A. without peripeteia and anagnorisis

B. with peripeteia and anagnorisis

C. both a & b

D. none

4. According to Aristotle a complex plot has

A. peripeteia

B. anagnorisis

C. both a & b

D. none

5. How many chapters does "poetics" contain

A. Twenty-two

B. Twenty-three

C. Twenty-four

D. Twenty – six

6. The term used by Aristotle to mean 'recognition'

A. hamartia

B. anagnorisis

C. catharsis

D. peripetia

7. The term used by Aristotle to mean "reversal of situations" in a tragedy

A. hamartia

B. anagnorisis

C. catharsis

D. peripetia

8. Aristotle classified plot into simple and complex plot on the basis of

A. hamartia & catharsis

B. anagnorisis &peripetia

C. sublimity & decorum

D. all the above.

9. Which is the most important component of tragedy?

A. Plot

B. Narrative Form

C. Character

D. Thought

10 2. A complex plot must contain?

A. Peripeteia

B. Anagnorisis

C. Both

D. Either

11. Which is the worst kind of tragic plot?

A. A harmful deed is done knowingly

B. A harmful deed is avoided knowingly

C. A harmful deed is done in ignorance

D. A harmful deed is premeditated in ignorance, but a discovery helps prevent it

12. Which is the best kind of tragic plot?

A. A harmful deed is done knowingly

B. A harmful deed is avoided knowingly

C. A harmful deed is done in ignorance

D. A harmful deed is premeditated in ignorance, but a discovery helps prevent it

13. Complication and denouement are two elements of.

A. PLOT

B. THOUGHT

C. CHARACTER

D. SPEECH

14. Which of the following is NOT a part of Aristotle's definition of tragedy?

A. It arouses pity and fear

B. t involves mimesis

C. It is performed rather than narrated

D. It has an unhappy ending

15. Character is also known as?

A. Ethos

B. Mythos

C. Dianoia

D. None

Answers for Self Assessment

1.	A	2.	A	3.	A	4.	C	5.	D
6.	B	7.	D	8.	B	9.	A	10.	C
11.	B	12.	D	13.	A	14.	D	15.	C

Review Questions

1. Briefly describe Aristotle's explanation of Plot and Character.?
2. Write a short note on the 'Poetics'.
3. What do you know about Anagnorisis?
4. write the Function of Anagnorisis?
5. What are essentials of successful characterisation:

Further Readings

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Unit 04: Aristotle Poetics

CONTENTS

Objectives

After reading this Unit students will be able to:

- Know about Aristotle's great philosophical treatise: Poetics
- Understand Aristotle's Views on Poetry
- To understand different terms like : "theme", Lexis or "diction", "speech", Melos, or "melody", opsis or "spectacle

Introduction

The Poetics must have been penned by Aristotle after he settled as teacher and investigator in Athens about 335 B.C., and before he left Athens in 324 B.C. It is a short treatise of twenty-six chapters and forty-five pages, neither exhaustive and comprehensive, nor yet a coherent study of the subject with which it deals. It does not seem to be a work intended for publication. It does not say much about Comedy, touches rather briefly on the epic, and the renewed concept of Catharsis has not been fully developed or explained. It is a lopsided work, concerned mainly with Greek philosopher's theory of tragedy. The word tragedy can be applied to a genre of literature. It can mean 'any serious and dignified drama that describes a conflict between the hero (protagonist) and a superior force (destiny, chance, society, god) and reaches a sorrowful conclusion that arouses pity or fear in the audience.' From this genre comes the concept of tragedy, an idea based on the possibility that a person may be destroyed precisely because of the attempt to be good. (Irony, therefore, is essential and it is not surprising that dramatic irony, which can so neatly emphasize irony, is common in tragedies.) Tragedy implies a conflict between human goodness and reality. Many scholars feel that if God rewards goodness either on earth or in heaven there can be no tragedy. If in the end each person gets what he or she deserves, tragedy is impossible. Tragedy assumes that this universe is rotten or askew. Christians believe that God is good and just, hence, for certain scholars' tragedy is logically impossible. Of course, a possible variation of the tragic concept would allow a character to have a fault which leads to consequences far more dire than he deserves. But tragic literature is not intended to make people sad. It may arouse pity and fear for the suffering protagonist, or for all humanity, especially ourselves. But usually, it also is intended to inspire admiration for the central character, and by analogy for all mankind. Aristotle's The Poetics is a lop-sided work. Most of it is devoted to the consideration of Tragedy in all its aspects and

constituent parts, and the Epic and the Comedy are treated only cursorily. Chapters VI-XXII, seventeen chapters out of twenty-six, are devoted exclusively to a discussion of tragedy, and these chapters form the main body of the whole work. Chapters I-V contain an introductory "discussion of Tragedy, Epic and Comedy, and Chapter IV gives a summary history of the origin and development of Tragedy and Comedy, Chapter V gives a brief comparison between Tragedy and Epic which is later elaborated in Chapter XXVI. Chapter XX-XXII deal with the style and diction of poetry in general, and so also of tragedy. Only one chapter each is devoted exclusively to Comedy, and Epic. Thus, it becomes clear that The Poetics is concerned chiefly with Tragedy, which is regarded as the highest poetic form. "But the theory of Tragedy is worked out", says Abercrombie, with such insight and comprehension, that it becomes the type of the theory of literature."

4.1 Theme

Aristotle's Poetics Themes

Cathartic Reversal

- Aristotle argues that the best tragedies - and thus the best plays, since Aristotle considers tragedy to be the highest dramatic form - usereversal and recognition to achieve catharsis..
- He writes that reversal works with a story's spine or center to ensure that the hero comes full circle. Oedipus is his exemplar of a hero who undergoes such a reversal and thus has cathartic self-recognition.
- Aristotle considers catharsis to be a form of redemption. For instance, even though Oedipus' recognition is tragic it still redeems him: he is no longer living in ignorance of his tragedy but instead has accepted fate.
- And redemption is not the only result of catharsis; the audience too undergoes a catharsis of sorts in a good drama. The hero's catharsis induces both pity and fear in the audience: pity for the hero, and fear that his fate could happen to us.
- Aristotle defines reversal as "a change to the opposite in the actions being performed" that occurs in accordance with necessity or probability. In other words, it refers to the kind of plot twist where things seem to be going one way but then go in the opposite direction.
- In Poetics, Aristotle cites Sophocles' Oedipus Rex as an example of reversal. A messenger brings Oedipus news meant to calm his fear that he has committed incest, but in disclosing Oedipus's true identity, the messenger confirms Oedipus's fears instead of allying them.
- Reversal is most powerful, Aristotle argues, when it occurs along with recognition (as it does in Oedipus), and he contends that both should arise from the plot and not from an outside source.
- Recognition and reversal combined produce either good or bad fortune as an outcome, and they involve fear and pity and thus produce catharsis, which Aristotle argues is the true aim of tragedy.

Complication and Denouement

There are only two parts to a good drama, says Aristotle - the rising action leading to the climax, which is known as the complication, and the denouement, or the 'unraveling' that follows the climax. This twofold movement follows Aristotle's theory of poetic unity. The complication leads up to the revelation of the unity at the heart of the work. After this revelation, a play naturally turns to the denouement, in which the significance and ramifications of the unity are explored and resolved.

The Imitative Nature of Art

- There are two common ways to think of art: some consider it to be an expression of what is original and unusual in human thinking; Aristotle, on the other hand, argues that that art is 'imitative,', representative of life. This imitative quality fascinates Aristotle. He devotes much of the poetics to explore the methods, significance, and consequences of this imitation of life.

Aristotle concludes that art's imitative tendencies are expressed in one of three ways: a poet attempts to portray our world as it is, as we think it is, or as it ought to be.

- For Plato art is imitation of the world sensual things. The kingdom of ideas may become the subject of contemplation of a thinker; an artist creates a "shadow of shadows."
- Therefore, artistic product deceptively hinders learning the truth, though infectiously for Aristotle art is also based on imitative ability. Imitation is, in fact, cognitive ability.
- Art as imitative work also includes the moments of pleasure, which are based on the recognition of joy. Art deals with the possible that "could happen".

The Standard of Poetic Judgment

Aristotle thinks that this tendency to criticize a work of art for factual errors - such as lack of historical accuracy - is misguided. He believes that instead we should a judge work according to its success at imitating the world. If the imitation is carried out with integrity and if the artwork's 'unity' is intact at its conclusion, a simple error in accuracy will do little to blemish this greater success. Art, in other words, should be judged aesthetically, not scientifically.

Tragedy vs. Epic Poetry

In Aristotle's time, the critics considered epic poetry to be the supreme art form, but to Aristotle, tragedy is the better of the two forms. Aristotle believes that tragedy, like the epic, can entertain and edify in its written form, but also has the added dimension of being able to translate on stage into a drama of spectacle and music, capable of being digested in one sitting.

Tragic Hero

The tragic hero, in Aristotle's view of drama, is not an eminently 'good' man; nor is he necessarily a paragon of virtue that is felled by adversity. Instead, the hero has some 'frailty' or flaw that is evident from the outset of a play that eventually ensures his doom. The audience, moreover, must be able to identify with this tragic flaw.

The Unity of Poetry

Aristotle often speaks of the unity of poetry in the Poetics; what he means by "unity," however, is sometimes misunderstood. Unity refers to the ability of the best dramatic plots to revolve around a central axis that 'unites' all the action. Aristotle believes that a unified drama will have a 'spine': a central idea which motivates all the action, character, thoughts, diction and spectacle in the play.

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4.2 Lexis or "diction

Lexis according to Aristotle

According to Jose M. Gonzalez, "Aristotle instructs us to view of his psychology, as mediating the rhetorical task and entrusted with turning the orator's subject matter into such opinion of the listeners and gain their pistis."[4] Pistis is the Greek word for faith and is one of the rhetorical modes of persuasion.

Gonzalez also points out that, "By invoking phantasia, lexis against the background Aristotle instructs us to view of his psychology, as mediating the rhetorical task and entrusted with turning

the orator's subject matter into such opinion of the listeners and gain their pistis." Phantasia is a Greek word meaning the process by which all images are presented to us. Aristotle defines phantasia as "our desire for the mind to mediate anything not actually present to the senses with a mental image." Aristotle instructs the reader to use his or her imagination to create the fantastic, unordinary images, all the while using narrative and re-enactment to create a play either written or produced.

Elements of rhetorical diction according to Aristotle

Although Aristotle at times seems to demean the art of diction or 'voice,' saying that it is not an "elevated subject of inquiry," he does go into quite a bit of detail on its importance and its proper use in rhetorical speech. Often calling it "style", he defines good style as follows: that it must be clear and avoid extremes of baseness and loftiness. Aristotle makes the cases for the importance of diction by saying that, "it is not enough to know what we ought to say; we must also say it as we ought." In an oratorical speech, one must consider not only the facts, but also how to put the facts into words and which words and, also, the "proper method of delivery". Aristotle goes on to say that only the facts in an argument should be important but that since the listeners can be swayed by diction, it must also be considered.

Voice

At the time when Aristotle wrote his treatise on Rhetoric, orators had not paid much attention to voice. They thought it was a subject only of concern to actors and poets. In The Rhetoric, Aristotles says, "proper method of delivery…affects the success of a speech greatly; but hitherto the subject has been neglected." Aristotle defined voice as controlling one's voice, using rate, volume and pitch, to convey the appropriate emotions. The manner of voice in which an idea or speech is conveyed affects not only the emotions of the audience but, also, their ability to understand this concept.

Although Aristotle gives this mention and explanation of voice, he does not go into specifics about how to produce appropriate voice or how to convey specific tones with one's voice. This may or may not be due to his mild disdain for the topic as a whole. Modern scholars have explored voice more extensively. According to Taylor Stoehr, "voice is the pervasive reflection in written or spoken language, of an author's character, the marks by which we recognize his utterance as his.".However, just as in Aristotle's time set of specific rules or guidelines has yet been laid out for the production or interpretation of voice. Due to the vast array of elements involved in the production of voice this task would be nearly, if not entirely, impossible.

Language

As mentioned before, Aristotle thought the language of a speech should avoid being too lofty or too crude. The speaker must use the ordinary language of everyday life. However, because people best remember what is out of the ordinary, the speaker must use some language that gives the speech an air of importance.

The elevation of the language must correlate to the elevation of the subject or, in poetry, the character that is speaking. In poetry, language and linguistic devices that convey a sense of importance are more appropriate and should be used more often because the events of poetry are more removed from ordinary life. They are less appropriate in rhetorical speech because the topics relate more directly to ordinary things and the people who are listening to the speech. Most of all, the speaker must "give the impression of speaking naturally and not artificially." When one seems to speak with ease, the audience is more easily persuaded that the facts he is communicating are truthful.

Also, a speaker must avoid using very many "strange words, compound words, and invented words". Aristotle considered this kind of language an excessive departure from the way people normally speak. However, one acceptable departure from plain language is the use of metaphor because metaphors are used by all people in everyday conversation.

Two forms of lexis

According to Aristotle, lexis, meaning the delivery of words, is the least important area of speech when in comparison to invention, arrangement and style. However, lexis is still closely looked at and broken down into two forms. The two types of lexis in rhetoric include: lexis graphike and lexis agonistic. The separate terms that describe the two forms of lexis, graphike and agonistike, have been confirmed by several Latin terms. Although the words directly relate to the type of lexis, the theories of Aristotle and Plato do not compare.

Lexis graphike comes from the term zographia, meaning realistic painting, and graphe, meaning writing. Plato believes that writing and painting are one of the same. His theory proves that both do not have the capability to defend themselves through an argument, question and answer, which conveys that these forms cannot prove truth. Although for Aristotle, lexis graphike is the most accurate delivery of language, which leads to his theory that proves that writing does not need to be questioned because it is already exact. Lexis agonistike however is from the term skiagraphia, meaning a rough sketch or outline of painting. Aristotle once again opposes Plato by believing that lexis agonistike does not need questions asked, but only answers. The answer refers to the use of invention given to the actor because the writing portion is only outlined.

To further understand the separate types of lexis, each type can be broken down by how the writing is prepared and delivered. Lexis graphike is the most precise style of rhetoric and strongly appeals to intelligence. The delivery of lexis graphike is designed for a careful reading from either the book or paper as opposed to a performance that leaves room for improvisation. This type of lexis is a simple, straight forward recitation rather than an elaborate presentation. Lexis graphike is most accurately written and depends the least upon the person who is delivering the speech. Lexis agonistike contradicts lexis graphike because it is typically carelessly written and meant for a full performance. The lack of attention given to the written words allows the performer to improvise. This gives the presentation a style that reflects the entertainer rather the writer.

4.3 Speech

Aristotle defines ''speech'' as kind of articulated 'voice', and the basic difference between 'voice' and 'speech' is the process of articulation which is performed by the tongue. He draws such a difference from the aspect of vocalization organs. Judged from this biological base, speech does not belong to human beings uniquely, some other animal, species also have the ability of speech and the difference is just the degree of the ability to use speech.

In Aristotle's view, the distinguishing feature of human language is its semantic scope. Aristotle thinks that only human beings has the ability to use language to indicate the advantageous and harmful, the right and the wrong, while other animal can only emit voice to indicate painful and pleasant things. Such a difference is based on the different faculties of the soul. Animal speech origins from the sensation faculty, while human language involves not only the sensation faculty, but also higher faculty of soul, namely thinking faculty.The perfect human language ability needs human beings to needs their mind and intellect to control the vocalization fully.

Speech Defined

To defend free speech, we first must understand speech. In Book 1 of the Poetics, Aristotle describes speech as a characteristic unique to human beings. Beasts possess voice, through which they "signal . . . to each other" in a manner that "indicates the painful or pleasant."They thereby communicate merely their reactions to physical sensation. Speech involves more than these reactions; it is also the external manifestation of reason. Unlike animals, we humans—through reason—can think: we can contemplate abstract concepts and follow complex trains of logic from premise to conclusion.

Speech's Purpose

- Aristotle's definition of speech informs his discussion of its purpose. What do we talk about with our reasoned communication? Obviously, our speech must do more than signal our sensations of pleasure and pain.Aristotle argues that humans use their speech to discuss the "advantageous and the harmful, and hence also the just and the unjust."
- Man alone communicates regarding these topics, because man alone possesses the capacity to think about them. Only the use of reason allows humans "[to perceive] good and bad and just and unjust and the other things of this sort.Only the use of reason allows humans "[to perceive] good and bad and just and unjust and the other things of this sort." Only reason can perceive "things of this sort" because they exist outside our immediate physical sensations.
- To know justice, for example, we must consider what principles define right relations. While these right relations must apply to particular circumstances, they involve the capacity to distinguish in general between what is and what ought to be.Still, in theory, humans could exercise our reason solely by thinking about concepts like justice and what is advantageous. But we do more: we also communicate our thoughts to others.
- Here we move toward a fuller account of speech's purpose. In speech, we make our insights concerning justice and the advantageous known to others.
- Why would we wish to do so? Because we hope to inform and to persuade. Through our speech, we want others to come to know and to concur with our own conclusions. We also want to gain further knowledge for ourselves: we wish to be persuaded by the speech of others.
- Aristotle declares that our capacity for and use of speech make us "political animals." We communicate our reasoned thoughts for the purpose of persuading others about what is just and advantageous. That purpose in itself contains a political component. But our attempts to convince others include a further goal: we speak in order to call others to action.
- Aristotle says that "community in these things is what makes . . . a city." Through speech, we form constitutions, laws, and other structures built on our understanding of justice and advantage: we seek to create and to sustain political communities.

4.4 Melos or melody

Opsis, Melos and Lexis are the three mediums in a triad that both determines and is prefigured by the history of all media theory. However, throughout this history, these three mediums have been part of a variable economy, each either being privileged above the others, or not at all, based on the function and role of the media in different periods. Otherwise figured in corresponding triads such as Image, Music, Text and Symbol, Index and Icon, the different functions of these three mediums are first laid out in Aristotle's Poetics. While Aristotle's account of the three mediums is couched in his theory of the mixed medium of the theater, he orders the triad according to their mimetic, or imitative, capacities. Aristotle's mimetic structure is informed by his conception of the medium as being an obstacle to the real or immediate, and his belief that a medium should be transparent. The variable economy of the triad is thus predicated on the prevalent notion of representation in a given era.

Critics like Northrop Frye have articulated a collapse of these mediums into each other in the arts. In frameworks such as his, the salient features of a particular medium may appear in another medium. For example, Melos appears in Lexis as the melodic or rhythmic element in poetry. And yet, though Frye's analysis embodies what is, for some, a needless blurring of the three categories, it still belies the view that each medium has its own essential character.

In the history of media, there have been opposing tendencies both to maintain the schism between Melos, Opsis and Lexis, and to recognize their interdependence. In Laocoon: An Essay on the Limits of Painting and Poetry, Gotthold Lessing asserts an intrinsic difference between painting and poetry, or rather, word and image. His analysis reveals an intrinsic panic at the blending of mediums, presaging the turn toward medium specificity ostensibly embodied in avant-garde and abstract art. Clement Greenberg emphasizes the importance of aesthetic purism, attempting to "police the borders" between mediums (Mitchell, 55). However, the fluctuating economy of the triad gestures too much towards the changing notions of art and representation to cleave it too cleanly into separate mediums.

In his Poetics, Aristotle outlines a taxonomy of the mimetic arts, articulating how the process of mimesis or imitation is enacted by man. Aristotle's conception of mimesis and its functions runs counter to Plato's pejorative view of the arts as a poor mirror of reality. Rather, Aristotle considers mimesis to be entirely natural: "Imitation is natural to man from childhood, one of his advantages over the lower animals being this, that he is the most imitative creature in the world, and learns at first by imitation" (Aristotle, 627). Poetry arises both from this natural human predilection for imitation, and from the natural pleasure derived from mimetic works. Moreover, according to Aristotle, the most realistic modes of representation are the most enjoyable to the spectator, since these types of mimesis "gather the meaning of things," offering the opportunity to learn about reality (Aristotle, 627). Poetic mimesis, however, does not merely mimic human life, but should aim at representing and understanding the universal causes of human action.

The proximity to the real or to the immediate emerges as one of the most important facets of Aristotle's account of mimesis. Aristotle organizes drama based on the relationship between representation and the real. Tragedy is not, like Comedy, an imitation of persons, but of action, which Aristotle considers to be closest to reality. In Aristotle's poetic structure, his first concern is with the object of representation; representation itself is secondary to that being represented. As such, when Aristotle outlines the six key components of the poetics of tragedy, he constructs a mimetic hierarchy, privileging Mythos (Plot or Fable) over the other five aspects. He orders these components according to their significance in the poetics of tragedy: Mythos (Plot or Fable), Ethos (Character), Dianoia (Thought or Themes), Lexis (Diction), Opsis (Spectacle), and finally, Melos (Melody).

Melos, Opsis and Lexis are a triad of mediums that traffic in the explicitly performative aspects of drama. Of these three, Aristotle locates Lexis as being more the province of the poet than Opsis and Melos, which are less artistic and less necessary to the mimetic function of tragedy. Requiring a degree of poetic craft, Lexis or Diction, in Tragedy, is the means through which meaning is conveyed in words. It hinges on an assumed concordance between words and their meanings, and is meant to complement the Plot, Character, and Thought of a Drama. Aristotle relegates Opsis, or the visual aspect of a performance, to a secondary position. Believing that the visual constituent of a performance was the work of the mask-maker rather than the poet, Aristotle believed in the mimetic, if somewhat extraneous, function of Spectacle. Either Aristotle wrote very sparely of Melos, given its reduced status in his framework, or he confined the majority of his discussion to the second book of the Poetics, which did not survive. However, he suggests in the Poetics that like Opsis, Melos or Music in Drama is an nonartistic enterprise, though it is the most pleasurable for spectators.

The hierarchy instituted by Aristotle, where Lexis precedes Opsis and Melos, strictly mirrors his view of mimesis' role in human experience. Where the telos of Aristotelian mimesis is to bring humanity closer to the real, Antonin Artaud reconceives the performative aspects of theater to upturn this telos. In his conception of theater and its function, Artaud inverts the relationship between mimesis and reality, positing the capacity of theater to subsume reality. He refigures the very idea of mimesis, suggesting that the role of the theater is not to accurately represent reality to the audience, but rather to affect the audience in as guttural a manner as possible. Artaud puts forward 'The Theater of Cruelty' as his model for altering the relationship between representation and reality:

Neither Humor, nor Poetry, nor Imagination means anything unless, by an anarchic destruction generating a fantastic flight of forms which will constitute the whole spectacle, they succeed in organically calling into question man, his ideas about reality, and his poetic place in reality. (Artaud, 245)

Artaud's goal is to dramatically alter the relative position of the audience to the stage. Unlike Aristotelian tragedy, imitation is no longer the point, since that affords some space between spectator and spectacle; Artaud's 'theater of cruelty' closes that gap and attempts to provoke communication between the "two closed worlds" of the stage and the auditorium (Artaud, 250).

Artaud's inversion of Aristotle's characterization of mimesis requires a corresponding reversal of order in the hierarchy of Lexis, Opsis and Melos. Indeed, for Artaud, Melos and Opsis, embodied in the most sonorous sounds and affective, jarring lights and visuals, are the most important features of theater: "That is why in the 'theater of cruelty' the spectator is in the middle and the spectacle surrounds him. In this spectacle, sound effects are constant: sounds, noises, cries are chosen first for their vibratory quality, then for what they represent" (258). Indeed, representation is entirely secondary in Artaud's framework, as evinced by his account of the role of Lexis in the theater: "To change the function of speech in the theater is to use it in a concrete and spatial sense, and in combination with everything in the theater that is spatial and of significance in the concrete realm" (Artaud, 270). Speech operates primarily as evocative sound, prior to attaching to some meaning. In this way, the very idea of representation in mimesis sits on the periphery, accidental to the theatrical process.

Artaud's revision of Aristotelian poetics, while generally maintaining the segregation of Melos, Opsis and Lexis, allows a synaesthesia of sorts, as he converts speech, a temporal art for Aristotle, into a spatial one. The conflation of spatial and temporal, of word and image, problematizes Aristotle's metaphysical framework of mimesis. Opsis, supposedly a provocation for the eye, and Melos, for the ear, are collapsed into each other through the history of media, especially in such terms as Horace's utpictura poesis. This triad has not remained only in the realm of the theater, and the capacities of each to mean and to represent has been examined across many mediums. Northrop Frye, in the Anatomy of Criticism, flattens Melos and Opsis into Lexis, writing: "Considered as a verbal structure, literature presents a lexis which combines two other elements: melos, an element analogous to or otherwise connected with music, and opsis, which has a similar connection in the plastic arts" (Frye, 244). In his essay "Rhetorical Criticism: Theory of Genres," Frye studies how melody and spectacle operate through poetic device. Though Aristotle might suggest that Frye is dealing exclusively with Lexis here, it appears impossible to parse the relationship between representation and reality without recourse to the trinity of Melos, Opsis and Lexis.

Resistance to the kind of medium blending Frye addresses in his theory of genres is embodied in the theoretical and practical turn toward medium specificity, which is predicated on the notion that ach medium has its own proper character. Clement Greenberg builds on the idea of this sui generis character in his essay "Towards a Newer Laocoon," where he posits abstract art as being the best of the modern plastic arts, since it utterly engages with the notion of medium purism. Greenberg follows Aristotle's hierarchy, conceiving of music as being more remote from imitation than image and text, but attends to the disentanglement of mediums from each other. In his view, the dominant art of any given period will legislate the creation of all other arts, such that "the subservient ones are perverted and distorted; they are forced to deny their own nature in an effort to attain the effects of the dominant art" (Lessing, 24). Where Aristotle sought to make mediums as transparent as possible with mimesis as his goal, Greenberg characterizes the Aristotelian ideal of art as illusion, and suggests that "the mistakes" of art can only be solved through purism and the opacity of the medium: "The arts, then, have been hunted back to their mediums, and there they have been isolated, concentrated and defined. It is by virtue of its medium that each art is unique and strictly itself. To restore the identity of an art the opacity of its medium must be emphasized" (32). Greenberg's artistic paradigm, with pure form as its ideal, then serves a different goal than Aristotle's, and exemplifies a historical shift that Greenberg sees as inevitable.

Greenberg recognizes that his account of medium specificity, which calls for rupture between the categories of Melos, Opsis and Lexis, emerges as the result of a historical trajectory. Roland Barthes exerts more pressure yet on the triad in his aptly titled collection of essays Image, Music, Text, studying the status of each medium as a sign system. In such essays as "Rhetoric of the Image," "MusicaPractica," "Lesson in Writing" and "The Grain of the Voice," Barthes assumes a level of equivalence between the three mediums, suggesting that each produces meaning in its own way: "Language, according to Benveniste, is the only semiotic system capable of interpreting another semiotic system...How, then, does language manage when it has to interpret music? Alas, it seems, very badly" (Barthes, 179). While Barthes does not privilege medium specificity as currently superior to other modes of artistic production, he does stress here that the three different mediums produce meaning in distinctive ways. And yet, in "Word and Image," W.J.T. Mitchell demonstrates the impossibility of clearly differentiating between how text and image, or Lexis and Opsis,

construct the relationship between representation and reality. Rather, he examines the apparent divide between these mediums as emerging from larger social and cultural questions.

Ultimately, Melos, Opsis and Lexis seem to exist as a symbiotic collective of mediums, the distinction between them a construct contingent on extant critical and aesthetic beliefs about what purpose art and the media should serve. It is thus more useful for media theory to concede the fluidity between these mediums, and to conceive of them as a triad.

4.5 Opsis or spectacle

Aristotle deconstructed drama into six core elements that he listed [in order of importance] as Plot, Character, Diction, Thought, Song, and Spectacle (Aristotle & Butcher, 2008). Fundamentally, Spectacle refers to a play's visual elements such as costumes, special effects, and sets. According to Aristotle, Spectacle was the least important and artistic element in drama because, as he envisioned it, theatrical productions or poetry could exclusively communicate themes and tell a fascinating and ample story with characters and plot only without the spectacular. However, while Aristotle's views on Spectacle bore immense sagacity in ancient Greek mimesis, the dynamics of today's theatrical and film production practices have propelled the element of "Spectacle and the spectacular" to the fore front of dramatic storytelling rendering Aristotle's hypothesis on tragedy partially outmoded. Therefore, in contrast to Aristotle's superseded supposition, the following essay demonstrates that modern drama extensively relies on spectacle to not only augment how imitations of imagined or real "serious" events manipulate the "purgation" of catharsis, but also enhance the plot and characters' presentation through the spectacular action that intensifies the magnitude of fear and pity motivated in the audience.

Today, the tragic effect in drama is essentially produced through artistically structured beautiful incidents with powerful emotional elements to emphasize purpose and explain the maxim constructed by the plot. Spectacle is used as the stage art that exemplifies the poet's (or writer's) vision and thought by allowing the viewer to take it all in at once and embrace the magnitude as an incorporated whole despite the change in settings or event sequence. In essence, spectacle enhances the interpretation of the complex pitiable and terrifying events capturing the plot's peripeteia underpinning the characters' moral dimensions. More specifically, since theatre and society have evolved, spectacle merges the plot, character, and diction elements into complete actions that relate both intrinsically and intimately to the audience's precepts.

To illustrate the importance of spectacle in modern drama and why the spectacle is no longer subordinate to character and plot, we will consider advances in special effects such as in scenic and lighting design, costumes (wigs, wardrobe and make-up), props, and sound engineering (voice projection, song) which have revolutionized theatre technology (sets) and how the actors connect with the characters to render exactly what the audience is intended to see and feel (catharsis). Also, the production of films will be considered as a montage of short instances of action captured on camera from different sets to tell a complete tragic story by employing the necessary film techniques such as lighting, angles, framing, and editing. Films employ spectacle to anthropomorphize what was most probably left to the actors' and audience's imagination when Aristotle wrote Poetics. Special effects and make-up can now be used to mimic real or fictitious events and project the realistic paradoxical characters portrayed by the actors within a specific context (Pacheco, 2018); thus provoking a collective response from the audience by inciting visceral and intense reactions. It is possible that Aristotle would repudiate his outlook towards the importance of spectacle if he witnessed today's theatre. Tragedians in ancient Greece emphasized on developing action and plot at the character's expense and generally differed from modern drama by neglecting the exploration of psychological stimulus.

For instance, spectacle was suppressed in tragedies such as Oedipus and Oresteia merely as a norm and not a rule per se. It was not until Shakespeare's tragedies like Hamlet, King Lear, and Macbeth during the Renaissance that the spectacular scenes of murder and blood were included onstage. Nonetheless, much of the murder was still carried out offstage and some of the decisive moments such as King Duncan's gory murder by Macbeth were only reported, not shown. Conversely,

today's imitation of action requires the actor to possess more than the character's distinctive thought and qualities to successfully inspire the emotional interest in drama. Unlike in Athenian tragedies where spectacle was considered least artistic, today's theatre uses spectacle not to glorify the costumer or stage mechanist as opined by Aristotle, but to develop the characters by bringing them to life (especially in appearance or mannerisms) and solidifying the plot by creating sceneries that place the characters and audience into context. Evidently, the notion that a read play and an acted play had the same effect might have been true during Aristotle's time due to the obvious limitation in theatre technology but not today, not in the current age of special effects, exceptional make-up and costume artistry, and computer graphics. Fundamentally, drama – whether performed on live stages or in films – has become more spectacular as it modernizes and the audience is more drawn to ostentatious effects (Pacheco, 2018). To demonstrate this paradigm shift, it imperative to consider two dramatic works of theatre and film; Frozen (live at the Hyperion Theatre) and Independence Day (starring Will Smith and Jeff Goldblum).

In Frozen, the play immerses the audience into the world of Frozen by using elaborate special effects, vibrant costumes, and impressive sets that not only (almost) match the Disney Animation Frozen, but also enhance the characters' suffering by placing them into contextual environments which elevates the magnitude of pity and fear especially when the protagonists are befallen by misfortunes. The large screen background allows for the digital transformation of the stage to quickly transition scenes and place characters into context. The costumes and special effects also play a major role in associating specific characters to particular moments of tragedy which arouses catharsis as the audience reacts to relatable tragic events. For instance, when Elsa is forced to leave her family under dramatic circumstances, the audience is drawn to feel pity and fear for both her tragedy as she leaves her beloved family (including sister Anna) behind, and also as she struggles to go up the mountains during a snowstorm. The play has several tragic scenes that would otherwise be illogical to the audience (especially those who have not watched the animated film) in the absence of the special effects and costumes applied. Spectacle, in this case lies at the core the play's success because some of the actors were imitating non-human characters (Olaf, Sven, and the pack of wolves).

Filmic representation of drama in Independence Day is also largely dependent on advanced film technology which is comparable to theatre technology in several aspects. Using every scene that progresses the plot as individual staged acts performed using special effects, computer graphics, costumes, sophisticated make-up, and other forms of film technology, it is evident that the story's plot involving different protagonists would be lost without the imitations of real-life disasters and their magnitude such as the scenes following the coordinated (unprovoked) alien attack that leaves millions of humans dead. Innocent people looking up to the alien spaceships with hope are quickly annihilated by a devastating laser beam and the atrocious attack arouses high feelings of pity for the murdered people (especially the father and child) and fear of the unknown (source of attack). Special make-up and props are also used to bring the alien race to life and the audience is brought face-to-face with fear itself (Dean & Emmerich).

Therefore, by briefly analyzing the two dramatic performances, it is evident that spectacle is no longer inferior compared to plot and character, but a key augmenting factor. In today's society, special effects have become the tools to not only display the spectacular, but also place the characters and plot into context for easy digestion by the equally evolved audience. The costumes and sets change continuously to guide the audience throughout the plot, as well as to place the characters into the required scene and appearance in order to adequately communicate the writer's intentions and give the audience with a vivid picture of the situation surrounding the totality of the action. In this regard, spectacle becomes inseparable from character and plot.

Keywords

- Opsis: Something resembling a specified thing
- Lexis :the total stock of words in a language.
- Melos: Melos or Music in drama, it is a nonartistic enterprise, though it is the most pleasurable for spectators.

Summary

Melos

Either Aristotle wrote very sparely of Melos, given its reduced status in his framework, or he confined the majority of his discussion to the second book of the Poetics, which did not survive. However, he suggests in the Poetics that, like Opsis, Melos or Music in Drama, it is a nonartistic enterprise, though it is the most pleasurable for spectators.

Opsis or spectacle

Aristotle relegates Opsis, or the visual aspect of a performance, to a secondary position. Believing that the visual constituent of a performance was the work of the mask-maker rather than the poet, Aristotle believed in the mimetic, if somewhat extraneous, function of the spectacle.

Lexis or diction

Melos, Opsis and Lexis are a triad of mediums that traffic in the explicitly performative aspects of drama. Of these three, Aristotle locates Lexis as being more the province of the poet than Opsis and Melos, which are less artistic and less necessary to the mimetic function of tragedy.

Requiring a degree of poetic craft, Lexis, or diction, in tragedy, is the means through which meaning is conveyed in words. It hinges on an assumed concordance between words and their meanings, and is meant to complement the plot, characters, and thoughts of a drama.

Speech

To defend free speech, we first must understand speech. In Book 1 of the Poetics, Aristotle describes speech as a characteristic unique to human beings. Beasts possess voice, through which they "signal . . . to each other" in a manner that "indicates the painful or pleasant."They thereby communicate merely their reactions to physical sensation. Speech involves more than these reactions; it is also the external manifestation of reason. Unlike animals, we humans—through reason—can think: we can contemplate abstract concepts and follow complex trains of logic from premise to conclusion.

SelfAssessment

1. Like any art, poetry is defined by Aristotle as what?

A. A funny story.

B. A theatrical play.

C. A kind of imitation.

D. A rhyme with more than four sentences

2. According to Aristotle, there are ---- factors in a tragedy that decides its standard:

A. 4

B. 5

C. 6

D. 2

3. thought can be equivalent to

A. Theme

B. Plot

C. Character

D. Spectacle

4. In which category of the tragedy, Aristotle talks about the stylistic factor of tragedy?

A. Thought

B. Diction

C. Melody

D. Spectacle

5. By what Aristotle mean songs and the musical or rhythmic element of the chorus?

A. Thought

B. Diction

C. Melody

D. Spectacle

6. Aristotle asserts that the ---- should be united into the tragedy like a character.

A. Thought

B. Chorus

C. Spectacle

D. None

7. ------ means all those visual effects like costumes, make-ups, scenery, and special effects.

A. Thought

B. Diction

C. Melody

D. Spectacle

8. What is the least important element of a tragedy?

A. PLOT

B. DICTION

C. SONG

D. SPECTACLE

9. Aristotle defines speech as

A. Kind of articulated voice

B. Kind of melody

C. Kind of rhythm

D. None

10. Aristotle declares that our capacity for and use of speech make us "political animals."

A. TRUE

B. FALSE

11. According to Aristotle Tragedy is Superior to the Epic

A. TRUE

B. FALSE

12. Which is the only unity that Aristotle insists upon?

A. Unity of place

B. Unity of action

C. Unity of time

D. Unity of character

13. Which of the following genres has the same plot structure as tragedy?

A. History

B. Biography

C. Episodic storytelling

D. Epic poetry

14. Which of the following is the least important?

A. Character

B. Plot

C. Character

D. Spectacle

15. Which of the following is NOT a part of Aristotle's definition of tragedy?

A. It arouses pity and fear

B. t involves mimesis

C. It is performed rather than narrated

D. It has an unhappy ending

Answers for Self Assessment

1.	C	2.	C	3.	A	4.	B	5.	C
6.	B	7.	D	8.	D	9.	A	10.	A
11.	A	12.	B	13.	D	14.	D	15.	D

Review Questions

1. Discuss speech and Aristotle’s opinion about it?
2. What is Melos or melody
3. Discuss the function of Opsis or spectacle in tragedy
4. Describe the importance of character in tragedy?
5. What are the purpose of speech?

Further Readings

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Unit 05: Aristotle Poetics

CONTENTS

Objectives

After reading this Unit students will be able to:

- Know about Dryden's great essay an essay of Dramatic Poesy
- To understand Dryden as the father of English criticism
- To know Dryden's justification of tragicomedy

Introduction

It seems necessary to write down some lines about the author. John Dryden was born at the vicarage of Aldwinkle, Northampton Shire, on August 9, 1631, son of Erasmus Dryden and Mary Pickering. His family was Parliamentary supporters with Puritan leanings. He attended Westminster School as a king's scholar under Richard Busby and was an avid student of the classics. While at Westminster, Dryden published his first verses, an elegy "Upon the Death of Lord Hastings", in LachrymæMusarum (1649). He entered Trinity College, Cambridge, in 1650, and took a BA in 1654. Dryden died on April 30, 1700, soon after the publication of the Fables, of inflammation caused by gout. He was buried in Westminster Abbey. Dryden was a good playwright and poet, a fine translator, a solid critic, and an excellent satirist whose works are still worthy of much admiration.

Dryden's manifold critical gifts are fully brought out only by his Essay on Dramatic Poesy. In his address, "To the Reader" prefixed to the Essay, Dryden says that his aim was, "to vindicate the honour of our English writers, from the censure of those who unjustly prefer the French before them." However, the real aims of Dryden are much wider. The essay is also an attempt to evolve the principles which ought to guide us in judging a play, as well as an effort to discover the rules which could help a dramatist in writing a good play. The play is also a contribution to two current controversies: (1) regarding the comparative superiority of the ancient and the moderns. Dryden demonstrates the superiority of the moderns over the ancients, as also the superiority of Restoration English dramatists over the dramatists of the previous generation, i.e. the Elizabethans, and (2) the

comparative merits and demerits of blank verse and rhyme for dramatic purposes. Dryden upholds the superiority of rhymed verse.

5.1 An Essay of Dramatic Poesy

An Essay of Dramatic Poesy by John Dryden was published in 1668. It was probably written during the plague year of 1666. Dryden takes up the subject that Philip Sidney had set forth in his Defence of Poesie (1580) and attempts to justify drama as a legitimate form of "poetry" comparable to the epic, as well as defend English drama against that of the ancients and the French.

The treatise is a dialogue between four speakers: Eugenius, Crites, Lisideius, and Neander. The four speakers represented, respectively, Sir William Davenant [Dryden's "ingenious" collaborator on their revision of The Tempest], Sir Robert Howard [playwright and Dryden's brother-in-law], the earl of Orrery [Roger Boyle, author of the first heroic play in rhymed couplets], and Dryden himself (neander means "new man" and implies that Dryden, as a respected member of the gentry class, is entitled to join in this dialogue on an equal footing with the three older men who are his social superiors).

On the day that the English fleet encounters the Dutch at sea near the mouth of the Thames, the four friends take a barge downriver towards the noise from the battle. Rightly concluding, as the noise subsides, that the English have triumphed, they order the bargeman to row them back upriver as they begin a dialogue on the advances made by modern civilization. They agree to measure progress by comparing ancient arts with modern, focusing specifically on the art of drama (or "dramatic poesy"). The four men debate a series of three topics: (1) the relative merit of classical drama (upheld by Crites) vs. modern drama (championed by Eugenius); (2) whether French drama, as Lisideius maintains, is better than English drama (supported by Neander, who famously calls Shakespeare "the greatest soul, ancient or modern"); and (3) whether plays in rhyme are an improvement upon blank verse drama--a proposition that Neander, despite having defended the Elizabethans, now advances against the skeptical Crites (who also switches from his original position and defends the blank verse tradition of Elizabethan drama).

Invoking the so-called unities from Aristotle's Poetics (as interpreted by Italian and refined by French scholars over the last century), the four speakers discuss what makes a play "a just and lively imitation" of human nature in action. This definition of a play, supplied by Lisideius/Orrery (whose rhymed plays had dazzled the court and were a model for the new drama), gives the debaters a versatile and richly ambiguous touchstone. To Crites' argument that the plots of classical drama are more "just," Eugenius can retort that modern plots are more "lively" thanks to their variety. Lisideius shows that the French plots carefully preserve Aristotle's unities of action, place, and time; Neander replies that English dramatists like Ben Jonson also kept the unities when they wanted to, but that they preferred to develop character and motive.

5.2 Summary of the Text

The speakers: Crites, Eugenius, Lisideius and Neander.

The following is the table to show who speaks for whom.

Crites	Ancients
Eugenius	Moderns
Lisideius	The French
Neander	The English

Crites:

He represents Sir Robert Howard. He is a person of sharp judgement. His delicate taste in wit has been misinterpreted as ill-natured by many. He is the one who suggests that the topic of discussion should be Dramatic Poesy. Crites asserts the superiority of the ancients over the moderns. He says that the ancients have been faithful imitators and wise observers of nature while the modern disfigured and ill represented nature in their plays. He ascribes all the rules of dramatic poesy to the ancients. Focusing on the three unities, Crites says that the ancients followed unity of time especially in their tragedies. They were careful on the unity of place that they set a single scene all through the play. But Crites approves a more practical and believable change in the scenes only if the locations are nearby. In this observation the French are the next best after the ancients, according to Crites, as in their plays "if the act begins in a garden, a street, or a chamber, 'tis ended in the same place" (Essay of Dramatic Poesy, 355). As for the unity of action it must be singular otherwise it would no longer be a play but two. Among the English playwrights Ben Jonson is the best example for following ancients' rules.

Eugenius:

He represents Lord Buckhurst aka Charles Sackville, the patron of John Dryden. He points out the deficiencies of the ancients and the merits of the moderns. First of all he blames the ancients for not establishing a fixed number of acts in a play as they wrote by the entrances of each character or chorus and not by acts. By repeating the stories, like in the case of the play Oedipus, they killed the novelty and delight of the play, the second being one of the two chief purposes of a play (teach and delight). Their characters, though indeed are imitations of nature, are narrow. As for the three unities, the unity of place was never followed or invented by them as neither Aristotle nor Horace wrote about it. It was the French poets who made it a rule of the stage. The ancients showed no poetic justice in their plays as their heroes were unhappy in piety and thrived in wickedness. But we do not see such lack of decorum in modern plays. Since the ancients specialised in each genre, as tragedians wrote tragedies and comedians wrote comedies, none of the above-mentioned drawbacks is excusable. Their elaborate choice of words was not suitable to the palate of common people. Lastly the ancients were dull and tasteless in presenting love and other softer passions on stage. They focused so much on harsh emotions such as lust, anger, cruelty, revenge and ambition that they were more capable for raising horror than compassion in audience. Their lovers said little with no passion. To this Crites gives an explanation justifying the ancients' poor presentation of love for their age encouraged such a mode of representation of love on stage. Crites also reminds the company that if the ancients were born in the modern era they would surely have accommodated to the age and its audience's taste.

Lisideius:

He represents Sir Charles Sedley. He undertakes the advocacy of the French drama against the English on the ground of the former's adherence to the unities, great structural regularity and the use of rhyme. Lisideius admits that around forty years ago the English plays were better than the French. But the French are the best of all nations in following the three unities. The French take maximum thirty hours of plot time without breaking the golden rule of the natural time prescribed by the ancients. In following the unity of place they are so intact that they set the scenes in the compass of the same town or city. To follow the unity of action they omit under-plots in their plays. While praising the French for their scrupulous attention to the three unities Lisideiuscriticises the English for their tragicomedies with many under-plots as they effectively are the most absurd in all the theatres in the world. He says that one can spot the same emotions of a mental asylum in a tragicomedy. The French even surpasses the ancients in basing their plays on some history. The French playwrights put pleasing fiction into the factuality of their plays in order to give it poetic justice. Lisideius also criticises Shakespeare's historical plays for cramming up years of history in two and half hours which in effect becomes not an imitation of nature but a miniature. Following this statement Lisideius mocks Ben Jonson for his mixing of comedy and tragedy in his plays. Returning to praising the French Lisideius says that they avoid tumult on stage by reporting duels and battles on stage while the English playwrights make their characters fight on stage as if they were competing for a prize. The English make a ridiculous charade of five men and a drum to indicate an army or a comical act of murder with artificial weapons which are so blunt that it would take an hour to kill a man in real life. This is why the audience laugh instead of feeling sad on watching the English tragic scenes for dying is art only a Roman gladiator can do in its actual sense.

The French excels the British in this by the power of their playwrights' skills which equal to the enactment of such scenes by actors with lively description. Because such enactments of actions will only cause aversion in audience hence they are to be avoided by the playwrights. The French also has a sensible conversion at the end of a play and are skilled in using rhymes while the English poets are very poor at using rhyme.

Neander:

Neander is Dryden himself. He is presented here as a young English man and a scholarly gentleman with high regard to his nation. He makes sure that the French are not above the English no matter what Lisideius argues. Neander admires two things on English theatre;i) the variety of plot and characters in the English theatre and ii) its masculine fancy with its charming irregularities. The beauty of French plays is like the charm of a statue while the English plays are like a living man- animated with soul of poesy. The English has more grace and masculine charm compared to the French. On the contrary to what Lisideius said about tragicomedy and its mixing of mirth and humour Neander says that the soul of a man is capable of relishing such contrasting emotions. Tragicomedy is the more perfected way of play writing of the ancients and the moderns of any nation. He ridicules Lisideius' contemptuous remarks of the English and retorts that the French plays, with their singular action, struggle with all the characters to push the plot forward. The variety offered by the English plays, with sub plots, more characters and quick turns, will provide greater pleasure to the audience. The French poetry and their verses are the coldest according to Neander. He mocks the French practice of long speeches in their plays by saying that no one speaks in such length in sudden gust of passion. Again, the little action the French display on stage is laughed at by Neander. He says that a good playwright should find a balance between exaggerated actions and too little actions on stage and make sure that the audience are not left unsatisfied. With the slavish adherence to the unities the French have destroyed their plots and their imagination. Neander says that he admires Ben Jonson while he loves Shakespeare because the former is learned and judicious writer any theatre ever had and the latter didn't require books to study nature. Shakespeare had the power to make the audience visualise the story while Jonson was the master of humour and the classic style. According to Neander Jonson was the Virgil while Shakespeare was the Homer. He praises the former's play The Silent Woman for its singular action and declares that it has more wit and acuteness of fancy than any other plays of Jonson. (the summary of Neander's analysis of the play Silent Woman is given in the last part of this summary)

Argument between Crites and Neander on rhyme and Blank Verse

After the discourse of four characters on the ancients, moderns, the French and the English Crites and Neander enter into an argument where rhyme and Blank Verse are discussed. Crites is speaking against rhyme and in favour of blank verse. Neander speaks in favour of rhyme.

Crites: Rhyme is not allowable in serious plays. Because rhyme is so unnatural in a play as no one speaks in rhyme in sudden gust of emotions. Even the ancients wrote in verse form Iambic which was more similar to prose. In our age what is more similar to prose is blank verse. Some say that there are two exceptions where we must use rhyme; first, is when they say rhyme gives ornamentation to repartee and second is when they say rhyme controls the poet's luxuriant fancy. But Crites says that, in the first case, rhyme is not natural and, in the second case, that a good poet will avoid errors when he writes in blank verse and rhyme. Rhyme is incapable of expressing the great thoughts.

Neander: He says that a good poet always writes the first line keeping in mind the second line of his poetry-intending that rhyme is more creative and artful than blank verse. Rhyme can be as natural as blank verse. If no man speaks in rhyme on stage, Neander claims, no one speaks in blank verse either. The ancients not only wrote in Iambic verse but also used rhyme. Rhyming is a more perfected way of writing in our age. The only reason for the hostility towards rhyme is its novelty and one must wait till he get used to the new style of writing to like it. Of all heroic rhyme is more close to nature and noblest kind of modern verse. As tragedy and epic are basically same except for their manner of narration if rhyme can be used for epic it is good to be used for play as well. If using rhyme seems inappropriate when the hero addresses a servant on stage, Neander believes, a playwright who is a master of English language can make is as artful as Seneca did in Latin. Crite's

argument that rhyme controls the poet's fancy and blank verse gives him more freedom to write is corrected by Neander who says that a good poet never makes mistakes in any kinds of writing.

5.3 Dryden's Liberal Classicism,

The most distinctive quality of Dryden as a critic is his liberal outlook on literature which widened as his critical powers developed and matured. His "changing tastes and interests helped to make him responsive to different kinds of literary skill and artistic conventions, thus giving him that primary qualification of the good practical critic—the ability to read ;he work under consideration with full and sympathetic understanding. " (David Daiches)

Though a keen admirer of the classical achievement, Dryden was never a servile imitator of the rules of classical writing. He was highly sensitive to the changing tastes of people and to the requirements of his own age. He refused to pay blind allegiance to any authority howsoever great it be. He substituted Reason for the Ancients as the authority for literary judgements. At one place he wrote : " is not enough that Aristotle has said so, for Aristotle drew his models of tragedy from Sophocles and Euripides: and if he had seen ours, might have changed his mind. " He was always conscious of his own freedom. In his Defence of the Epilogue he wrote : "For we live in an age of sceptical, that as it determines little, so it takes nothing from antiquity on trust."

Dryden's attitude to the ancients was not that of idolatory. Professor Tillyard commends his independent attitude when he writes : "Freed from a superstitious regard for the ancients he used his commonsense and skill to look at them quite coolly and with no more initial respect which he accorded to the writers of his own day. The result is that perfection of tone in matters of comparative literature that has not been equaled before or since. And this is paramount critical achievement." W. P. Ker also admires his independence in matters of literary judgement : "His virtue is that in a time when literature was pestered and cramped with forpiulas, he found it impossible to write otherwise than freely. He is sceptical, tentative, disengaged, where most of his contemporaries, and most of his successors for a hundred years, are pledged to certain dogmas and principles. "

Dryden's free critical disposition is shown in his rejection of all arbitrary bans upon freedom of composition and freedom of judgement. Though not revolutionary in taste as to throw away all the accepted critical canons of the neo-classical school, he does not hesitate in repudiating

some of the outmoded notions. He does not make a fetish of the so-called Rules. It is this quality which sets him apart from the 'finicky French Critics' of his age who were busy forging letters to curb the freedom of the creative artist. Dryden's best contribution to criticism lies in the modification of the ancient doctrines in the light of modernity rather than in the creation of some radically new theories. He believes that too strict an observance of the rules is fatal to many artistic effects. He prefers "the variety and copiousness" of the English plays, with their "under-plots or by-concernments" to the French ideal of the singleness of plot. He argues that English plays in having these underplots, add a pleasant variety and "afford a greater pleasure to the audience." French plays may be more regular and precise but they lack the warmth, vigour and variety of the English drama. His ultimate test of judging a play is liveliness of imitation rather than cold regularity or exactness of representation. What rules can justify or explain the miracle of Shakespeare's genius or of the Elizabethan dramatists?—Dryden seems to ask. He is against a 'servile observation of the unities of time and place' in so far as they circumscribe the scope of the dramatist and often force him to resort to 'absurd contrivances.' He sees no reason why the English practice of mingling tragic and comic elements should be forbidden against the French practice of their rigid separation. He argues that tragic-comedy is not inartistic, since we can, in fact, enjoy both gaiety and sadness together; the one serves to relieve the other. He affirms that the English 'have invented, increased and perfected a more pleasant way of writing for the stage than was ever known to the Ancients or Moderns of any nation, which is Tragi-comedy."

Such boldness of assertions and freedom from exclusive elegance to set rules are rarely to be found among Dryden's contemporaries or his predecessors. He combined in himself the creative vision of an artist and the mental incisiveness of a literary critic. There was a perfect fusion of feeling and7 reason in him. His catholic temperament and uncommon imaginative sympathy enabled him to see 'the merits of several divergent literary traditions.' His comprehensive survey of the different

dramatic ideas—ancient, French and English—and his illuminating appreciations of Shakespeare, Beaumont and Fletcher and Ben Jonson in the Essay of Dramatic Poesy and his penetrating study of Chaucer in the Preface to the Fables illustrate this point. He is almost phenomenally able to see the merits of these writers but he is not blind to their peculiar limitations. In his Essay on the Dramatic Poetry of the Last Age he writes:

Let us, therefore, admire the beauties and heights of Shakespeare, without falling after him into a carelessness and, I may call it, a lethargy of thought, for whole scenes together. Let us imitate as we are able, the quickness and easiness of Fletcher, without proposing him as a pattern to us, either in the redundancy of his

matter or the incorrectness of his language...Let us ascribe to Jonson, the height and accuracy of judgement in the ordering of his plots, his choice of characters and maintaining to the end. But let us not think him a perfect pattern of imitation, except it be in humour; for love, which is the foundation of all comedies, in other languages, is scarcely mentioned in any of his plays; and for humour itself, the poets of this age will be more vary than to imitate the meanness of his persons....To conclude all, let us render to our predecessors what is their due, without confining ourselves to a servile imitation of all they write

That is precisely the basis critical attitude of Dryden. His fine critical spirit and an appreciable degree of catholicity made him sensitive to literary values found in different kinds of works produced in different ages and nationalities. Referring to Dryden's substantial contribution Atkins emarks : "His reputation as a critic therefore rests on sure and lasting foundations. In an age of transition and much confusion he set criticism on new and fruitful lines, pointing to other standards and methods than those commended by the French neo-classical school. And his work remains today as readable and suggestive as ever, the legacy of one of the greatest English critics. "

5.4 Justification of Tragi-Comedy,

DRYDEN'S CONCEPT OF 3 UNITIES

The concept of 3 unities which the French Renaissance dramatists regarded as gospels and which the English Renaissance dramatists violated mercilessly , include the unity of time, play and action. The unity of action reads that the plot of a drama should have a single line of action with no unnecessary scenes. The unity of time implies that the time period encompassed by the action should not exceed 'one revolution of the sun'. The unity of place refers that the action of a drama must be set in a particular local.

In 'an essay of dramatic poesy' , the concept of 3 unities find a vivid expression through a debate discussion among Crites, Eugenius and Neander.While Crites overrates the ancients for their adherence to the 3 unities, Neander, Dryden's mouthpiece , defends it's violation by the moderners, especially by Shakespeare.

Crites says that the 3 unities,'ought to be observed in every regular play'. He notes ,'the unity of time, the comprehended in twenty-four hours , the compass of a natural day, or as near as it can be contrived.' The play must be realistic, since it,' is to be thought the nearest imitation of nature , whose plot or action is confined within that time.' According to him, the ancients were also wise in conforming to the unity of place . The stage being one place,' It is unnatural to conceive it many ,- and those far distant from one another.' He admits that, 'painted scenes might help the audience to imagine the same stage as several places, yet it still carries the great likelihood of truth , if those places be supposed so near each other, as in the same town or city.' Crites commends the French for strictly following the unity of place, ' if the act begins in a garden, a street or chamber ,'tis ended in the same place and that you may know it to be the same , the stage is so supplied with persons, that it is never empty all the time.' As the unity of action Crites pointed out that two actions equally driven on by the writer would destroy the unity of the play. There may be under-plots, but the should be subservient to the main plot.

Eugenius, on the other hand finds faults with the ancients and points out that the idea of unities is more French that Aristotelian, that the unity of place was not at all mentioned by Aristotle, who only passingly referred to the unity of time. Besides, the unity of time was often neglected even by the Greek and Roman dramatists.

Dryden's own views are expressed in the persona of Neander, who admits the regularity of the French plays, but asserts the superior liveliness and unrivaled variety of the English plays which would not have been possible if the English dramatists had followed the unities of time and place.

He says that the unity of action is not infringed by the introduction of a large number of persons and events, since all tend to be united into a whole. Moreover, the fusion of comic and tragic is not at odds with the totality of impression, for mirth can not destroy pity and fear. The Neo-classical adherence to the unity of place is , Neander thinks, due to the inability of our fancy to think the stage as the representation of different places. He defends this violation by saying that the variation of the painted scenes can contribute to the imagination that they are different places. The conviction that a long span of time can not be concentrated into the brief duration of the play gives birth to the unity of time. Neander safeguards the violation of this law by saying that the long duration can be maintained by making sure that one act does not take time out of proportion to the time taken by the remaining acts.

The concept of the 3 unities as fleshed out by Dryden points out to his liberal classicism, distinguished from the orthodox views of Ben Jonson, Pope and others. Though he was a neo-classicist, he was not as prejudiced as Ben Jonson. This is mainly because Dryden's aesthetic vision was not clouded by his critical observation.

5.5 Dryden as the Father of English Criticism

It seems necessary to write down some lines about the author. John Dryden was born at the vicarage of Aldwinkle, Northampton Shire, on August 9, 1631, son of Erasmus Dryden and Mary Pickering. His family was Parliamentary supporters with Puritan leanings. He attended Westminster School as a king's scholar under Richard Busby and was an avid student of the classics. While at Westminster, Dryden published his first verses, an elegy "Upon the Death of Lord Hastings", in LachrymæMusarum (1649). He entered Trinity College, Cambridge, in 1650, and took a BA in 1654. Dryden died on April 30, 1700, soon after the publication of the Fables, of inflammation caused by gout. He was buried in Westminster Abbey. Dryden was a good playwright and poet, a fine translator, a solid critic, and an excellent satirist whose works are still worthy of much admiration

Dr. Johnson in the lives of the English poets calls Dryden the father of English criticism. He says, "Dryden may be properly considered as the father of English criticism, as the writer who first taught us to determine upon principles the merit of composition". Dr. Johnson was very correct in giving Dryden this honor because before him there was no consistent critic in England. Sidney and Ben Jonson were, of course, there but they only made occasional observations without producing any consistent critical work or establishing any critical theory. Dryden's principal critic work is his Essay of Dramatic Poesy, though his critical observations are also found in the prefaces

to several of his works, especially in the Preface to the Fables. The Essay of Dramatic Poesy establishes him as the first historical critic, first comparative critic, first descriptive critic, and the Independent English critic. The Essay of Dramatic Poesy is developed in the form of dialogues amongst four interlocutors representing four different literatures or literary ages. They are: 1. CRITES speakers for the ancient dramatists 2. LISIDEIUS speaks for the French. 3. EUGENIUS speaks for the English literature of the 'last age.' 4. NEANDER speaks for England and liberty. In this way he (Dryden) develops historical, comparative, and descriptive forms of criticism, and finally gives his own independent views through the replies of Neander. He respects the ancient Greek and Roman principles but he refuses to adhere to them slavishly, especially in respect of Tragi-comedy and observance of the three Dramatic Unities. Thus Dryden began a great regular era of criticism, and showed the way to his countrymen how to be great as creative authors as well as critical evaluators and what makes great literature. Thus he is indeed the "Father of English Criticism."

Criticism

According to Dryden, a critic has to understand that a writer writes to his own age and people of which he himself is a product. He advocates a close study of the ancient models not to imitate them blindly as a thorough going neo-classicist would do but to recapture their magic to treat them as a torch to enlighten our own passage. It is the spirit of the classics that matters more than their rules. Yet these rules are not without their value, for without rules, there can be no art. Besides invention (the disposition of a work), there are two other parts of a work – design (or arrangement) and

expression. Dryden mentions the appropriate rules laid down by Aristotle. But it is not the observance of rules that makes a work great but its capacity to delight and transport. It is not the business of criticism to detect petty faults but to discover those great beauties that make it immortal.

The Value of his criticism Dryden's criticism is partly a restatement of the precepts of Aristotle, partly a plea for French neoclassicism and partly a deviation from both under the influence of Longinus and Saint Evremond. From Aristotle he learnt a respect for rules. French Neo-classicism taught him to prefer the epic to tragedy, to insist on a moral in it and many of the things. And to Longinus and Saint Evremond he owed a respect for his own judgement.

Historical method of criticism:

Dryden was also the first critic to make use of the historical method of criticism. He believed that every literary work bears the stamp of the age in which it is produced. A literary work can be best evaluated by placing it in the socio – historical background in which it is produced. Many plays of Shakespeare or Spenser's faerie queene, or Ben Jonson's comedies of Humours, or Bacan's essays cannot be correctly evaluated without placing them in the background of the Elizabethan age.

Chaucer's prologue to the Canterbury tales or Langland's the vision of piers the Plowman cannot be rightly appreciated without placing them in the socio – historical background of medieval England. Dryden was the first critic to apply this historical method of criticism

5.6 Dryden's Critical Works

Dryden was truly a versatile man of letters. He was a playwright (both tragic and comic), a vigorous and fluent prose writer (justifiably the father of modern English prose), a great poet (one of the best satiric poets of England so far), a verse translator, and, of course, a great literary critic. His literary criticism makes a pretty sizable volume. Much of it, however, is informal, occasional, self-vindicating, and, as F. R. Leavis terms it in his appreciation of Dr. Johnson as a critic in a Scrutiny number, "dated". Dryden wrote only one formal critical work-the famous essay Of Dramatic Poesie. The rest of his critical work consists of three classical lives (Plutarch, Polybius, and Lucian), as many as twenty-five critical prefaces to his own works, and a few more prefaces to the works of his contemporaries. These critical prefaces are so many bills of fare as well as apologies for the writings to which they are prefixed. In his critical works Dryden deals, as the occasion arises, with most literary questions which were the burning issues of his day, as also some fundamental problems of literary creation, apprehension, and appreciation which are as important today as they were at the very inchoation of literature. He deals, satisfactorily or otherwise, with such issues as the process of literary creation, the permissibility or otherwise of tragi-comedy, the three unities the Daniel-Campion controversy over rhyme versus blank verse, the nature and function of comedy, tragedy, and poetry in general, the function and test of good satire, and many others. Here is, indeed, to steal a phrase from him, "God plenty". No English literary critic before Dryden had been so vast in range or sterling in quality.

Dryden's Liberalism, Scepticism, Dynamism, and Probabilism

As a literary critic, Dryden was certainly influenced by ancient Greek and Roman critics (such as Aristotle, Longinus, and Horace) and later Italian and contemporary French critics (such as Rapin and Boileau). But this influence did not go beyond a limit. The age in which, he lived accepted this influence in all spheres of literature and Dryden was not isolationist enough to escape the spirit of the age. However, his fundamental liberalism, scepticism, dynamism, and probabilism—not to speak of his admirable sanity and common sense-helped him to fight quite a few dogmas and conventions imported from abroad. The French neo-classicists of his age stuck to their Aristotelian guns with tenacity. While paying due respect to Aristotle, Dryden refused to swear by his name. He demolished, for example, the formidable trinity of the so-called "three unities," the prejudice against tragi-comedy, and the rigorous enforcement of the principle of decorum. He was not a hidebound neo-Aristotelian like his contemporary Rhymer who denounced Shakespeare for his refusal to fall in line with the principles of Aristotle. Dryden seems to have had belief, like Longinus and the romantics, in inspiration and the inborn creative power of the poet. He favored the romantic

extravagances of Shakespeare and candidly criticised ancient Roman and contemporary French drama which strictly followed all the "rules." Of course, he favored "regularity" and deference to some basic "rules" of composition, but, unlike, say, Rhymer, he refused to worship these rules and to consider them as substitutes for real inspiration and intensity of expression. The bit and the bridle are necessary, but there has to be a horse first. "Now what, I beseech thee," asks he "is more easy than to write a regular French play, or more difficult than write an irregular English one, like those of Fletcher, or of Shakespeare?

" Dryden's intellectual scepticism, which Louis I. Bredvold stresses in The Intellectual Milieu of John Dryden, was greatly responsible for his liberal and unorthodox outlook. His probabilism as a literary critic is both his strength and weakness. While discussing an issue, he argues, very often, from both the sides and leaves the conclusion hanging in the air. In the essay Of Dramatic Poesie, for instance, he compares ancient and modern drama, Elizabethan playwrights of his country and French play wrights of his own age, and rhyme and blank verse; but these issues are discussed by four interlocutors, and Dryden (though very easily recognisable in Neander) is, apparently at least, non-committal. His somersault on the question of the relative merit of rhyme and blank verse may be variously quoted as a time-serving trick or as an example of his dynamism, but the undeniable fact remains that as a literary critic he is flexible enough to keep the issue open. Watson remarks : "Dryden's whole career as a critic is permeated by what we might tactfully call his sense of occasion: Pyrrhonism, or philosophical scepticism, liberated him from the tyranny of truth." And further : "Dryden is remarkable as a critic not only for the casual ease with which he contradicts himself, but for the care he takes in advance to ensure that there will not be much in future to contradict

Dryden-the Father of English Descriptive Criticism

Out of this "God's plenty" of Dryden's critical works perhaps the most valuable passages are those which constitute descriptive criticism. George Watson in his excellent work The Literary Critics divides literary criticism into three broad categories listed below:

- "Legislative criticism, including books-of rhetoric." Such criticism claims to teach the poet how to write, or write better. Thus it is meant for the writer and not the reader of poetry. Such criticism flourished before Dryden who broke new ground.
- "Theoretical criticism or literary aesthetics." Such criticism had also become almost a defunct force. Today it has come back with a vengeance in the shape of various literary theories.
- "Descriptive criticism or the analysis of existing literary works." "This", says Watson "is the youngest of the three forms, by far the most voluminous and the only one which today possesses any life and vigour of its own.

Whether or not Dryden is "the father of English criticism" it is fair enough to agree with Watson that "he is clearly the founder of descriptive criticism in English." All English literary critics before him—such as Gascoigne, Puttenham, Sidney, and Ben Jonson-were critics of the legislative or theoretical kind. None of them concerned him with given literary works for interpretation and appreciation. Of course, now and then, Dryden's predecessors did say good or bad things about this or that writer, or this or that literary composition; for instance, Sidney praised Shakespeare and commented on his contemporaries. However, such stray comments were not grounded on any carefully formulated principles of appreciation. "Audiences", says Dr. Johnson, "applauded by instinct, and poets perhaps often pleased by chance." Dryden was to repeat Dr. Johnson's words, "the writer who first taught us to determine upon principles the merit of composition." Dryden "practised" what he "taught." He was the first in England "to attempt extended descriptive criticism." Thus he established a new tradition and did a signal service to literary criticism. Watson says: "The modern preoccupation with literary analysis emerges, patchily but unmistakably, in his prejudiced and partisan interest in his own plays and poems."

It is to be noted that every one of Dryden's prefaces to his own works is of the nature of an apologia meant to defend in advance the poet's reputation by attempting to answer the possible objection likely to be raised. Such self-justification leads him often to the analysis of his creative works and the discussion of principles to determine "the merit of composition."

Dryden-the Father of Comparative Criticism:

Commenting upon Dryden's "examen" of The Silent Woman in the essay Of Dramatic Poesie, Watson says: "The chief triumph of the examen lies in its attempt at comparative criticism, in its balancing of the qualities of the English drama against those of the French. It is undeniably the first example of such criticism in English, and among the very earliest in any modern language. "Dryden says Scott-James "opens a new field of comparative criticism." In the course of his critical works, Dryden critically compares Shakespeare and Ben Jonson, Chaucer and Ovid, Chaucer and Boccaccio, Horace and Juvenal, ancient and modern drama, contemporary French and English drama, Elizabethan and Restoration drama, rhyme and blank verse as vehicles of drama, and so on. This method of comparative criticism is very rewarding and illuminating and a favorite instrument of modern critics.

In general, English literary criticism before Dryden was patchy, ill-organized, cursory, perfunctory, ill-digested, and heavily leaning on ancient Greek and Roman, and more recent Italian and French, criticism. It had no identity or even life of its own. Moreover, an overwhelming proportion of it was criticism of the legislative, and little of it that of the descriptive, kind. Dryden evolved and articulated an impressive body of critical principles for practical literary appreciation and offered good examples of descriptive criticism himself. It was said of Augustus that he found Rome brick and left it marble. Saints bury avers that Dryden's contribution to English poetry was the same as Augustus' contribution to Rome. With still more justice we could say that Dryden found English literary criticism "brick" and left it "marble.

Keywords

- Tragi-comedy: A play or novel containing elements of both comedy and tragedy.
- classical liberalism: a political and economic ideology that advocates the protection of civil liberties
- Scepticism: the theory that certain knowledge is impossible:
- Dynamism: the quality of being characterized by vigorous activity and progress

Summary

It was no less exacting a critic than Dr. Johnson who decorated Dryden with the medal of the fatherhood of English criticism. “Dryden”, he wrote, “may be properly considered as the father of English criticism, as the writer who first taught us to determine upon principles the merit of composition.” Dr. Johnson’s tribute to Dryden should not be allowed to imply that no literary criticism existed in England before Dryden. Some literary criticism did exist before him, but much of it was not worth the name.

English violation of the three unities lends greater copiousness (existing in large amounts, profuse in speech) and variety to the English plays. Subplot is integral for they impart variety, richness, and liveliness to the play, unities have narrowing and cramping effects on the French plays

English disregard of the unities enables them to present a more ‘just’ and ‘lively’ picture of human nature

“too great a strain on the imagination” “ credibility is stretched” , Dryden argues it depends on ‘dramatic illusion’. ‘gratification of sense is primary, secondary that of soul’. Sensory perception helps in dramatic illusion

Crites defends the ancients and points out that they invited the principles of dramatic art paved by Aristotle and Horace. Crites opposes rhyme in plays and argues that though the moderns excel in sciences, the ancient age was the true age of poetry

Lisideius defends the French playwrights and attacks the English tendency to mix genres.

Drama: Just and lively image of human nature, representing its passions and humours, and the changes of fortune to which it is subject, for the delight and instruction of mankind.

SelfAssessment

1. Dryden's Essay o Dramatic Poesy is?

A. A critical treatise on dramatic art developed through dialogues

B. A play in five acts

C. A Long essay

D. A Poetic work

2. When was Essay of Dramatic Poesy published

A. 1668

B. 1689

C. 1678

D. 1699

3. In which language is Essay of Dramatic Poesy written

A. French

B. Italian

C. English

D. Spanish

4. When did John Dryden die?

A. 1700

B. 1745

C. 1777

D. 1779

5. Which character produces the vies of Dryden?

A. Neander

B. Lisideius

C. Crites

D. Eugenius

6. Which of the character favors the greatness of ancients?

A. Crites

B. Neander

C. Lisideius

D. Eugenius

7. According to Lisideius the French use rhyme in place of

A. Blank Verse

B. Poetry

C. Prose

D. Dialogue

8. What great achievement has been in the essay of Dramatic poetry?
A. Freedom for classical rules
B. Preference to imagination
C. Observaing romanticism
D. Teaching the people

9. The word tragic flaw means __
A. To err or fail
B. b. To contemplate
C. c. To postpone
D. d. To avoid

10. The central theme of Essay of Dramatic Poesy is
A. Justification of English drama
B. Rejection of French drama
C. Reject Aristotle
D. Praise Chaucer

11. "The tragic-comedy which is the product of the English theatre is one the most monstrous inventions that ever entered into a poet's thought." Whose view is this ?
A. John Dryden's
B. Alexander Pope's
C. Joseph Addison's
D. Dr. Johnson's

12. Who argues that French drama is superior to English drama
A. Lisideius
B. Neander
C. Crites
D. Eugenius

13 .Who defend tragicomedy
A. Lisideius
B. Neander
C. Crites
D. Eugenius

14. Who objects to rhyme in plays
A. Lisideius
B. Neander
C. Crites
D. Eugenius

15. Is Dryden's Essay of Dramatic Poesy a work of..

A. Comparative Criticism
B. Interpretative Criticism
C. Legislative Criticism
D. Textual Criticism

Answers for Self Assessment

1.	A	2.	A	3.	C	4.	A	5.	A
6.	A	7.	A	8.	A	9.	A	10.	A
11.	C	12.	A	13.	B	14.	C	15.	A

Review Questions

1. Write Dryden as the father of English criticism?
2. Discuss Dryden's concept of 3 unities?
3. What do you know about Dryden's liberal classicism.? Discuss
4. Discuss purpose of 'An Essay of Dramatic Poesy
5. What do you know about Dryden's Liberalism, Scepticism, Dynamism, and Probabilism

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Unit 06: Dryden:An Essay of Dramatic Poesy

CONTENTS

Objectives

After reading this Unit students will be able to:

- Know about Dryden's great essay An essay of Dramatic Poesy
- To understand violation of the three unities
- To know Neo-classical theory of art

Introduction

Though he died in 1700, John Dryden is usually considered a writer of the 18th rather than the 17th century. Incredibly prolific, Dryden made innovative advances in translation and aesthetic philosophy, and was the first poet to employ the neo-classical heroic couplet and quatrain in his own work. Dryden's influence on later writers was immense; Alexander Pope greatly admired and often imitated him, and Samuel Johnson considered him to have "refined the language, improved the sentiments, and tuned the numbers of English poetry." In addition to poetry, Dryden wrote many essays, prefaces, satires, translations, biographies (introducing the word to the English language), and plays. "An Essay of Dramatic Poesy" was probably written in 1666 during the closure of the London theaters due to plague. It is readable as a general defense of drama and as a legal art form—taking up where Sir Philip Sidney's "Defence of Poesie" left off—and Dryden's own defense of his literary practices. The essay is structured as a dialogue among four friends on the river Thames. The group has taken refuge on a barge during a naval battle between the English and the Dutch fleets. The four gentlemen, Eugenius, Crites, Lisideius, and Neander (all aliases for actual Restoration critics and the last for Dryden himself), begin an ironic and witty conversation on the subject of poetry, which soon turns into a debate on the virtues of modern and ancient writers. While imitation of classical writers was common practice in Dryden's time, he steers the group's conversation towards dramatic poetry, a relatively new genre which had in some ways broken with classical traditions and was thus in need of its own apologia. The group arrives at a definition of drama: Lisideius suggests that it is "a just and lively Image of Human Nature., Dryden's characters present their opinions with eloquence and sound reasoning. The group discusses playwrights such as Ben Jonson, Molière, and Shakespeare with great insight, and has a final debate over the suitability of rhyme to drama.

6.1 Violation of the Three Unities

Dryden's Concept of 3 Unities

The concept of 3 unities which the French Renaissance dramatists regarded as gospels and which the English Renaissance dramatists violated mercilessly include the unity of time, play and action. The unity of action depicts that the plot of a drama should contain a single line of action without any unnecessary scenes. The unity of time says that the time period of the action should not exceed 'one revolution of the sun'. The unity of place says that the action of a drama must be set in a particular place

In 'an essay of dramatic poesy, the concept of three unities discovers a striking expression through a talk about discourse among crites, Eugenius and Neander, while Crites overrates the people of old for their adherence to the three solidarities, Neander, Dryden's mouthpiece, protects it's infringement by the modernist, particularly by Shakespeare.

Crites says that the 3 unities,'ought to be observed in every regular play'. He notes ,'the unity of time, the comprehended in twenty-four hours , the compass of a natural day, or as near as it can be contrived.'.The play must be practical since it is to be thought the closest impersonation of nature, whose plot for activity is kept inside that time, concurring to him, the people were moreover wise in acclimating to the solidarity of put. The arrange being one place, it is unnatural to conceive it numerous and those distant far off from one another.

He admits that, 'painted scenes might help the audience to imagine the same stage as several places, yet it still carries the great likelihood of truth, if those places be supposed so near each other, as in the same town or city.' Crites commends the French for strictly following the unity of place, ' if the act begins in a garden, a street or chamber ,'tis ended in the same place and that you may know it to be the same , the stage is so supplied with persons, that it is never empty all the time.' As the unity of action Crites pointed out that two actions equally driven on by the writer would destroy the unity of the play. There may be under-plots, but the should be subservient to the main plot.

Eugenius observed faults with the ancients and points out that the idea of unities is more French than Aristotelian, that unity of place was not mentioned by Aristotle, who only passingly referred to the unity of time. Besides, the unity of time was often neglected even by the Greek and Roman dramatists.

Dryden's own views are expressed in the persona of Neander, who admits the regularity of the French plays, but asserts the superior liveliness and unrivaled variety of the English plays which would not have been possible if the English dramatists had followed the unities of time and place. He says that the unity of action is not infringed by the introduction of a large number of persons and events, since all tend to be united into a whole. Moreover, the fusion of comic and tragic is not at odds with the totality of impression, for mirth cannot destroy pity and fear. The Neo-classical adherence to the unity of place is , Neander thinks, due to the inability of our fancy to think the stage as the representation of different places. He defends this violation by saying that the variation of the painted scenes can contribute to the imagination that they are different places.

Violation of the Three

Unities In an age of pseudo- classic criticism, with its precise rules and definitions, Dryden had the boldness to defend the claims of genius to write according to its own convictions, without regard for the prescription and rules which had been laid down for good writing. He cleared the ground for himself by brushing away all the arbitrary bans upon freedom of judgment and refused to be cowed down by the French playwrights and critics.

Dryden's Defense

Dryden's liberalism, his free critical disposition, is best seen in his justification of the violation of three unities on the part of the English dramatists and in his defense of English tragicomedies. As regards the unities, his views are as under:

(a)The English violation of the three unities lends greater copiousness (existing in large amounts, profuse in speech) and variety to the English plays. The unities have narrowing and cramping effects on the French plays, and they are often betrayed into absurdities from which English plays are free.

b) The English disregard of the unities enables them to present a more 'just' and 'lively' picture of human nature. The French plays may be more regular, but they are not as lively, not so pleasant and delightful as that of English. e.g., Shakespeare's plays which are more lively and just images of life and human nature.

c) The English when they do observe the rules as Ben Jonson has done in The Silent Woman, show greater skill and art than the French. It all depends upon the 'genius' or 'skill' of the writer.

d) There is no harm in introducing 'sub-plots', for they impart variety, richness, and liveliness to the play. In this way the writer can present a more 'just' and 'lively' picture than the French with their narrow and cramped plays.

e) To the view that observance of the unities is justified on the ground that

(i) their violation results in improbability ,

(ii) that it places too great a strain on the imagination of the spectators , and

(iii) that credibility is stretched too for, Dryden replies that it is all a question of 'dramatic illusion'. Lisideius argues that "we cannot so speedily recollect ourselves after a scene of great passion and concernment to pass to another of mirth and humour, and to enjoy it with any relish". Neander questions this assumption and replies to it by saying why should he imagine the soul of man more heavy than his senses? " Does not the eye pass from an unpleasant object to a pleasant in a much shorter time?" – 'gratification of sense is primary, secondary that of soul'. Sensory perception helps in dramatic illusion.

6.2 Neo-Classical Theory of Art

Neo-Classicism refers to a broad tendency in literature and art enduring from the early seventeenth century until around 1750. While the nature of this tendency inevitably varied across different cultures, it was usually marked by a number of common concerns and characteristics. Most fundamentally, neo-Classicism comprised a return to the classical models, literary styles and values of ancient Greek and Roman authors. In this, the neo-Classicists were to some extent heirs of the Renaissance humanists. But many of them reacted sharply against what they perceived to be the stylistic excess, superfluous ornamentation, and linguistic over sophistication of some Renaissance writers; they also rejected the lavishness of the Gothic and Baroque styles.

Many major Mediaeval and Renaissance writers, including Dante, Ariosto, More, Spenser and Milton had peopled their writings with fantastic and mythical beings. Authors such as Giraldi had attempted to justify the genre of the romance and the use of the "marvellous" and unreal elements. Sidney and others had even proposed, in an idealizing Neo-Platonist strain, that the poet's task was to create an ideal world, superior to the world of nature. The neo-Classicists, reacting against this idealistic tendency in Renaissance poetics, might be thought of as heirs to the other major tendency in Renaissance poetics, which was Aristotelian. This latter impetus had been expressed in the work of Minturno, Scaliger and Castelvetro who all wrote commentaries on Aristotle's Poetics and stressed the Aristotelian notion of probability, as well as the "unities" of action, time and place.

However, whereas many Renaissance poets had labored toward an individualism of outlook, even as they appropriated elements of the classical canon, the neo-Classicists in general were less ambiguous in their emphasis upon the classical values of objectivity, impersonality, rationality, decorum, balance, harmony, proportion and moderation. Whereas many Renaissance poets were beginning to understand profoundly the importance of invention and creativity, the neo-Classical writers reaffirmed literary composition as a rational and rule-bound process, requiring a great deal of craft, labor and study. Where Renaissance theorists and poets were advocating new and mixed genres, the neo-Classicists tended to insist on the separation of poetry and prose, the purity of each genre and the hierarchy of genres (though, unlike Aristotle, they generally placed the epic above tragedy). The typical verse forms of the neo-Classical poets were the alexandrine in France and the heroic couplet in England. Much neo-Classical thought was marked by a recognition of human finitude, in contrast with the humanists' (and, later, the Romantics_) assertion of almost limitless human potential.

Two of the concepts central to neo-Classical literary theory and practice were imitation and nature, which were intimately related. In one sense, the notion of imitation — of the external world, and primarily, of human action — was a reaffirmation of the ideals of objectivity and impersonality, as opposed to the increasingly sophisticated individualism and exploration of subjectivity found in

Renaissance writers. But also integral to this notion was imitation of classical models, especially Homer and Vergil. In fact, these two aspects of imitation were often identified, as by Pope. The identification was based largely on the concept of nature. This complex concept had a number of senses. It referred to the harmonious and hierarchical order of the universe, including the various social and political hierarchies within the world. In this vast scheme of nature, everything had its proper and appointed place. The concept also referred to human nature: to what was central, timeless and universal in human experience. Hence, "nature" had a deep moral significance, comprehending the modes of action that were permissible and excluding certain actions as "unnatural" (a term often used by Shakespeare to describe the murderous and cunning behavior of characters such as Lady Macbeth). Clearly, the neo-Classical vision of nature was very different from the meanings later given to it by the Romantics; this vision inherited something of the Mediaeval view of nature as a providential scheme but, as will emerge shortly, it was informed by more recent scientific views of nature rather than by Aristotelian physics. The neo-Classical writers generally saw the ancients such as Homer and Vergil as having already discovered and expressed the fundamental laws of nature. Hence, the external world, including the world of human action, could best be expressed by modern writers if they followed the path of imitation already paved by the ancients. Invention was of course allowed but only as a modification of past models, not in the form of a rupture.

Having said all of this, the neo-Classicists were by no means devoted to slavish imitation of the classics. La Bruyere indeed thought that the ancients had already expressed everything that was worth saying; and Pope, in one of his more insistent moments, equated following the rules of nature with the imitation of Homer. But Ben Jonson, Corneille, Dryden and many others were more flexible in their assimilation of classical values. Nearly all of them acknowledged the genius of Shakespeare, some the genius of Milton; Boileau recognized the contribution of an inexplicable element, the je ne sais quoi, in great art, and Pope acknowledged that geniuses could attain "a grace beyond the reach of art." Moreover, the neo-Classicists attempted to develop and refine Aristotle's account of the emotions evoked by tragedy in an audience, and an important part of their endeavor to imitate nature consisted in portraying the human passions. There raged at the beginning of the eighteenth century various debates over the relative merits of "ancients" and "moderns." The ancients were held to be the repository of good sense, natural laws, and the classical values of order, balance and moderation. Such arguments were found in Jonathan Swift's The Battle of the Books (1710) and in the writings of Boileau and Pope. Proponents of the "modern" laid stress on originality of form and content, flexibility of genre, and the license to engage in new modes of thought.

The connection of neo-Classicism to recent science and what would eventually emerge as some of the core values of the Enlightenment was highly ambivalent and even paradoxical. On the one hand, the neo-Classical concept of nature was informed by Newtonian physics, and the universe was acknowledged to be a vast machine, subject to fixed analyzable laws. On the other hand, the tenor of most neo-Classical thought was retrospective and conservative. On the surface, it might seem that the neo-Classical writers shared with Enlightenment thinkers a belief in the power of reason. The neo-Classicists certainly saw literature as subject to a system of rules, and literary composition as a rational process, subject to the faculty of judgment (Pope uses the word "critic" in its original Greek sense of "judge"). But, while it is true that some neo-Classical writers, especially in Germany, were influenced by Descartes and other rationalists, the "reason" to which the neo-Classical writers appeal is in general not the individualistic and progressive reason of the Enlightenment (though, as will be seen in a later chapter, Enlightenment reason could from other perspectives be seen as a coercive and oppressive force); rather, it is the "reason" of the classical philosophers, a universal human faculty that provides access to general truths and which is aware of its own limitations. Alexander Pope and others emphasized the finitude of human reason, cautioning against its arrogant and unrestricted employment. Reason announced itself in neo-Classical thought largely in Aristotelian and sometimes Horatian terms: an adherence to the requirements of probability and verisimilitude, as well as to the three unities, and the principle of decorum. But the verisimilitude or likeness to reality here sought after was different from nineteenth century realism that sought to depict the typical elements and the universal truths about any given situation; it did not operate via an accumulation of empirical detail or a random recording of so-called reality. It was reason in this Aristotelian sense that lay behind the insistence on qualities such as order, restraint, moderation and balance.

Interestingly, Michael Moriarty has argued that the neo-Classical insistence on adherence to a body of rules embodies an ideological investment which must be understood in terms of broader developments in the literary market. A specifically literary criticism, he urges, began to emerge as a specialized and professional discipline in the seventeenth century, with literature being identified as

an autonomous field of study and expertise. Seventeenth century criticism addressed an expanded readership which it helped to create: this broader public ranged from the aristocracy of the court and the salons to the middle strata of the bourgeoisie. The critical ideology of this public was orientated toward pleasure and to evaluation based on polite "taste." The rise of periodical presses during the second half of the seventeenth century "provided a new channel for discourse about literature addressed to a non-scholarly social elite." But there was a reciprocal interaction: the habits of literary consumption modified critical discourse; for example, despite the epic's high theoretical status, the demands and tastes of an increasing theatre-going public generated far more criticism about drama. Along with these developments, a class of literary men newly emerged from bourgeois backgrounds, the nouveaux doctes, specialized in a specifically literary training, and focused on language, rhetoric and poetics. This mastery enabled them to establish a new, more respectable identity for themselves as men of letters, whereby they could offer polite society the kind of pleasure befitting its dignity. They defined this pleasure in Horatian terms, as necessarily conjoined with instruction; it was a refined pleasure, issuing from a conformity to rules. It was these rules, impersonally and sacredly embodied in ancient authorities such as Aristotle and Horace, and modern authorities such as the Academie Francaise, that consecrated the work as a product of art and which legitimated "the poet's status as a purveyor of pleasure" to the dominant groups.1

This general tendency of neo-Classicism toward order, clarity and standardization was manifested also in attempts during the seventeenth and eighteenth centuries to regulate the use of language and the meanings of words. In France, the Academie Francaise was established for this purpose in 1635, and writers such as Francois de Malherbe argued that meanings should be stabilized in the interests of linguistic clarity and communication. Samuel Johnson's Dictionary was published in 1755. The impetus behind these endeavors was reflected in John Locke's theory of language, and his insistence, following Descartes, that philosophy should proceed by defining its terms precisely, using "clear and distinct" ideas and avoiding figurative language. This ideal of clarity, of language as the outward sign of the operations of reason, permeated neo-Classical poetry which was often discursive, argumentative and aimed to avoid obscurity. This movement toward clarity has been variously theorized as coinciding with the beginnings of bourgeois hegemony, as reacting against a proliferation of vocabulary and meanings during the Renaissance, and as marking a step further away from a Mediaeval allegorical way of thinking toward an attempted literalization of language.

Ironically, neo-Classicism helped prepare the way for its own demise. One avenue toward this self-transcendence of neo-Classicism was through the concept of the sublime. The first century treatise called On the Sublime, attributed to "Longinus," had viewed the sublime as a form of emotional transport beyond the rational faculty. Boileau's translation of this text in 1674 was followed by flourishing discussions of the topic in England and Germany, which were often accompanied, as we shall see in the chapter on Kant, by an extensive examination of the concept of beauty. In fact, in England, the contrast "between sublimity and correctness had socio-political resonance, since the former was associated with the English subject's liberty, the latter with both the English and the absolutist French court" (CHLC, III, 552-553). Another legacy of the neo-Classicists was an examination of the notion of "taste" in terms of consensus of qualified people. This notion of consensus prepared the way for an aesthetic orientated toward reader-response rather than mere adherence to an abstract body of rules.

Dryden as a Neo-Classicist

Both in theory and practice Dryden was essentially a neo-classicist. In his criticism as well as his creative work he appears as a supporter of1 the theory and practice of the Greek and Latin writers of antiquity, even though he always disclaims any slavish adherence to those "rules" which were enunciated long ago.

In his classicism he was more or less a representative of the age. Along with Milton he stands at the end of the Renaissance. Milton and Dryden according to George Sherbum, "represent two developments at the end of the Renaissance. Milton preserved the elevation and growing richness of the humanist Intellect, while Dryden developed in the realistic, critical, and skeptical tradition initiated in part by Montaigne. Milton in his post-Restoration poems thought and worked in terms of the higher genres, epic and tragedy, and ne thus achieved the acme of English neo-classic distinction, Dryden followed in inferior genres, and the lesser poets in general followed Dryden in this respect.

The classicism of Dryden and Milton was representative of the post-restoration period. The Restoration marked the close of the genuine romanticism of the Elizabethan period and also the decadent romanticism of the Jacobean and Caroline periods. The creative imagination, exuberant

fancy and extravagance of the past had no appeal for an age which saw the establishment of the Royal Society and with that the glorious initiation of an era of experimental science. A critical spirit was abroad, and men stopped taking everything for granted. This critical spirit was analytic and inquisitive, not synthetic and naively credulous. Itput a-greater premium on intellect and reason than on imagination. Dryden was a great exponent of this spirit. As a critic puts it, "the merits of the new school are found in its intellectual force and actuality; just as its demerits lie in its lack of deep imagination, and tendency to deal with manners and superficialities, rather than with elemental things and larger issues of life."

Dryden's neo-classicism signifies mainly the following two characteristics:
(i)His appreciation and recommendation of the theory and practice of the ancient Greek and Roman writers (and also their old Italian and contemporary French imitators);
(ii) His critical and realistic appraisal of his own times through the handling of topical and realistic themes having a direct and immediate bearing upon his society and times.
Basically, Dryden's neo-classicism. like the classical temper of his times, was a reaction against the decadent romanticism of the preceding age. The metaphysical tradition of Donne in the hands of his followers was, in the words of a critic, "guiding poetry towards a wilderness of nonsensical thought and of grotesque form". "Somehow," says the same critic, "unconsciously, yet nonetheless firmly, "there arose towards the middle of the [seventeenth] century a desire for a change, a reversion to something more orderly and more definite. The glorious days of Elizabeth had gone for ever. Now there were the tendencies for repressing the formless poetry, the formless prose, and the extravagant philosophy. This repression led to the pseudo-classicism of the late seventeenth and early eighteenth centuries. It found no greater champion than John Dryden. 'It stands to reason whether this classicism was true or "pseudo." Though Dryden was a great champion of this classicism yet it must be admitted that before him Waller and Dentiam had done some pioneer work.
Imitation of the Ancients:
Dryden's neo-classicism manifests itself primarily in his reverence of the ancients and his repeated protestations in favour of their theory and practice. It was perhaps on account of their lack of native genius that Dryden and his contemporaries looked towards the ancient Greek and Roman writers for inspiration as well as guidance. "This habit", says a critic," quite noticeable during the time of Dryden, deepened and hardened during the succeeding era of Pope—so much so that the Lll-i laid down as a fine test of excellence :
Learn hence for ancient rules a just esteem;
To copy Nature is to copy '.hem.
Dryden and his contemporaries looked upon the ancients as their models. By "the ancients" they generally, and practically, meant the ancient writers. Seneca provided the model for tragedy, Terence: and Plautus for comedy, Virgil for epic and pastoral, Horace and Juvenal for satire, Pindar for odes, and Horace (with his Ars Poetica) for literary criticism. Of all the ancient Roman writers, Dryden respected Virgil the most and repeatedly acknowledged him as his master and guide. It was a lifelong ambition of his to write an epic in the manner of V'ngiYs Aeneidand to imitate the brilliance, stateliness, and sonority of this masterpiece. It must be remembered that the neo-classical critics in France as also in England had given pic the most exalted place among the poetic "kinds." Hence Dryden's ambition is understandable. But as Louis I, Bredvold puts it, "this ambition he sacrificed for the various opportunities of the moment, because of the pressing necessity of earning a living for his family." Apart from the fact that Dryden "imitated" the ancients and drew inspiration from them it is notable that he translated quite a few of them into English verse. Among those whose works he "translated" (in part) may be mentioned Virgil and Boccaccio.
Influence of the Neo-classicists:
Dryden's neo-classicism was, partly, imported stuff. In France, to quote an opinion, "the reaction against the poetic licence of the Renaissance had set in somewhat earlier...establishing order and discipline in literature. Corneille and Racine had developed a drama on the lines of Latin tragedy...and Moliere evolved, under the influence of classical example, a type of social comedy, which ranged from hearty farce to the elegant comedy of manners." According to W. H. Hudson, "the contemporary literature of France was characterised by lucidity, vivacity, and—by reason of the close attention given to form-correctness, elegance, and finish-It was moreover a literature in which intellect was in the ascendant and the critical faculty always in control." It was to this literature that Dryden looked for inspiration his heroic plays which seem to be "romantic" in their exuberance and extravagance were based on French models. In Dryden's comedies, too, the influence of the French masters like Moliere is quite apparent, though this influence is for the worse.

6.3 The Four Gentlemen- Eugenius, Crites, Lisideius, and Neander

Eugenius's Arguments on the Superiority of the Moderns over the Ancients:

Eugenius says that "the moderns have profited by the rules of the ancients" but moderns have "excelled them." He points first to some discrepancies in the applications of the Unities, mentioning that there seem to be four parts in Aristotle's method: the entrance, the intensifying of the plot, the counter-turn, and the catastrophe. But he points out that somewhere along the line, and by way of Horace, plays developed five acts (the Spanish only 3). As regards the action, Eugenius contends that they are transparent, everybody already having known what will happen; that the Romans borrowed from the Greeks; and that the deus ex machina convention is a weak escape. As far as the unity of place is concerned, he suggests that the Ancients were not the ones to insist on it so much as the French, and that insistence has caused some artificial entrances and exits of characters. The unity of time is often ignored in both. As to the liveliness of language, Eugenius countersfutes Crites by suggesting that even if we do not know all the contexts, good writing is always good, wit is always discernible, if done well. He goes on to say also that while the Ancients portrayed many emotions and actions, they neglected love, "which is the most frequent of all passions" and known to everyone. He mentions Shakespeare and Fletcher as offering "excellent scenes of passion."

Crites's Arguments in favour of the Ancients:

Crites develops the main points in defending the ancients and raises objections to modern plays. The Moderns are still imitating the Ancients and using their forms and subjects, relying on Aristotle and Horace, adding nothing new and yet not following their good advice closely either, especially with respect to the Unities of time, place and action. While the unity of time suggests that all the action should be portrayed within a single day, the English plays attempt to use long periods of time, sometimes years. In terms of place, the setting should be the same from beginning to end with the scenes marked by the entrances and exits of the persons having business within each. The English, on the other hand, try to have all kinds of places, even far off countries, shown within a single play. The third unity, that of action, requires that the play "aim at one great and complete action", but the English have all kinds of sub-plots which destroy the unity of the action. In anticipating the objection that the Ancients' language is not as vital as the Moderns's, Crites says that we have to remember that we are probably missing a lot of subtleties because the languages are dead and the customs are far removed from this time. Crites uses Ben Jonson as the example of the best in English drama, saying that he followed the Ancients "in all things" and offered nothing really new in terms of "serious thoughts".

Lisideius's view in favour of the Superiority of the French Drama over the English Drama:

Lisideius speaks in favour of the French. He agrees with Eugenius that in the last generation the English drama was superior. Then they had their Jonson, Beaumont and Fletcher. But English drama has decayed and declined since then. They live in an awful age full of bloodshed and violence, and poetry is an art of peace. In the present age, it flourishes in France and not in England. The French have their Corneille (1606-84), and the English have no dramatist equal to him.

The French are superior to the English for various reasons:

1. They follow the Ancients. They favour the Unity of time and they observe it so carefully. When it comes to the Unity of Place, they are equally careful. In most of their plays, the entire action is limited to one place. And the Unity of Action is even more obvious. Their plays are never over-loaded with sub-plots as is the case with the English plays. The attention of the English playwrights is constantly diverted from one action to the other, and its due effects. This fault of double-action gives rise to another fault till the end. Lisideius therefore concludes: no drama in the world is as absurd as the English tragic-comedy. The French plays also have much variety but they do not provide it in such a bizarre manner. The English are guilty of the folly, while the French are not.

2. The Plots of the French tragedies are based on well-known stories with reference to the theory and practice of the Ancients. But these stories are transformed for dramatic purposes; in this regard they are superior even to the Ancients. So their stories are mixture of truth with fiction, based on

historical invention. They both delight and instruct, at one and the same time. But the English dramatists for example Shakespeare, do not modify and transform their stories for dramatic purpose. In order to satisfy the human soul, the drama must have verisimilitude (likeness to reality). The French plays have it, while the English do not

3. The French do not burden the play with a fat plot. They represent a story which will be one complete action, and everything which is unnecessary is carefully excluded. But the English burden their plays with actions and incidents which have no logical and natural connection with the main action so much so that an English play is a mere compilation. Hence the French plays are better written than the English ones.

4. The English devote considerable attention to one single character, and the others are merely introduced to set off that principal character. But Lisideius does not support or favour this practice. In the English plays, one character is more important than the others, and quite naturally, the greater part of the action is concerned with him. The English play the character relates to life and therefore, it is proper and reasonable that it should be so also in the drama. But in French plays, the other characters are not neglected. While in the French plays such narrations are made by those who are in some way or the other connected with the main action. Similarly the French are more skilled than the Ancients.

5. Further, the French narrations are better managed and more skilful than those of the English. The narration may be of two kinds. The action of the play which is dull and boring, and is often not listened to by the audience. The narration of things happening during the course of the play. The French are able to avoid the representation of scenes of bloodshed, violence and murder on the stage, such scenes of horror and tumult has disfigured many English plays. In this way, they avoid much that is ridiculous and absurd in the English plays.

6. The major imperfection of English plays is the representation of Death on the stage. All passions can be in a lively manner represented on the stage, only if the actor has the necessary skill, but there are many actions which cannot be successfully represented, and dying is one of them. The French omit the same mistake. Death should better be described or narrated rather than represented.

7. It is wrong to believe that the French represent no part of their action on the stage. Instead, they make proper selection. Cruel actions which are likely to cause hatred, or disbelief by their impossibility, must be avoided or merely narrated. They must not be represented. The French follow this rule in practice and so avoid much of the tumult of the English plays by reducing their plots to reasonable limits. Such narrations are common in the plays of the Ancients and the great English dramatists like Ben Jonson and Fletcher. Therefore, the French must not be blamed for their narration, which are judicious and well managed.

8. The French are superior to the English in other ways, too: Neander's View in Favour of Modern (English) Drama: Based on the definition of the play, Neander suggests that English playwrights are best at "the lively imitation of nature" (i.e.,human nature). French poesy is beautiful; it is beautiful like a "statue". He even says that the newer French writers are imitating the English playwrights.

9. One fault he finds in their plots is that the regularity also makes the plays too much alike. He defends the English invention of tragi-comedy by suggesting that the use of mirth with tragedy provides "contraries" that "set each other off" and gives the audience relief from the heaviness of straight tragedy. He suggests that the use of well-ordered sub-plots makes the plays interesting and help the main action. Further, he suggests that English plays are more entertaining and instructive because they offer an element of surprise that the Ancients and the French do not. He brings up the idea of the suspension of disbelief. While the audience may know that none of them are real, why should they think scenes of deaths or battles any less "real" than the rest? Here he credits the English audience with certain robustness in suggesting that they want their battles and "other objects of horror." Ultimately he suggests that it may be there are simply too many rules and often following them creates more absurdities than they prevent.

10. The Ancients versus Modern Playwrights: Dryden in his essay, An Essay on Dramatic Poesy, vindicated the Moderns. The case for the 'Ancients' is presented by Crites. In the controversy Dryden takes no extreme position and is sensible enough to give the Ancients their respect. Through his wit and shrewd analysis, he removes the difficulty which had confused the issue. He makes us see the achievement of the Ancients and the gratitude of the Moderns to them. Thus, he presents the comparative merits and demerits of each in a clearer way.

Crites Favours the Ancients

i. The superiority of the Ancients is established by the very fact that the Moderns simply imitate them, and build on the foundations laid by them. The Ancients are the acknowledged models of theModerns.

ii. The Ancients had a special genius for drama, and in their particular branch of poetry they could reach perfection. Just as they excel them in drama.

iii. Thirdly, in ancient Greece and Rome poetry was more honoured than any other branch of knowledge. Poets were encouraged to excel in this field through frequent competitions, judges were appointed, and the dramatists were rewarded according to their merits. But in modern times there is no such spirit of healthy rivalry and competition. Poets are neither suitably honoured nor are theyrewarded.

iv. The Ancient drama is superior because the Ancients closely observed Nature and faithfully represented her in their work. The Moderns do not observe and study Nature carefully and so they distort and disfigure her in their plays.

v. The rules of Dramatic Composition which the Moderns now follow have come down to them from the Ancients.

vi. Crites makes special mention of the Unities, of Time, Place, and Action. TheAncient

vii. followed these rules and the effect is satisfying and pleasing. But in Modern plays the Unity of Time is violated and often of the Action of a play covers whole ages.

viii. The Ancients could organize their plays well. We are unable to appreciate the art and beauty of their language, only because many of their customs, stories, etc, are not known to us. There is much that is highly proper and elegant in their language, but we fail to appreciate it because their language is dead, and remains only in books.

Eugenius' Case for the Moderns:

Eugenius then replies to Crites and speaks in favour of the Moderns. In the very beginning, he acknowledges that the Moderns have learnt much from the Ancients. But he adds that by their own labour the Moderns have added to what they have gained from them, with the result that they now excel them in many ways. The Moderns have not blindly imitated them. Had they done so, they would have lost the old perfection, and would not achieve any new excellences. Eugenius proceeds to bring out some defects of the Ancients, and some excellences of the Moderns.

i. The Moderns have perfected the division of plays and divided their plays not only into Acts but also into scenes. The Spaniards and the Italians have some excellent plays to their credit, and they divided them into three Acts and not into five. They wrote without any definite plan and when they could write a good play their success was more a matter of chance and good fortune than of ability. In the characterization they no doubt, imitate nature, but their imitation is only narrow and partial – as if they imitated only an eye or a hand and did not dare to venture on the lines of a face, or the proportion of the body. They are inferior to the (English) Moderns in all these respects.

ii. Even the Ancients' observance of the three unities is not perfect. The Ancient critics, like Horace and Aristotle, did not make mention of the Unity of Place. Even the Ancients did not always observe the Unity of Time. Euripides, a great dramatist, no doubt, confines his action to one day, but, then, he commits many absurdities.

iii. There is too much of narration at the cost of Action. Instead of providing the necessary information to the audience through dialogues the Ancients often do so through monologues. The result is, their play becomes monotonous and tiresome.

iv. Their plays do not perform one of the functions of drama, that of giving delight as well as instruction. There is no poetic justice in their plays. Instead of punishing vice and rewarding virtue, they have often shown a prosperous wickedness, and an unhappy piety.

v. Eugenius agrees with Crites that they are not competent to judge the language of the Ancients since it is dead, and many of their stories, customs, habits, etc., have been lost to them. However, they have certain glaring faults which cannot be denied. They are often too bold in their metaphors and in their coinages. As far as possible, only such words should be used as are in common use, and new words should be coined only when absolutely necessary. Horace himself has recommended this rule, but the Ancients violated it frequently.

vi. Ancient themes are equally defective. The proper end of Tragedy is to arouse "admiration and concernment (pity)". But their themes are lust, cruelty, murder, and bloodshed, which instead of arousing admiration and pity arouse "horror and terror".

vii. The horror of such themes can be softened a little by the introduction of love scenes, but in the treatment of this passion they are much inferior to such Moderns as Shakespeare and Fletcher. In their comedies, no doubt they introduce a few scenes of tenderness but, then, their lovers talk very little.

Mixture of Tragedy and Comedy

Dryden is more considerate in his attitude towards the mingling of the tragic and the comic elements and emotions in the plays. He vindicates tragi-comedy on the following grounds:

i. Contrasts, when placed near, set off each other.

ii. Continued gravity depresses the spirit, a scene of mirth thrown in between refreshes. It has the same effect on us as music. In other words, comic scene produces relief, though Dryden does not explicitly say so.

iii. Mirth does not destroy compassion and thus the serious effect which tragedy aims at is not disturbed by mingling of tragic and comic.

iv. Just as the eye can pass from an unpleasant object to a pleasant one, so also the soul can move from the tragic to the comic. And it can do so much more swiftly.

v. The English have perfected a new way of writing not known to the Ancients. If they had tragic-comedies, perhaps Aristotle would have revised his rules.

vi. It is all a question of progress with the change of taste. The Ancients cannot be a model for all times and countries, "What pleased the Greeks would not satisfy an English audience". Had Aristotle seen the English plays "He might have changed his mind". The real test of excellence is not strict adherence to rules or conventions, but whether the aims of dramas have been achieved. They are achieved by the English drama.

Dryden's view on Tragi-comedy (Dryden's own phrase is 'Tragic-comedy') clearly brings out his liberal classicism, greatness and shrewdness as a critic. Dryden is of the view that mingling of the tragic and the comic provides dramatic relief.

Blank Verse Controversy:

In the Restoration era rhymed verse or Heroic Couplet was generally used as the medium of expression for Heroic Tragedy, while the great Elizabethan dramatists had used blank verse for their plays. Dryden himself used rhyme for his plays upto 'Aurangzebe'. But in the Preface to this play he bids farewell to his 'mistress rhyme', and express his intention of turning to blank verse. However, in the Essay, he has expressed himself strongly in favour of rhyme through the mouth of Neander.

Crites's attack on Rhyme occurs towards the end of the Essay, the discussion turns on rhyme and blank verse, and Crites attacks rhyme violently on the following grounds:

Rhyme is not to be allowed in serious plays, though it may be allowed in comedies. Rhyme is unnatural in a play, for a play is in dialogues, and no man without premeditation speaks in rhyme.

- Blank Verse is also unnatural for no man speaks in verse either, but it is nearer to prose and Aristotle has laid down that tragedy should be written in a verse form which is nearer to prose

– "Aristotle, 'Tis best to write Tragedy in that kind of Verse which is the least such, or which is nearest Prose: and this amongst the Ancients was the Iambique, and with us is blank verse." (……)

• Drama is a 'just' representation of Nature, and rhyme is unnatural, for nobody in Nature expresses himself in rhyme. It is artificial and the art is too apparent, while true art consists in hiding art.

• It is said that rhyme helps the poet to control his fancy. But one who has not the judgment to control his fancy in blank verse will not be able to control it in rhyme either. Artistic control is a matter of judgment and not of rhyme or verse.

Neander's defence: •

• The choice and the placing of the word should be natural in a natural order – that makes the language natural, whether it is verse or rhyme that is used. • Rhyme itself may be made to look natural by the use of run-on lines, and variety, and variety resulting from the use of hemistich, manipulation of pauses and stresses, and the change of metre. • Blank Verse is no verse at all. It is simply poetic prose and so fit only for comedies. Rhymed verse alone, made natural or near to prose, is suitable for tragedy. This would satisfy Aristotle's dictum. • Rhyme is justified by its universal use among all the civilized nations of the world. • The Elizabethans achieved perfection in the use of blank verse and they, the Moderns, cannot excel; them, or achieve anything significant or better in the use of blank verse. Hence they must perforce use rhyme, which suits the genius of their age. • Tragedy is a serious play representing nature exalted to its highest pitch; rhyme being the noblest kind of verse is suited to it, and not to comedy. At the end of the Essay, Dryden gives one more reason in favour of rhyme i.e. rhyme adds to the pleasure of poetry. Rhyme helps the judgment and thus makes it easier to control the free flights of the fancy. The primary function of poetry is to give 'delight', and rhyme enables the poet to perform this function well

Summary

In a nutshell, John Dryden in his essay, An Essay on Dramatic Poesy, gives an account of the Neo-classical theory. He defends the classical drama saying that it is an imitation of life and reflects human nature clearly. He also discusses the three unities, rules that require a play to take place in one place, during one day, and that it develops one single action or plot.

The Essay is written in the form of a dialogue concerned to four gentlemen: Eugenius, Crites, Lisideius and Neander. Neander seems to speak for Dryden himself.Eugenius takes the side of the modern English dramatists by criticizing the faults of the classical playwrights who did not themselves observe the unity of place. But Crites defends the ancient and pointed out that they invited the principles of dramatic art enunciated by Aristotle and Horace. Crites opposes rhyme in plays and argues that through the moderns excel in science; the ancient age was the true age of poetry. Lesideius defends the French playwrights and attacks the English tendency to mix genres. He defines a play as a just and lively image of human and the change of fortune to which it is subject for the delight and instruction of mankind.

Neander favours the Moderns, respects the Ancients, critical to rigid rules of dramas and he favours rhyme if it is in proper place like in grand subject matter. Neander a spokesperson of Dryden argues that tragic comedy is the best form for a play; because it is the closest to life in which emotions are heightened by both mirth and sadness. He also finds subplots as an integral part to enrich a play. He finds the French drama, with its single action.

Neander favours the violation of the unities because it leads to the variety in the English plays. The unities have a narrowing and crumpling effect on the French plays, which are often betrayed into absurdities from which the English plays are free. The violation of unities helps the English playwright to present a mere, just and lively image of human nature.

In his comparison of French and English drama, Neander characterizes the best proofs of the Elizabethan playwrights. He praises Shakespeare, ancients and moderns.Neander comes to the end for the superiority of the Elizabethans with a close examination of a play by Jonson which Neander believes a perfect demonstration that the English were capable of following the classical rules. In this way, Dryden's commitment to the neoclassical tradition is displayed.

Keywords

- **Tragi-comedy**: A play or novel containing elements of both comedy and tragedy.

- **Neo-Classicism**: refers to a broad tendency in literature and art enduring from the early seventeenth century
- **classical liberalism:**a political and economic ideology that advocates the protection of civil liberties

SelfAssessment

1. Who called Dryden the Father of English Criticism?

A. Dr. Johnson

B. Coleridge

C. Matthew Arnold

D. Joseph Addison

2. Dryden's Essay of Dramatic Poesy is a work of?

A. Comparative Criticism

B. Interpretative Criticism

C. Legislative Criticism

D. Textual Criticism

3.Between which sets of years did Dryden live?

A. 625-1700

B. 631-1700

C. 1620-1700

D. 1660-1700

4. One of the following interlocutors in Dryden's Essay of Dramatic Poesy represents Dryden himself. Identify him

A. Neander

B. Crites

C. Eugenius

D. Neander

5. Neander speaks for

A. Modern English Dramatists

B. Greek Dramatist

C. French Dramatist

D. Ancient Dramatist

6. Who failed unity of time in ancient period?

A. Terence

B. Crites

C. Neander

D. None

7. Whose tragedies are the example of the like nature, their plots were narrow and persons were a few according to Eugenius

A. French

B. Ancients

C. Modern

D. None

8. Who defends ancients saying moderns have just altered the mode of ancient writing?

A. Crites

B. Neander
C. Eugenius
D. None

9. Who were the supporter of French drama in four debaters?
A. Eugenius
B. Neander
C. Crites
D. Lisideius

10. Whose actions are whole and complete without any burden of under plots?
A. French writers
B. English writers
C. Ancient writers
D. None

11. Who believes it is better to relate things like this instead of arranging actions which are not dramatic?
A. English writers
B. French writers
C. Ancient writers
D. None

12. Whose plays contain that men are slain in battles so shortly which ought to be done in an hour?
A. English plays
B. French plays
C. Modern play
D. None

13. Who supports Elizabethan drama in an essay on dramatic poesey?
A. Crites
B. Neander
C. Eugenius
D. None

14. Whose views is , ' in their love scenes, ancients were more hearty, we, more talkative?
A. Crites
B. Neander
C. Eugenius
D. None

15. Which is perfectly followed by the French in their dramas?
A. Three unities
B. Plot
C. Action
D. None

Answers for Self Assessment

l. A 2. A 3. B 4. A 5. A

6.	A	7.	B	8.	A	9.	D	10.	A
11.	B	12.	A	13.	B	14.	A	15.	A

Review Questions

1. What is Neo-classical theory ? Explain

2. What are three unities? Discuss

3. What do know about violation of three unities?

4. Discuss Dryden's defense of violation of three unities?

5. Discuss Lisideius's view in favour of the Superiority of the French Drama over the English Drama?

Further Readings

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Unit 07: William Wordsworth: Preface to the Lyrical Ballad

CONTENTS

Objectives

After reading this Unit students will be able to:

- To Know about the language of poetry
- To understand Neoclassical literary values
- To know the enlightenment and the industrial revolution

Introduction

The Lyrical Ballad was a volume of poems that was first issued anonymously by Wordsworth and Coleridge in 1798. There was mutual recognition of genius of the two. Both poets believed that verses stripped of high l.iterary contrivance and written in the language of the lower and middle classes could express the fundamentals of human nature. The first volume of 1798 was published with a short 'Foreward' in which Wordswoflh stated very briefly the main points of his argument. The second edition was published in 1800 with many new poems added, and a much longer and more detailed Preface. It was revised and expanded in 1802 with significant additions about the definition of the poet and the universality and value of poetryThe Preface is a critical remark from a poet who is strongly committed to freeing poetry., from a hackneyed and artificial style of writing and take it nearer to life as it is actually lived and make it an authentic expression of sincere feeling and mode of experience. Wordsworth is achieving a rupture and inaugurating a new age in poetry without destroying the past or renouncing the healthy components of his tradition.The subject matter of the Preface can be discussed under four heads:

(i) What is poetry?

(ii) What are the defining characteristics of a poet?

(iii) The value of poetry and

(iv) The question of poetic diction.

Generally, the critics criticize the Romantics for being too emotional. They quote Wordsworth's famous statement, 'Poetry is the spontaneous overflow of powerful feelings' (Wordsworth,1989:57)1 as evidence but overlook Wordsworth's entire concept of creative process of which emotions are a part. Wordsworth makes this statement twice in his Preface to the Lyrical

Ballads.The first time he continues 'but though this be true, poems to which any value is attached were never produced on any variety of subjects but by a man who being possessed of more than usual organic sensibility, has also thought long and deep…'(Wordsworth,1989:57)2 The second time Wordsworth says: 'Poetry takes its origin from emotions recollected in tranquility: the emotion is contemplated till by a species of reaction the tranquility gradually disappears and an emotion kindred to that which was before the subject of contemplation is gradually produced and does itself actually exist in the mind'.(Wordsworth,1989:73)3 First in response to nature's beauty or terror strong emotion wells up spontaneously, without thought. At this stage the senses are overwhelmed by experience, the powerful feelings leave an individual incapable of articulating the nature and beauty of the event. It is only when this emotion is 'recollected in tranquility' (Wordsworth,1989:73)4 that the poet can assemble words to do the instance justice. It is necessary for poet to have a certain personal distance from the event or experience being described. With this distance the poet can reconstruct the experience caused within himself. According to D. Nichol Smith, 'all that was vital on Wordsworth's knowledge had been revealed through feelings. They provided the condition in which knowledge would come. Only as the imagination was then brought into play could he see into the life of things. Imagination is the power that leads us to truth.

7.1 The Language of Poetry

Wordsworth's Conception of Poetry: Passion and Reflection

Wordsworth propounded his views on poetry, its nature and functions and the qualification of a true poet in his Preface.When it comes to the nature of poetry, Wordsworth believes that "poetry is the spontaneous outburst of intense feelings." The poet's interior feelings are the source of poetry. Passion, emotion, and temperament are all factors. Poetry cannot be produced by strictly adhering to the rules laid down by the Classicists. It must flow out naturally and smoothly from the soul of the poet.

However, according to Wordsworth, genuine poetry is never an immediate representation of such overwhelming feelings. A good poet must ponder them for a long time and in depth.In the words of Wordsworth, "poetry has its origin in emotions recollected in tranquility."

Process of Poetic Composition

There are four stages which play a very crucial role in converting an experience into a pleasing composition.

Stage One: Observation

The poet's mind is first filled with tremendous emotions as a result of his or her observation or perception of some item, character, or situation.

Stage Two: Recollection

Next comes the contemplation or recollection of that emotion in tranquility. It must be noted that at this stage memory comes into play and brings out what had been lying in the unconscious for days, months or years. A similar kind of incident triggers the poet to visit the past experiences stored in the unexplored regions of his mind.

Stage Three: Filtering

The third stage is that of filtering wherein the poet is purged of non-essential elements and thus makes his experience communicable to all men.

Stage Four: Composition

The fourth stage is when the actual composition begins. The poet seeks to convey his emotions through print and turns into a communicator. In the words of Wordsworth, he becomes a man speaking to men. What is important to him is not just expressing his joy but sharing it with his readers.

7.2 Poetic Process

William Wordsworth and Thomas Stearns Eliot both are poet cum critics and have propounded theories and attempted to define poetry and poetic process. Both the literary giants earned fame and glory in their respective ages. The Romantic Movement heralded by William Wordsworth and

Samuel Taylor Coleridge was a revolutionary movement against the literary principles and trends of the previous age.

"The Romantic Revival at the end of 18th century and beginning of 19th century was a deliberate and sweeping revolt against The Age of Reason" (Trivedi 240). John Dryden and Alexander Pope both were the leaders of Classical or more correctly The Neoclassical age, rejected Elizabethan principle and favored neoclassicism, in the same way William Wordsworth and Coleridge in Lyrical Ballads rejected and attacked their principles in favor of Romantic. "In doing so they were reverting to the Elizabethan age or the first romantic age in English literature (Trivedi 242). Romantics held the poet free, they opined that rules and regulations hamper the imaginative flights of the poet. The rules and regulations unnecessarily restricted the freedom of the poet. Freedom is the keynote of the romantics. This is the reason that Wordsworth defined poetry as a spontaneous overflow of powerful feelings and he held poet free to pour down his emotions and experiences in to his poetic compositions. "Imagination is the supreme faculty of the poets, The Lyrical Ballads opened a new chapter in the history of English poetry (Trivedi 240). In order to truly express these feelings, the content of the art must come from the imagination of the artist, with as little interference as possible from "artificial" rules dictating what a work should consist of first using the term romantic to describe Literature, defined it as "literature depicting emotional matter in an imaginative form."

Process of Poetic Creation

Discuss about Definition of Poetry and Process of Poetic Creation.

Definition of Poetry: William Wordsworth has given the definition of poetry, "Poetry is the spontaneous overflow of powerful feelings: it takes its origin from emotion recollected in tranquility (soundless atmosphere)". Without any trying it comes from powerful feelings.

Process of Poetic Creation: The process of poetic creation occurs through four stages:

a. Observation: At first the poet observes certain objects of nature, and this observation arouses certain emotions in him. But he does not express them at that moment.
b. Recollection: The poet retails (keep/catch) the feelings in his mind and he recollects them later in the moments of tranquility (peaceful atmosphere).
c. Contemplation: He contemplates (meditates) the emotions recollected in tranquility.
d. Imaginative Excitement: As a result of contemplation (meditation), there is again emotional excitement in his mind. The earlier emotions are revived but in new forms. They are now purged (refined/purified) of what was accidental coarse and disgusting.

In this process a particular emotion is universalized. This gives joy to the poet that he conveys to his readers and metre helps him in this respect. In addition it makes the ordinary language of real life look unusual.

7.3 The Definition of Poetry

Wordsworth To the question : 'What is poetry'? Wordsworth's answer is: . . .all good poetry is the spontaneous overflow of powerful feelings: but though this be true, poems to which any value can be attached, were never produced on any variety of subjects but by a man, who being possessed of more than usual organic sensibility, had also thought long and deeply. For our continued influxes of feeling are modified and directed by our thoughts, which are indeed the representatives of all our past feelings; and, as by contemplating the relation of these general representatives to each other we discover. what is really important to men, so, by the repetition and continuance of this act, our feelings will be connected with important subjects, till at length, if we be originally possessed of much sensibility, such habits of mind will be produced, that, by obeying blindly and mechanically the impulses of those habits, we shall describe objects, and utter sentiments of such a nature and in such connection with each other, that the understanding of the being to whom we address ourselves, if he be in a healthful state of association, must necessarily be in some degree enlightened, and his affections ameliorated.

As is obvious, the emphasis in this statement is on spontaneous expression but the role of the rational mind, of premeditation, of getting accustomed to a particular mode of thinking and feeling, is duly recognised. Poetry is not the turning loose of emotions and feelings. Feelings are

continuously directed by thoughts or, in Eliot's words, the poet thinks his feelings and feels his thoughts. Wordsworth's own practice, as a poet, of letting an emotion or a complex of feelings settle and mature gradually until they are ripe for delivery, and of revising his poetic compositions is an illustration of this idea.

Poetic Diction

The 'Preface' to the Lyrical Ballads puts forward Wordsworth's theory of poetic diction which has occasioned a lot of controversy ever since it was first elaborated. The main thesis has never been questioned but Wordsworth's casual remarks around it and his practical application of the theory have been subjected to severe criticism. The crux of the theory is the seminal Romantic view that poetic style is organic and not prescriptive. There should be a correlation between the creative language and the form that is given to it. As Wordsworth wrote in his 'Essay on Epitaphs', language is not the dress of thought but its incarnation. Since every poet's mode of experience is peculiar to him, it will find expression in a style appropriate to it. Consequently, no general poetic style can be prescribed for all poets to follow. This principle, Wordsworth found, was violated by those of his predecessors who stuck to a general poetic diction characterised by known stylistic devices and figures of speech. These devices and figures of speech, when used by the first poets, must have Seen quite natural. The earliest poets wrote naturally, feeling powerfully, in a figurative language. Their decadent successors, in the neo-classical age, however, took their style as an infallible model and imitated it artificially. Gray said that 'the language of the age is never the language of poetry' and Dryden asserted that the best language is that of the king and his courtiers. Wordsworth rejected the artificial and stagnant poetic diction both in theory and practice. He asserted that in place of the I stereotyped poetic diction he will use the real language of men and that too of the rustics whose language, like their way of living, is most natural and not artificial. T.S. Eliot has pointed out in The Use of Poetry and the Use of Criticism that Wordsworth was motivated by the democratic impulse to reject the language of the I king and the aristocrats. That may be partly true but essentially he was asserting his faith in the organic view of style

7.4 Reaction to Neoclassical Literary Values

Neoclassicism emerged immediately after the restoration in 1660, covering a time span of about 140 years. “Neo” means new. The writers of this age were determined to bring something new, at the same time acquiring or carrying forward some of the classical traits because, they were influenced by the writers of the classic age. They turned especially towards Latin writers for inspiration and guidance. The influence and inspiration is prominently found in the writings of John Dryden and Alexander Pope. They also tried to imitate the French writers.

Romanticism vs. Neoclassicism

The “Preface to the Lyrical Ballads” is, at its core, a manifesto of the Romantic movement. Wordsworth uses this essay to declare the tenets of Romantic poetry, which has distinctly different preoccupations from the Neoclassical poetry of the preceding period. The Neoclassical poets emphasized intellectualism over emotion, society, didacticism, formality, and stylistic rigidity. The last stage of Neoclassicism, before the onset of Romanticism, is known as the Age of Johnson. In this last stage, writers attempted to break from the classical tradition through gestures like incorporating nature and melancholy, but were, in Wordsworth’s eyes, unsuccessful. Wordsworth proposes something more revolutionary in his “Preface to the Lyrical Ballads”: emotion and imagination over intellectualism, nature over society, simple forms of expression, and the stylistic liberty of the poet. Through his “Preface to the Lyrical Ballads,” Wordsworth argues that it’s time for a new kind of poetry—one that can revive humankind to be emotionally alive and morally sensitive—which he hopes to catalyze with his own ballads.

Break from Neoclassicism

- Wordsworth sees great harm in the poetry of the Age of Johnson. The poets of this age have attempted to break from Neoclassicism, but their poetry displays an unforgivable insensitivity and sensationalism.

- Wordsworth notes that there appears to be "a craving for extraordinary incident" among the general public for his time, and "the literature and theatrical exhibitions of the country have conformed themselves" to this taste:The invaluable works of our elder writers are driven into neglect by frantic novels, sickly and stupid German tragedies, and deluges of idle and extravagant stories in verse."
- Writers from the Age of Johnson have attempted to incorporate certain characteristics of Romanticism but have created works that are overwrought and lacking in insight.
- From Wordsworth's critique of these writers, readers of the "Preface to the Lyrical Ballads" can infer that Wordsworth believes writers should be sensitive to emotions but should not dramatize these emotions so that they become artificial.Nevertheless, the decline of literature has not led Wordsworth to be hopeless.

New class of poetry

- In the introductory paragraphs of the "Preface to the Lyrical Ballads," Wordsworth declares that by publishing the Lyrical Ballads four years ago in 1798, he was conducting an experiment to see if people would accept a new class of poetry.
- Since these poems were well-received, Wordsworth decided to write the "Preface to the Lyrical Ballads" to give readers insight into why he wrote such experimental poems. In these poems, Wordsworth has attempted to " to metrical arrangement a selection of the real language of men in a state of vivid sensation."
- By writing these poems, Wordsworth intends not only to impart pleasure, but also to produce a class of poetry "well adapted to interest mankind permanently, and not unimportant in the multiplicity, and in the quality of its moral relations."

7.5 Response to The Enlightenment and The Industrial Revolution

Reaction Against Enlightenment

Romanticism appeared in conflict with the Enlightenment. You could go as far as to say that Romanticism reflected a crisis in Enlightenment thought itself, a crisis which shook the comfortable 18th century philosophe out of his intellectual single-mindedness. The Romantics were conscious of their unique destiny. In fact, it was self-consciousness which appears as one of the keys elements of Romanticism itself.

The philosophes were too objective -- they chose to see human nature as something uniform. The philosophes had also attacked the Church because it blocked human reason. The Romantics attacked the Enlightenment because it blocked the free play of the emotions and creativity. The philosophe had turned man into a soulless, thinking machine -- a robot. In a comment typical of the Romantic thrust, William Hazlitt (1778-1830) asked, "For the better part of my life all I did was think." And William Godwin (1756-1836), a contemporary of Hazlitt's asked, "what shall I do when I have read all the books?" Christianity had formed a matrix into which medieval man situated himself. The Enlightenment replaced the Christian matrix with the mechanical matrix of Newtonian natural philosophy. For the Romantic, the result was nothing less than the demotion of the individual. Imagination, sensitivity, feelings, spontaneity and freedom were stifled -- choked to death. Man must liberate himself from these intellectual chains

Like one of their intellectual fathers, Jean Jacques Rousseau (1712-1778), the Romantics yearned to reclaim human freedom. Habits, values, rules and standards imposed by a civilization grounded in reason and reason only had to be abandoned. "Man is born free and everywhere he is in chains," Rousseau had written. Whereas the philosophes saw man in common that is, as creatures endowed with Reason the Romantics saw diversity and uniqueness. That is, those traits which set one man apart from another, and traits which set one nation apart from another. Discover yourself -- express yourself, cried the Romantic artist. Play your own music, write your own drama, paint your own personal vision, live, love and suffer in your own way. So instead of the motto, "Sapereaude," "Dare to know!" the Romantics took up the battle cry, "Dare to be!" The Romantics were rebels and they knew it. They dared to march to the tune of a different drummer -- their own.

Romanticism was the new thought, the critical idea and the creative effort necessary to cope with the old ways of confronting experience. The Romantic era can be considered as indicative of an age of crisis. Even before 1789, it was believed that the ancien regime seemed ready to collapse. Once

the French Revolution entered its radical phase in August 1792, the fear of political disaster also spread. King killing, Robespierre, the Reign of Terror, and the Napoleonic armies all signaled chaos -- a chaos which would dominate European political and cultural life for the next quarter of a century

Meanwhile, the Industrial Revolution -- in full swing in England since the 1760s -- spread to the Continent in the 1820s, thus adding entirely new social concerns. The old order -- politics and the economy -- seemed to be falling apart and hence for many Romantics, raised the threat of moral disaster as well. Men and women faced the need to build new systems of discipline and order, or, at the very least, they had to reshape older systems. The era was prolific in innovative ideas and new art forms. Older systems of thought had to come to terms with rapid and apparently unmanageable change.

In the midst of what has been called the Romantic Era, an era often portrayed as devoted to irrationality and "unreason," the most purely rational social science -- classical political economy -- carried on the Enlightenment tradition. Enlightenment rationalism continued to be expressed in the language of political and economic liberalism. For example, Jeremy Bentham's (1748-1832) radical critique of traditional politics became an active political movement known as utilitarianism. And revolutionary Jacobinism inundated English Chartism -- an English working class movement of the 1830s and 40s. The political left on the Continent as well as many socialists, communists and anarchists also reflected their debt to the heritage of the Enlightenment.

The Romantics defined the Enlightenment as something to which they were clearly opposed. The philosophes oversimplified. But Enlightenment thought was and is not a simple and clearly identifiable thing. In fact, what has often been identified as the Enlightenment bore very little resemblance to reality. As successors to the Enlightenment, the Romantics were often unfair in their appreciation of the 18th century. They failed to recognize just how much they shared with the philosophes. In doing so, the Romantics were similar to Renaissance humanists in that both failed to perceive the meaning and importance of the cultural period which hadpreceded their own. The humanists, in fact, invented a "middle age" so as to define themselves more carefully. As a result, the humanists enhanced their own self-evaluation and prestige in their own eyes. The humanists foisted an error on subsequent generations of thinkers. Their error lay in their evaluation of the past as well as in their simple failure to apprehend or even show a remote interest in the cultural heritage of the medieval world. Both aspects of the error are important.

With the Romantics, it shows first how men make an identity for themselves by defining an enemy, making clear what they oppose, thus making life into a battle. Second, it is evident that factual, accurate, subtle understanding makes the enemy mere men. Even before 1789, the Romantics opposed the superficiality of the conventions of an artificial, urban and aristocratic society. They blurred distinctions between its decadent, fashionable Christianity or unemotional Deism and the irreligion or anti-clericalism of the philosophes. The philosophes, expert in defining themselves in conflict with their enemy -- the Church -- helped to create the mythical ungodly Enlightenment many Romantics so clearly opposed.

It was during the French Revolution and for fifty or sixty years afterward that the Romantics clarified their opposition to the Enlightenment. This opposition was based on equal measures of truth and fiction. The Romantics rejected what they thought the philosophes represented. And over time, the Romantics came to oppose and criticize not only the Enlightenment, but also ideas derived from it and the men who were influenced by it.

The period from 1793 to 1815 was a period of European war. War, yes, but also revolutionary combat -- partisanship seemed normal. Increasingly, however, the Romantics rejected those aspects of the French Revolution -- the Terror and Napoleon -- which seemed to them to have sprung from the heads of the philosophes themselves. For instance, William Wordsworth (1770-1850) was living in Paris during the heady days of 1789 -- he was, at the time, only 19 years old. In his autobiographical poem, The Prelude, he reveals his experience of the first days of the Revolution. Wordsworth read his poem to Samuel Taylor Coleridge (1772- 1834) in 1805--I might add that The Prelude is epic in proportion as it weighs in at eight thousand lines. By 1805, the bliss that carried Wordsworth and Coleridge in the 1790s, had all but vanished.

But for some Romantics, aristocrats, revolutionary armies, natural rights and constitutionalism were not real enemies. There were new enemies on the horizon, especially after the Congress of Vienna (1814-1815). The Romantics concentrated their attack on the heartlessness of bourgeois liberalism as well as the nature of urban industrial society. Industrial society brought new problems: soulless individualism, economic egoism, utilitarianism, materialism and the cash nexus.

Industrial society came under attack by new critics: the utopian socialists and communists. But there were also men like Benjamin Disraeli (1804-1881) and Thomas Carlyle (1795-1881) who identified the threat of egoism as the chief danger of their times. Egoism dominated the bourgeoisie, especially in France and in England. Higher virtues and social concerns were subsumed by the cash nexus and crass materialism of an industrial capitalist society. Artists and intellectuals attacked the philistinism of the bourgeoisie for their lack of taste and their lack of an higher morality. Ironically, the brunt of their attack fell on the social class which had produced the generation of Romantics.

Romanticism reveals the persistence of Enlightenment thought, the Romantic's definition of themselves and a gradual awareness of a new enemy. The shift to a new enemy reminds us that the Romantic Age was also an eclectic age. The Enlightenment was no monolithic structure - - neither was Romanticism;however we define it. Ideas of an age seldom exist as total systems. Our labels too easily let us forget that past ideas from the context in which new ideas are developed and expressed. Intellectuals do manage to innovate and their innovations are oftentimes not always recombination of what they have embraced in their education. Intellectual and geographic contexts differ from state to state -- even though French culture seemed to have dominated the Continent during the early decades of the 19th century. England is the obvious exception. Germany is another example -- the movement known as Sturm und Drang (Storm and Stress) -- was an independent cultural development.

Summary

Wordsworth's "Preface to the Lyrical Ballads" is a milestone of the Romantic Revival in English literature. It is the critical essay which erects a wall between the Neo-classical tradition of poetry and that of the Romantic Age. In this essay, Wordsworth has declared the new theory of poetry. He has also brought the poets in close to the flesh and blood. He has represented himself as a great humanitarian when he advocates that a poet is a man talking to men. A poet does not write only for the poets but for the men.

Wordsworth's 'Preface' was largely an attempt to create a favourable climate for the new kind of poetry offered in the Lyrical Ballads. The stress is on spontaneity and on the expression of the poet's personality. Emotions are to be the raw material. The poet is a man speaking to men but is special in certain respects. The language of poems should, as far as possible, be close to the language of the common man. Wordsworth modified this by talking of a selection from common language. Coleridge criticised Wordsworth's view of the poetic diction. There is a cultural angle to Wordsworth's theory of poetry and the democratic impulse is always a motivating force.

Keywords

- **Neoclassical literature**-- Neoclassical literature sought to imitate the writers of antiquity and emphasized order, structure, and common sense.
- **Poetic diction** --- Poetic diction is the term used to refer to the linguistic style, the vocabulary, and the metaphors used in the writing of poetry
- **Industrial revolution** --- It originally began in Europe and slowly shifted over to the United States in the early 1800s.

SelfAssessment

1. What does Preface mean?
A. Documentary
B. Short notes
C. Brief description
D. Introduction

2. The first volume of the Lyrical Ballads was published without….?
A. Preface

B. Advertisement
C. Without copyright from Coleridge
D. Poetic diction

3. The only difference between the language of prose and language of poetry is?
A. Use of rhyme
B. Use of feelings
C. Use of words
D. Use of metre

4.Wordsworth has chosen the various aspects of----------
A. Royal and Rich life
B. War and Peace life
C. Humble and Rustic life
D. Nature and Poetic life

5.For Wordsworth the function of poetry is to give?
A. Joy
B. Happiness
C. Pleasure
D. Catharsis

6. To Wordsworth, poetry is a spontaneous overflow of powerful feelings, emotions recollected in..
A. Images
B. Tranquility
C. Simple life
D. Sensation

7. Wordsworth's poet is a man speaking to
A. Everyone
B. His readers
C. Men
D. Nature

8. The function of poetry is both to instruct and delight, but for Wordsworth it is to give
A. Exaltation
B. Pleasure
C. Dictation
D. Purgation

9. According to Wordsworth poetic diction has -----?
A. Rules
B. No rules
C. Rustic language
D. Artificial language

10. The language of rustic life occupy a _____rank in the society
A. Less
B. Higher
C. Noble place
D. Both a & b

11. Wordsworth gives much importance to the _____of the poetry
A. Fancy
B. Language

C. Feelings
D. Metre

12. Wordsworth has dealt with the great and universal passions of _____
A. Man
B. Poetry
C. Poet
D. Criticism

13. The dominant theme of Wordsworth's preface is?
A. poetic diction
B. poetic argument
C. poetic criticism
D. poetic license

14. Wordsworth's preface declares the dawn of
A. English Romantic Movement
B. British Romantic Movement
C. European Romantic Movement
D. Anglo-saxon Romantic Movement

15. Wordsworth's preface can be seen as a forceful plea for simplicity both in?
A. idea and feeling
B. sentiment an d exposition
C. expression and elucidation
D. theme and treatment

Answers for Self Assessment

1.	A	2.	A	3.	D	4.	C	5.	C
6.	A	7.	C	8.	C	9.	B	10.	A
11.	B	12.	A	13.	A	14.	A	15.	D

Review Questions

1. What role do spontaneity, emotion and personality have in Wordsworth's theory of poetry?
2. What is Wordsworth's contribution as a critic of culture?
3. Explain poetic process?
4. Discuss Wordsworth's language of poetry?
5. What is Neoclassical literary values?

Further Readings

David Daiches, Critical Approaches to Literature, London, 1956 (Indian Edition, Orient Longman, 1967). Rene Welleck, A HistoyofModern Criticism Vo1.2 (London: Jonathan Cope, 1955). Wimsalt and Brooks, Literary Criticism : A Short Histoy Vo1.3, London, RoubledgeVagan Paul, 1957.

Unit 08: William Wordsworth: Preface to the Lyrical Ballad

CONTENTS

Objectives

After reading this Unit students will be able to:

- To Know about the language of poetry
- To understand new theory of poetry
- To know symbol and instrument of Romantic revolt

Introduction

In this preface to his Lyrical Ballads, Wordsworth makes some general observations, very much in a Neoclassical vein, about the object of representation of poetry. Basically, his view is that art holds a mirror up to nature. He argues that poetry is the "most philosophic of all writing" because its "object" is "truth, not individual and local, but general, and operative" (442). The poet, "singing a song in which all humans join with him, rejoices in the presence of truth as our visible friend and hourly companion". In a manner that is very much in keeping with the emotiveness synonymous with the Age of Sensibility which occurred in the second half of the eighteenth century, he argues that this truth is "carried alive into the heart by passion". The poet, Wordsworth argues, holds a mirror in particular up to human nature: he is the "rock of defense for human nature": in spite of "differences of soil and climate, of language and manners, of laws and customs" (442), the poet "binds together by passion and knowledge the vast empire of human society, as it is spread over the whole earth and overall time. The objects of the Poet's thoughts are everywhere; though the eyes and senses of man are . . . his favorite guides" (my emphasis; 442). The influence of Locke on the last sentence ought to be obvious.

Wordsworth admits that the language of the poet perforce often, "in liveliness and truth", falls "short of that which is uttered by men in real life, under the actual pressure of those passions", only "shadows of which the Poet . . . feels to be produced, in himself". Although it is the "wish of the poet to bring his feelings near to those of the persons whose feelings he describes" and even though he may for brief periods of time "let himself slip into an entire delusion and even confound and identify his feelings with theirs", this is at best only an approximation of the "freedom and power of real and substantial action and suffering". Wordsworth acknowledges that "no words, which his fancy or imagination can suggest, will be to be compared with those which are the emanations of truth and reality" (441): the poet is at best a "translator" who can only "substitute excellencies of another kind for those which are unattainable by him".

Wordsworth draws a contrast between poetry and other forms of knowledge. Poetry offers the "image of man and nature" but is not impeded by the "obstacles which stand in the way of the

fidelity of the biographer and historian" . Sounding a similar note to Sidney, Wordsworth argues that there is "no object standing between the poet and the image of things", whereas a "thousand" obstacles stand between the things themselves and the "biographer and historian" . By the same token, where the man of science is concerned with the "particular facts of nature" which are the object of his studies, the poet imitates, "whether in prose or verse" , the "great and universal passions of men, the most general and interesting of their occupations, and the entire world of nature".

In making the comments above, Wordsworth sounds a very Neoclassical note. However, the Preface was also designed to serve as a defense of the radically different subject-matter and style of the Lyrical Ballads and functions, consequently, as a poetic manifesto of sorts. He advances what was for the time and place a revolutionary perspective on poetry that has had a huge impact on subsequent poetry to the point where his assumptions have largely become commonplace. He argues that his "principal object" of description (or subject matter) (and, by extension, about which all poets should write) was

to represent "incidents and situations from common life" (438). Wordsworth stresses that he has above all sought "to look steadily at my subject" (439) as a result of which there is, he hopes, "little falsehood of description". Such an intention represented something of a radical departure from the predominant forms of poetry which preceded it and which sought to depict not average or even low-class people and situations via language that was anything but ordinary. Compare, in this regard, the views of theorists like Pope on both the subjectmatter and style of poetry.

8.1 A New Theory of Poetry: "Emotion Recollected in Tranquility"

The high priest of Nature, William Wordsworth was the harbinger of Romanticism in the eighteenth century. He along with Samuel Taylor Coleridge initiated the Romantic Revival. The publication of the Lyrical Ballads, a joint venture by Wordsworth and Coleridge is a milestone in the history of literature. It was published in the year 1798 under the title, „Lyrical Ballads, with a Few Other Poems." This first edition was published anonymously. Coleridge's contributions included the well- acclaimed The Rime of Ancient Mariner and three minor poems The FosterMother's Tale, The Nightingale and The Dungeon. Wordsworth in fact contributed nineteen poems and „Tintern Abbey" was one among them. The first edition failed to arrest any serious degree of interest. A second edition appeared in 1800, under Wordsworth's name alone, with one additional poem by Coleridge- Love. It was this edition in which Wordsworth incorporated the famous Preface. A third edition appeared in 1802 and it was followed by a fourth and final edition in 1805.

This Preface is considered a central work of Romantic literary theory and is one of the masterpieces in English criticism. However, Wordsworth was primarily a poet and not a critic. In the Advertisement to Lyrical Ballads he informed the readers that the Lyrical Ballads was an experiment. In the Preface he explained in detail what his theories about new poetry were and what was to be looked for in his own poems. The Prefaces, when analysed, resolve into certain declarations about the objectives of poetry, others concerning the methods by which these objectives are to be attained, and certain effects dependent on these axioms. Throughout the Preface, he is concerned with to state the facts of poetic creation than to attempt to explain them.

The overall intention of Wordsworth is two-fold, that is, to relate poetry as closely as possible to common life, by removing it in the first place from the realm of fantasy, and in thesecond by changing it from the polite or over-sophisticated amusement to a serious art. He speaks about the main subject of poetry. He says that poetry should choose incidents and situations from common life and it must be related in „a selection of language really used by men." With the help of imagination, ordinary things should be presented in an extraordinary way. Ultimately these methods should reflect the primary laws of nature.Wordsworth has an exalted conception of poetry. According to him "poetry is the breath and finer spirit of all knowledge; it is impassioned expression which is in the countenance of all science". He not only defines poetry; but also explains the process involved in the production of poetry. His theory of poetry is comprehensive in the sense that it tells us the qualification of the poet, the function of poetry and recommends the language of poetry.

In Wordsworth"s opinion poetry should have a purpose. It must achieve something positive. What he defines as its purpose is not something ethical but rather psychological. The purpose is „to illustrate the manner in which our feelings and ideas are associated in a state of excitement..."

Accordingly, deep emotion is the fundamental condition of poetry. It is the feeling that matters. Wordsworth discards Aristotelian doctrine that the plot or the situation is the first and most important thing. For Wordsworth the first thing is feeling. It is objected that Wordsworth emphasizes feeling and ignores thoughts, but it is not true. It is true that he attaches great significance to feeling, yet he maintains that valuable poems can only be produced by a man who has thought long deeply. And he adds that the feeling developed in a poem gives importance to the action and situation, and not the action and situation to the feeling.

Hence the purpose of poetry is to proceed from the simple ideas inherent in the incidents and situations of common life to the exhibition of affection. In short, the purpose is to developfeeling out of the ideas surviving from the sensations of daily life. The main object hence is „to make the incidents of common life interesting. This is evident from his poems like „The Two April Mornings", „We walked along, while bright and red / Uprose the morning sun."

This purpose in fact can be carried out efficiently only with the use of proper diction. The gaudiness and inane phraseology of eighteenth-century diction were rejected in favour of a „selection" of the real language of men in a state of vivid sensation. To this general intention, he makes two qualifications- language is to be removed from every suggestion of triviality; furthermore, only a selection of that language is to be adopted. It should be purified of its vulgarities and heightened so as to appeal to the imagination. The language of poetry must be real, a true and not a false language. Wordsworth breaks with the orthodox convention of his day and returns to the natural diction of normal men.

Wordsworth also asserts that the language of poetry differs in no way from that of prose, with the single exception of the meter. He says, „there neither is nor can be any essential difference between the language of prose and that of poetry." The Preface is, in fact, quite as much a defense of the employment of meter in poetry as a protest against the use of „poetic diction." Whereas „poetic diction" is lawless, the meter does at least obey definite laws. Then also, a certain charm is acknowledged to exist in metrical language. It is the function of meter, to „temper and restrain the passion" of which poetry is an effect.

According to him, there is nothing „special" about poetry that requires the use of a special language. In the same way, poetry does not require specifically „poetic subjects"; it does not deal with the grand or the dignified or the sensational, but with the permanent, enduring interests of the human heart. This theory is founded on Wordsworth's disgust at eighteenth-century poetic artificiality. However many of Wordsworth's later works, as well as that of other poets proves clearly that there is an essential difference between the language of prose and that of poetry.

What Does Wordsworth Mean by "Spontaneous Overflow of Powerful feelings"

By "Spontaneous overflow of powerful feelings", Wordsworth opines that poetry is a matter of mood and inspiration. Poetry evolves from the feelings of the poet. Poetry's source is the feeling in the heart, not the ideas of the intellect. A poet cannot write under pressure. In this regard, poetry flows out of his heart in a natural and fluent manner. Deep emotion is the basic condition of poetry; powerful feelings and emotions are fundamental. Without them great poetry can not be written. But T. S. Eliot in his Tradition and the Individual Talent rejects Wordsworth's definition of poetry and holds the idea that a writer should be impersonal and his writings should be devoid of personal emotion and feelings.

Emotion Recollected in Tranquility

To begin with Wordsworth's words, "I have said that poetry is the spontaneous overflow of powerful feelings; it takes its origin from emotion recollected in tranquility." At first glance, these two statements seem contradictory but Wordsworth's theory of poetry involved the fusion of the two statements. In a sense powerful feelings and profound thought make poetry perfect. Wordsworth told that the poet can't rely on sensibility alone. He has to be a person who has also thought long and deeply. After that, a calm mind is equally necessary to furnish the past/ previous thoughts/ feelings.

At first, the poet observes some object, character or situation. It sets up powerful emotions in his mind. The poet doesn't react immediately. He allows it to sink into his mind along with the feelings which it has excited. Then comes the recollection of the emotion, at a later moment. The emotion is recollected in tranquility. There might be a time lapse of several years. Thus poetry originates in

emotion recollected in tranquility and so ultimately the product of the original free flow of that emotion.

8.2 Symbol and Instrument of Romantic Revolt

Popular in the late 18th and early 19th centuries, Romanticism was a literary movement that emphasized nature and the importance of emotion and artistic freedom. In many ways, writers of this era were rebelling against the attempt to explain the world and human nature through science and the lens of the Industrial Revolution. In Romanticism, emotion is much more powerful than rational thought.

Although literary Romanticism occurred from about 1790 through 1850, not all writers of this period worked in this style. There are certain characteristics that make a piece of literature part of the Romantic movement. You won't find every characteristic present in every piece of Romantic literature; however, you will usually find that writing from this period has several of the key characteristics.

Glorification of Nature

Nature, in all its unbound glory, plays a huge role in Romantic literature. Nature, sometimes seen as the opposite of the rational, is a powerful symbol in work from this era. Romantic poets and writers give personal, deep descriptions of nature and its wild and powerful qualities.

Romantic poets tried to heal the sorrows of human beings by writing their verses about nature. Thus romantic poets believe that nature is a source of revelation . They use simple language and shape nature as God, man, etc.

As such, Romantics sought to restore man's relationship with nature. They saw nature as something pure and uncorrupted and, therefore, almost spiritual. Most Romantics believed that humans were born pure and good and that society corrupted. Nature, therefore, became a symbol of life without society, a truly good life.

Romantic poetry is the poetry of sentiments, emotions and imagination. Romantic poetry opposed the objectivity of neoclassical poetry. Neoclassical poets avoided describing their personal emotions in their poetry, unlike the Romantics.

In England, the Romantic poets were at the very heart of this movement. They were inspired by a desire for liberty, and they denounced the exploitation of the poor. There was an emphasis on the importance of the individual; a conviction that people should follow ideals rather than imposed conventions and rules.

Romanticism is a cultural movement which sought to develop a particular form of nationalist sentiment. Language too played an important role in developing nationalist sentiments. After Russian occupation, the Polish language was forced out of schools and the Russian language was imposed everywhere.

Awareness and Acceptance of Emotions

A focus on emotion is a key characteristic of nearly all writing from the Romantic period. When you read work of this period, you'll see feelings described in all forms, including romantic and filial love, fear, sorrow, loneliness, and more. This focus on emotion offered a counterpoint to the rational, and it also made Romantic poetry and prose extremely readable and relatable.

One of the main characteristic attitudes of the Romanticism period is the use of emotion over reason in daily life. This is in part because of the extreme opposition that the people of this time period had to the Enlightenment attitudes. The writers of the Enlightenment believed that all knowledge was attainable through human reason. There are two works from this era that are excellent example of the use of emotion instead of reason. When examining Ulysses and My Last Duchess it can be seen that they are major illustrations on how a character would let emotion overturn reason in daily life

Celebration of Artistic Creativity and Imagination

In contrast to the previous generations' focus on reason, writers of the Romantic movement explored the importance of imagination and the creative impulse. Romantic poets and prose writers celebrated the power of imagination and the creative process, as well as the artistic viewpoint. They believed that artists and writers looked at the world differently, and they celebrated that vision in their work.

The Romantics tended to define and to present the imagination as our ultimate "shaping" or creative power, the approximate human equivalent of the creative powers of nature or even deity. It is dynamic, an active, rather than passive power, with many functions. Imagination is the primary faculty for creating all art.

Romanticism, a cultural movement which sought to develop a particular form of nationalist sentiment. Romantic artists and poets generally criticised the glorification of reason and science and focused instead on emotions, intuition and mystical feelings.

The Romantics wanted to bring imagination more fully back into art, because they recognized it as part of lived experience. For the Romantics, emotion, memory, and imagination were closely intertwined. They wanted to capture emotional states, as well as the emotions evoked by memory.

Wordsworth also says that poetry should be imaginative as well. Imagination is required for casting a thin film of strangeness over the real and the familiar incidents so as to give them a unique charm. He also says that the greater portion of a good poem does no differ from prose as far as the use of language and order of words go, but the use of metre adds charm and intensifies feelings and emotions.

Emphasis on Aesthetic Beauty

Romantic literature also explores the theme of aesthetic beauty, not just of nature but of people as well. This was especially true with descriptions of female beauty. Writers praised women of the Romantic era for their natural loveliness, rather than anything artificial or constrained.

There used to be a time when rustic language was not considered suitable for poetry and thus came in "poetic diction" which replaced the speech of the common man. It was at this time that Wordsworth came in with the revolutionary idea of retaining the common speech in poetry. He explains all his radical ideas on poetry in his Preface to the Lyrical Ballads. He believed that poetry should concern itself with the "essential passions of the heart".

Wordsworth's choices of themes were from the vibrant rural life. He contends that the mind functions naturally in such an atmosphere, as it is under no constraint to conform to forces which are neither natural nor instinctive. Obviously feelings experienced by such a mind in a state of uncluttered ease would be genuine and could be reflected on. Actions which are prompted by emotions of this kind would also be spontaneous. Hence Wordsworth gives his famous definition of poetry as the spontaneous overflow of powerful feelings recollected in tranquillity. Poetry is born of the interplay of the mind with feelings which embody truth and which emanate from truth.

Themes of Solitude

Writers of the Romantic era believed that creative inspiration came from solitary exploration. They celebrated the feeling of being alone, whether that meant loneliness or a much-needed quiet space to think and create.

Romanticism objects to Enlightenment reason not for what reason does but for what it does not. What reason does not do is to take into account the emotions, sentiments, subjectivity, imagination, and insight.

In the tenuous medieval synthesis of reason and revelation, reason was not the robust empiricism of the Enlightenment but a simple logic inspired by Aristotle and fit to function as the handmaid of theology. Revelation as the content of theory defined the parameters of reason and provided objects of emotion and devotion in a neatly closed system.

For early modern thinkers, this too comfortable relationship would not do given the discovery of science and the economic and political changes sweeping Europe. What shattered the medieval synthesis was reason as empiricism, no longer the docile tool of theology. Except that at the same time it was emptied of the human element for the cerebral and the political, docile now in a different way — to power and authority.

The Romantics sought to reinstate the subjective element previously addressed by Revelation and to direct it to more "reasonable" objects, namely those that transcended empiricism. This transcendence would shun the aura of authority and control previously projected by Revelation and its institutional guardians: Church and State. Thus, a new revelation.

Focus on Exoticism and History

Romantic-era literature often has a distinct focus on exotic locations and events or items from history. Poems and prose touch on antiques and the gifts of ancient cultures around the world, and far-away locations provide the setting for some literary works of this era.

Spiritual and Supernatural Elements

The writers of the Romantic era did not turn away from the darker side of emotion and the mysteries of the supernatural. They explored the contrast between life and death. Many pieces have Gothic motifs, such as manor houses in disrepair, dark and stormy nights, and more.

The world of literature is rich in the outstanding writers and poets. Prose and poetry were developing throughout years when each epoch gave birth to another one. Thus, it is vital to pay special attention to the British poetry and the eminence the Romantic period that created grounds for the emergence of Victorian era. In fact, such division of the epoch and streams in literature is caused due to several reasons. Some among them are: philosophical trends, social life of the society, recurrence to the ancient manner of composing artistic works (antique period of literature), or scientific and technological progress. These factors provide lots of assumptions on how the literature can be shaped. Moreover, it makes possible for an observer to delineate the similarities and differences of genre diversity taking place within various epochs.

Six well-known poets of Great Britain who represented both Romantic and Victorian trends are highlighted in this paper. These are: William Wordsworth, William Blake, Samuel Taylor Coleridge, Lord George Gordon Byron, Percy Bysshe Shelley, and John Keats. The theme of 'supernatural' was frequently interwoven with social reality that surrounded the poets. This motive is felt throughout the poetry of all six poets. Supernatural in poetry is the result of an artist (poet) to predict an entire nature of human souls. Thus, it is vital to work out the extent and the presence of supernatural in poems of each among them

Vivid Sensory Descriptions

Another essential characteristic of nearly all Romantic-era literature is vivid sensory descriptions. The poems and prose of this period include examples of simile and metaphor, as well as visual imagery and other sensory details. Poets and other writers went beyond simply telling about things and instead gave the information readers need to feel and taste and touch the objects and surroundings in Romantic-era writing.Wordsworth uses vivid descriptions, including similes and metaphors, in his famous poem, "I Wandered Lonely as a Cloud."

Use of Personification

Romantic poets and prose writers also used personification in their work. You can see examples of personification of everything from birds and animals to natural events or aspects. These works even personify feelings like love or states like death.

Focus on the Self and Autobiography

Many works of Romantic-era literature are deeply personal, and they often explore the self of the writer. You'll see autobiographical influences in poems and prose of the period. One characteristic of this movement was the importance placed on feelings and creativity, and the source of much of this emotional and artistic work was the background and real-life surroundings of the writer. This self-focus preceded confessional poetry of the mid-1900s, but you can see its profound influence on that movement.

Personification: A figure intended to represent an abstract quality

Summary

In brief the main ideas which Wordsworth lists in the Preface are the following: The subject matter of poetry is whatever that interests the human mind. The Lyrical Ballads are written as experiments, to try out the use of the language of conversation of real people in poetry. They are new and unusual, and will not suit the taste of most readers. Nevertheless the readers are asked to try them with an open mind, and not to put off at first sight without giving them fair trial.

Thus it can be concluded that for Wordsworth a good poet is not just a thinker or a philosopher, nor is he first of all a sensitive soul pouring forth his own passion. He must unite two qualities of thought and feelings. He is different from other men not in kind but in degree of his qualities and it is this extra gift, this extra sensitive intelligence that make him able to write about things that other men dimly feel. In his view poetry is a philosophical vehicle and meditative activity formed from emotions recollected in tranquility.

Wordsworth's poetry moves from vivid depiction of a specific scene or object to thoughtful meditation, resulting in profound moral or religious insight – particularly, glimpses into the essence of nature, typically more available to the minds of children or peasants not burdened by worldly concerns, ambitions, love or strife. Wordsworth believed that imagination had a visionary sort of interaction with the living external world and what it perceived, defined human experience. Imagination paints the external world in shades that varied according to each individual's power of imagination. The mind both endows objects with qualities and receives sensory impressions from them – the mind half creates and half perceives and if experience is perceived correctly and thought seriously, will automatically evoke appropriate emotion enabling the poet to write truth about human nature which is universal.

Keywords

- **Tranquility**: The quality or state of being tranquil; calm
- **Aesthetic Beauty**: Aesthetic is used to talk about beauty or art, and people's appreciation of beautiful things

SelfAssessment

1. The second edition of Lyrical Ballads explains its aims and objectives and the theory of……?
A. Critic
B. Literature
C. Poetry
D. Criticism

2. In Wordsworth's poems _____are more important than action and situation?
A. Imagination
B. Fancy
C. Feeling
D. Knowledge

3. According to Wordsworth what is not important for poetry?
A. Imagination
B. Talent
C. Meter
D. Rhyme

4. Which diction would shock the sensible reader?
A. Rhymed
B. Un-rhymed
C. Ornamental
D. Un- ornamental

5. What is the primary function of poetry?
A. Knowledge
B. Truth
C. Idea
D. Pleasure

6. A poet differs from an individual not in nature but……?
A. Imagination
B. Talent
C. Degree
D. Words

7. Wordsworth justifies the use of Metre and condemn the use of…..?
A. Rhyme
B. Verse
C. Poetic diction
D. Tradition

8. Poetry is superior to……?
A. Science
B. Philosophy
C. History
D. Abstract truth

9. Wordsworth is against---
A. Puritanism
B. Naturalism
C. Structuralism
D. Sensationalism

10. Reason and the intellect were dangerous for which age?
A. Romantic age
B. Augustan age
C. Elizabethan age
D. Victorian age

11. The most popular and greatest English poets belong to the Romantic age were?
A. Wordsworth, Coleridge, Southey, Scott
B. Byron, Shelley, Keats, Hazlitt
C. Both a & b
D. None

12. The Principal object in the Lyrical Ballads was to choose incidents and situations from?
A. Urban life
B. Agrarian life
C. Common life
D. Genteel life

13. In the Lyrical Ballads, Wordsworth's purpose was to imitate and adopt the very language of?
A. The neoclassic
B. Metre
C. Men
D. The classics

14. Wordsworth said that Poetry is the image of?
A. Man and Science
B. Man and Society
C. Man and Nature
D. Nature and Science

15. According to Wordsworth Poetry is the first and last of all…?
A. Wisdom
B. Truth
C. Inspiration
D. Knowledge

Answers for Self Assessment

l.	C	2.	C	3.	C	4.	C	5.	D
6.	C	7.	C	8.	A	9.	D	10.	A
11.	C	12.	C	13.	C	14.	C	15.	A

Review Questions

1. Discuss the new theory of poetry?
2. What do you understand by emotion recollected in tranquility",
3. What are the devices used for romantic poetry?
4. What is the importance of emotions and feelings in romantic poetry?
5. Discuss Spiritual and Supernatural Elements in romantic poetry?

Further Readings

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Unit 09:T.S Eliot: Tradition and the Individual Talent

CONTENTS

Objectives

After reading this Unit students will be able to:

- To Know about Eliot's theory of poetry
- To understand style of poetry
- To know the genesis of the preface

Introduction

Tradition and the Individual Talent was originally published across two installments of the Egoist in 1919 and later, in 1920, became part of T.S. Eliot's full-length book of essays on poetry and criticism, The Sacred Wood. Literary modernism is visible throughout the essay in the self-consciousness Eliot writes of with regards to writing poetry. The Waste Land, like much literature of the modernist era breaks away from traditional ways of writing and uses Eliot's own understanding of tradition, literary allusion, in a unique way. This essay will be focusing on the arguments made by Eliot, with regards to literary tradition, in Tradition and the Individual Talent and how The Waste Land relates to those arguments.Eliot begins Tradition and the Individual Talent by arguing it is the poet's treatment of their position within the historic context of literature that demonstrates talent. The essay asserts that the poet should use their knowledge of the writers of the past to influence their work. He states that "we shall often find that not only the best, but the most individual part of his work may be those in which the dead poets, his ancestors, assert their immortality most vigorously.'

9.1 Theory of Poetry

The central point of T.S. Eliot's impersonal theory of poetry is that the poet, the man, and the poet, the artist are two different entities'. The poet has no personality of his own. He submerges his own personality, his own feeling, and experience into the personality and feelings of the subject of his poetry.

The experience or impressions which are obviously autobiographical may be of great interest to the writer himself, but not to his reader. The more perfect the poet, the more completely separate in him will be the man who experiences and creates.

The mind of the poet is like the shred of platinum without which a certain chemical reaction cannot take place, but the platinum remains unaffected. In the same way, the mind of the poet remains unaffected during his poetic composition. So Eliot says, "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".

T.S. Eliot states, "The emotion of art is impersonal. And the poet cannot reach this impersonality without surrendering himself wholly to the work to be done."

Impression and experience which are important for the man may take no place in his poetry, and those which are important in his poetry may play a very negligible role in his life and personality. The poet must suppress his personal feelings. "The progress of the artist is a continual self-sacrifice, a continual extinction of personality"

Poetic Emotion

There is always a difference between the artistic emotion and the personal emotion of the poet. His personal emotion may be simple or crude, but the emotion of his poetry is complex and refined. He may express ordinary emotions, but he must impart to them a new significance and a new meaning. Even emotions which he has never personally experienced can serve the purpose of poetry.

Eliot's compares the poet's mind to a receptacle in which are stored feelings, emotion in an unorganized and chaotic form till, "all the particles which can unite to form a new compound are present together." Just as a chemical reaction takes place under pressure, so also intensity is needed for the fusion of emotions. The more intense the poetic process, the greater the poem. The poet is merely a medium in which impression and experience combine in peculiar and unexpected ways. In the poetic process, there is an only concentration of a number of experiences, and a new thing resulting from this concentration. Impressions and experiences which are important for the man may find no place in his poetry, and those which become important in the poetry may have no significance for the man. Eliot thus rejects romantic subjectivism and word worth's theory of poetry as emotions recollected in tranquility. He concludes: "Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality. "Eliot does not deny personality or emotion to the poet only he must depersonalize his emotion for; the emotion of art is impersonal". This can be done by the use of a set of conceptual symbols or correlative which endeavor to express the emotion of the poet.

Objective Correlative

Eliot's doctrine of poetic impersonality finds its most classic formulation in the concept of the 'Objective Correlative' which he first used in his essay on "Hamlet and his problem" in his first book of criticism "The sacred wood".

According to Eliot, the poet cannot communicate his emotions directly to the readers; he must find some object or mediumsuggestive of it to evoke the same emotion in his readers. This 'Objective Correlative' is "a set of object, a situation, a chain of events which shall be the formula of that particular emotion" so that "when the external facts are given the emotion is at once evoked." It is through the objective correlative that the transaction between author and reader necessarily takes place. The reader responds to the object or medium and through that, to the work of art.

For example, in Macbeth, the dramatist has to convey the mental agony of Lady Macbeth and he does so in "the sleepwalking scene", not through direct description, but through an unconscious repetition of her past actions. Her mental agony has been made objectivity in the burning taper so that it can as well be seen by the eyes as felt by the heart. The external situation is adequate to convey the emotions, the agony of Lady Macbeth. Instead of communicating the emotions directly to the reader, the dramatist has embodied them in a situation or a chain of events, which suitably communicate the emotion to the reader.

Wimsatt and Brooks write that "the phrase 'Objective Correlative' has gained a currency probably far beyond anything that the author could have expected or intended." It is generally agreed that the term 'Objective Correlative' was probably borrowed from Washington Allston's lecturer on art. Cleanth Brooks interpret 'Objective Correlative' as "Organic metaphor", Allan Austin as 'the poetic content to be conveyed by the verbal expression'. Eliot's concept of the objective correlative is based on the notion that it is not the business of the poet to present his emotions directly but rather to present them indirectly through the 'Objective Correlative' which become the formula for the poet's

original emotions. It is a kind of summation of what Eliot, along with Hume and the pound, derived from the theory and practice of the French symbolist and the writing of the French critic Remy de Gourmont.

9.2 Style of Poetry

T. S. Eliot is a great craftsman with words. He was a great reformer of the English language like Wordsworth and John Donne. Eliot started writing in the beginning of the twentieth century. The English language became very poetic, very formal and very remote from the language of everyday use at this time. The language was vague and imprecise because of the influence of the romantics and other decadent followers. T.S. Eliot reformed the English language by bringing it once more into contact with everyday usage. In this manner, he tried to impart to its life and energy once again.

Power of phrasing by means of Auditory Imagination : A poet's greatness is determined by the sort of words he uses and the manner in which he puts them together. He can achieve this greatness by power of phrasing which is determined by auditory imagination. Auditory imagination implies "the feeling for syllable and rhythm, penetrating far below the conscious level of thought and feeling, invigorating every word; sinking to the most primitive and forgotten, returning to the origin and bringing something back seeking the beginning and the end."

The poet was an embodiment of this type of imagination. His words are chosen both with reference to their sense and sound. As Helen Gardner remarks: "Mr. Eliot was from the first, a poet with a remarkable range of diction, and with a natural gift for the vividly memorable phrase." His gift of phrasing is appreciated by all the critics. He had the aptitude to squeeze words till they yielded their full juice of meaning. He was fully alive to the potentialities of words as well as to their associations in various contexts.

Eliot’s classical style : T.S. Eliot was a conscious and painstaking artist. He would revise and re-revise he would polish and re-polish what he attempted. In this manner, he acquired precision and exactness. Thus his ideals were based upon classical dogmas. He followed the foot-steps of Horace and Virgil who sed to revise their verses constantly. In this manner, he imparted new life, new form and new colour to the words which he used. He achieved perfect order of speech. Thus, he has been appreciated immensely because of these ideals of art.

Eliot's variety of diction : Eliot mixes unexpected and common-place phrases and words which immediately startle and surprise the reader. His colloquial beginnings are very effective. He immediately arrests the attention of the reader. for example, The Love Song of J. Alfed Prufrock has a direct, straight-forward and colloquial opening. He immediately plunge into the topic by saying, "Let us go then, you and I." Similarly, in Gerontion, he is straight-forward and conversational throughout. In The Waste Land the style is very straight-forward as the poet uses the phrase 'Unreal City' in the beginning of the passage.

His variety of diction can be noted by the use of phrases and images taken from the sordid realities of every-day urban life. Sometimes, he uses the non-poetic words and phrases which are not used in poetry before. It is not easy to assimilate the diction of everyday speech but Eliot uses this technique successfully. He has acquired that variety of diction, that union of the poetic and the prosaic, of the common world and the formal, the colloquial and the remote, the precise and the suggestive which is the achievement of a great order. There is a dramatic element in T.S. Eliot's style. He achieved this dramatic art because of the immense range and variety of diction. He uses the words and phrases according to the characters and the status of the speaker. Sometimes, he varies his style with parody. A Game of Chess opens with as direct parody of a famous passage in Antony and Cleopatra.

Economy and preciseness of Eliot's style : His use of language is characterised by economy, precision, variety, and appropriateness. He would not use two epithets where only one can serve his purpose. His use of concrete, vivid and pictorial words, his power of selecting the right and the precise word, the handling of pronoun, adjectives and the various tenses of a verb, the conversational tone, 'a return to common speech,' are some of the distinctive features of his poetic diction. Eliot has also the knack of making powerful effects by the repeated use of a single word, such as, "Thinking, thinking, thinking, nothing, nothing, burning" in the third section. The absence of fertility and peace is indicated by the repeated use of the negative "no" in the opening section of The Waste Land.

Living Language: Language changes with time and age. The language proper for an industrial and scientific society must differ radically from the past. Eliot makes use of the language and idiom of the modern age. His imagery is derived both from the living scene and its parallel or echo of the past. Another peculiarity of T.S. Eliot is his effort to use the potent word. A word is like juicy fruit. In order to get the utmost out of the word, we must extract and squeeze the full juice of the word with its nuances of meaning. It is this device that makes Eliot's poetry difficult to understand.

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Eliot is not merely a theoretician. Whatever he wrote in his critical works, he practiced as a poet. He amply showed that whatever critical principles he enunciated in his essays, could be translated in actual practice. His greatness as a poet lies in giving practical shape to the concept mentioned in the critical canons.

9.3 The Genesis of the Preface

- After studying both 'Tradition and Individual Talent' by T. S. Eliot, and William Wordsworth's views in his Preface to 'Lyrical Ballads', it became apparent that the conflicting ideas expressed by each of the passages commanded assent in particular aspects of their theses.Tradition and the Individual Talent' explores in two parts his views on poetry in relation to literary tradition, and also the intrinsic relationship between the poet and his work.This essay was written shortly after World War I, and certainly Eliot was writing at a very delicate and especially disunited time.
- After the war there was a sense of what had been and what was to come in terms of literature, and the avant-garde movement really gained momentum at this point, with new ideas and creations being put forward.The Lyrical Ballads were first published in 1798 and comprised of works by both Wordsworth and Coleridge, all of which culminated in instigating the Romantic Movement in English literature; in 1801 Wordsworth added the Preface in which he set about highlighting his poetic ideologies.
- Wordsworth aim in writing the 'Preface' was not to give an elaborate account of his theory of poetry or to make a systematic defense of his point-of-view.
- He wanted to introduce his poems with a prefatorial argument He added the 'Preface' because he felt that his poems were different in theme and style, and therefore, he should not present them without an introduction.
- It is a well observed phenomenon that every new poet struggles to carve a niche. That is what Wordsworth tried to do with the help of the 'Preface'.

Theory of Depersonalisation

- The central problem raised in the question is whether there is a place for real-life emotion in verbal art, and certainly T. S. Eliot opposes this, believing that the creation of true art is made by a process of depersonalization on the poet's behalf. He has stated in his work that poetics serve the poet as an escape from any emotion that he or she may feel, and therefore that 'we must believe that "emotion recollected in tranquility" is an inexact formula.'
- In complete contrast to this idea, William Wordsworth, along with the other Romantic poets and writers, strongly incorporated his own personal thoughts and feelings into the poetry, as we are told that they are 'mapped across the terrain of Wordsworth's poetry and prose'.
- Therefore, according to his own beliefs, Wordsworth's personality is very prominent throughout his work through his emotion.

Personality of the Poet

- In the second half of the essay 'Tradition and the Individual Talent, T. S. Eliot presents his ideas on poetry in relation to the author. He expands his theory of depersonalization and claims that any great work of poetry is not defined by an author with a better or more interesting personality, as opposed to an author with a, perhaps, dull or monotonous character, for it is not, after all, demonstrated in the work.Eliot expresses this view with a scientific analogy, suggesting a filament of platinum to represent the personality of the poet, and oxygen and Sulphur dioxide to symbolize the emotions and feelings of the author at hand whilst writing his work.
- In this scientific experiment, the final outcome would produce sulphuric acid, but, as Eliot stresses to highlight, there would be no trace in the product whatsoever of the filament of platinum, and therefore, the personality of the author in the finished literary work.
- Eliot draws a distinction between the personality of the author and his creative mind, stating that the better an artist is, 'the more completely separate in him will be the man who suffers and the mind which creates' the final result.
- In effect, Eliot makes a distinction between the poets' emotions and feelings: he is suggesting that when the artist is creating his work, the feeling he experiences when the right phrase or idea is formed that he has been striving for is separate from the emotions he used at the beginning of the creative process, and it is the author's response to the discovery of these which are present in the final work.
- The personality of the poet and his personal experiences are therefore a necessary component of creating a literary work, but they are not present in the final product, and as a result the impressions 'which become important in the poetry may play quite a negligible part in the man, the personality.'
- Eliot concludes that the poet should use regular emotions, instead of attempting to unfold some new emotions to express, and in doing so he will produce something that has no connection to the emotion at all.
- He asserts that Wordsworth's view of the 'recollection' of emotions cannot be true in order to produce a great literary work, because it is created through 'a concentration which does not happen consciously or of deliberation.'
- Ultimately he exerts his idea that poetry is not taking from 'emotion recollected in tranquility' [6] , but is instead a welcome avenue of escape from the emotions and personality of the author.

Ideology of the Romantics

- Opposed to Eliot's theory that poetry is an organised process is the spontaneous method of Wordsworth and the Romantic Movement.
- The ideology of the Romantics is best emulated in the Preface to the Lyrical Ballads, in which Wordsworth stands to justify his poetry and viewpoints in retaliation to the criticism his philosophy received.
- Certainly Wordsworth ascertains in his philosophy that there is a firm place for real-life emotion in verbal art.
- Wordsworth explains that in his own view a good poet 'has acquired a greater readiness and power in expressing what he thinks and feels' [7] in his work, and he or she sets out the identify with the reader by attempting to bring his 'language near to the language of men'.

Eliot vs Wordsworth

Clearly there is a direct comparison between Eliot's view that to really be a great poet, and in order to truly rediscover literary traditions, the author must surrender his personality entirely to the work, and Wordsworth's conviction that the artist's relationship to his or her work was the key.

- Certainly M. H. Abrams theory is apt in relation to the Romantics, as he claims the analogy of art as a mirror was used, but turned on the author themselves to reveal and reflect the personality of them, instead of the external current state.
- In addition to this we are told by James Butler that 'Wordsworth turned inward and backward, writing in blank verse an autobiographical series of adult mediations' which were reflected in his work.
- A similarity between both schools of thought however lies in the realization that, as described by Wordsworth, the 'poetic diction' [11] had been exhausted and was no longer a desired part of poetics.
- He proclaims that 'the Poet must descend from this supposed height; and, in order to excite rational sympathy, he must express himself as other men express themselves.'
- Eliot concurs with other critics of his time that Wordsworth, along with Coleridge and other Romantics were responsible for this departure from strict poetic diction, although conceding that it was by no means an original thought.
- It would be clear to criticise both of these theories in order to ascertain in which school of thought the majority of faith might lie. In Eliot's work it would certainly appear difficult to assume that an author can be completely depersonalised from a work in which he himself has created.

Summary

Thus T.S. Eliot has developed his own theory of poetry. He has to save English poetry from its silly nostalgic ways and has brought back its intellectual dignity. His poetry presents his efforts to harmonize the personal and impersonal poetry. In Eliot opinion, a poet is not an individual separate from the rest of literary history, No poet, no artist, of any art has his complete meaning alone. On the other hand, he insists on a highly developed sense of facts, an objective standard and a sense of tradition. Eliot concludes, "Poetry is not a turning loose of emotion, but an escape from personality." It must be noted that Eliot does not reject emotion in poetry. He simply emphasizes the fact that the artist must depersonalize the emotion. The impersonality can be achieved when the poet surrenders himself completely to the sense of tradition. Thus, Eliot advocates impersonality in poetry. He clearly rejected the Romantic subjectivity.

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

Keywords

Objective Correlative: The artistic and literary technique of representing or evoking a particular emotion by means of symbols that become indicative of that emotion and are associated with i

Depersonalization: A state in which one's thoughts and feelings seem unreal or not to belong to oneself.

Preface: An introduction to a book

The Poetic Process:The Analogy of the Catalyst

SelfAssessment

1. Tradition and Individual Talent was first published in the year?
A. 1910
B. 1915
C. 1919
D. 1920

2. Which of the following central idea is discussed in the essay?
A. Tradition involves historical sense.
B. The relation between tradition and individual talent is interdependent
C. Impersonal theory of poetry
D. All of the above

3. In which year did T.S. Eliot get the noble prize for literature?
A. 1947
B. 1948
C. 1922
D. 1920

4. Tradition and Individual Talent was first published in …..
A. The Sacred Wood
B. The Egoist
C. Selected Prose
D. Selected Essays

5. In which critical essay, Eliot talks about ' Objective Correlative'?
A. Metaphysical poets
B. The Critic
C. Tradition and Individual Talent
D. Hamlet and his Problems

6. Tradition in Eliot's view means?
A. Historic sense
B. Poetic sense
C. Artistic sense
D. None

7. What makes the writer traditional?
A. The historical sense
B. Consciousness of limitation
C. Knowledge of situation
D. Knowledge of own position

8. What makes the writer conscious of his place in time?
A. Tradition
B. Own place in society
C. Visio
D. None

9. T.S. Eliot treats tradition as?
A. Illusion
B. Order
C. Riddle
D. None

10. Eliot treats the progress of poets as..
A. Continual self-sacrifice
B. Continual self- identification
C. Continual self -appreciation
D. None

11. Who was the favourite poet of Eliot?
A. Shakespeare
B. Dante
C. Virgil
D. Homer

12. The mature art must be…
A. Personal
B. Impersonal
C. Talented
D. Traditional

13. T.S. Eliot was born in
A. Britain
B. France
C. America
D. Germany

14. Which scientific experiment is mentioned in the essay?
A. HCL
B. H2CO3
C. CO2
D. H2SO4

15. His …… are very effective
A. colloquial beginnings
B. poetic style
C. Objective Correlative'
D. None

Answers for Self Assessment

l.	C	2.	D	3.	B	4.	C	5.	D
6.	A	7.	A	8.	A	9.	B	10.	A
11.	B	12.	B	13.	C	14.	D	15.	A

Review Questions

1. What do you know about Eliot's theory of poetry?
2. Describe theory of Depersonalisation?
3. Define objective correlative?
4. What is your understanding of poetic emotion?
5. What should be the style of poetry?

Further Readings

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7. Sarkar, Sanjit. "Murder In The Cathedral Ts Eliot Vedantic Transcendental Introspection In The Spiritual Evolution Of Thomas Becket.

Unit 10: T.S Eliot: Tradition and the Individual Talent

CONTENTS

Objectives

After reading this Unit students will be able to:

- To Know About language of poetry v/s language of prose
- To develop an understandingof a poet
- To discuss "Theory of impersonal poetry

Introduction

In a T.S. Eliot's Tradition and the Individual Talent essay, Eliot takes on some of the most significant and longstanding assumptions about tradition, poetry, and literary criticism that had been prevalent in the nineteenth and early-twentieth centuries. He argues that the most important thing about a poet's body of work is not always his innovation and divergence with that which went before (a common assumption that underlay much of modernist literature and art).To the contrary, Eliot asserts that equal, if not greater, value can be found in the way that a particular poet forges connections with the whole of the preceding literary tradition in ways that are simultaneously inventive and grounded in the canon.

According to the Cambridge Advanced Learner's Dictionary, Tradition means a belief, principle or way of acting which people in a particular society or group have continued to follow for a long time, or all of these beliefs, etc. in a particular society or group. Merriam-Webster Dictionary describes 'Tradition' an 'inherited, established, or customary pattern of thought, action or behavior (as a religious practice or a social custom)'. Eliot commences the essay with the general attitude towards 'Tradition'.He points out that every nation and race has its creative and critical turn of mind, and emphasises the need for critical thinking. 'We might remind ourselves that criticism is as inevitable as breathing.'In 'Tradition and Individual Talent', Eliot introduces the idea of Tradition. Interestingly enough, Eliot's contemporaries and commentators either derided the idea as irrelevant, conservative and backward-looking stance or appreciated the idea and read it in connection with Matthew Arnold's historical criticism of texts popularly known as 'touchstone' method. In this section we will first make an attempt to summarize Eliot's concept of tradition and then will seek to critique it for a comprehensive understanding of the texts.

At the very outset, Eliot makes it clear that he is using the term tradition as an adjective to explain the relationship of a poem or a work to the works of dead poets and artists. He regrets that in our appreciation of authors we hardly include their connections with those living and dead. Also our critical apparatus is significantly limited to the language in which the work is produced. A work

produced in a different language can be considered for a better appreciation of the work. In this connection, he notices "our tendency to insist…those aspects" of a writer's work in which "he least resembles anyone else". Thus, our appreciation of the writer is derived from exhumation of the uniqueness of the work. In the process, the interpretation of the work focuses on identifying the writer's difference from his predecessors. Eliot critiques this tendency in literary appreciation and favours inclusion of work or parts of work of dead poets and predecessors.

10.1 Language of Poetry V/S Language of Prose

T.S. Eliot: Prose Analysis

One of the stand-out Modernists, T.S. Eliot's poetry is rich, innovative and occupies a prominent position in the history of English literature. Perhaps less-well known is his prose, which is equally interesting and significant in terms of the history of modernism.

The bulk of Eliot's prose is in essay form, in which he pondered broader literary questions and debates. His best-known essay is 'Tradition and the Individual Talent', in which Eliot tackles the history of poetry, what it takes to make a poet and the art of writing good poetry. This essay has been read widely in the decades since it was published, becoming a key work in major university English Literature courses. Other essays include ones discussing particular authors or works, such as the essay 'Hamlet'.

Eliot's prose, consequently, sheds fresh light on his poetic method and gives us special insight into the critical workings of Eliot and his contemporaries as he wrote some of the most famous, most loved verse in English of all time.

Reader who is familiar with T.S. Eliot's poetry will not be confused by the authority that Eliot supposes in many of these essayed thoughts. Consider for instance that when he talks about poetry, he doesn't talk about hypothetical poetry, but rather, he talks from his own life experience, and with the confidence that his personal opinion is authoritative somehow, but as he notices, a person will probably have to see for themselves what kind of a reaction they have to Eliot's poetry. In Eliot's poetry, therefore, we can now see that he has constructed the poem to comply easily with many different imaginations at once, so people can experience it and share their experiences.

That's another of saying that although there is certainly value in canonizing English language masterpieces, that such a canon should not come with a tradition that tells people "What the poetry meant." This is because to Eliot, poetry is something not altogether normal or universal. There is a strange mystery in poetry, because the same words can have radically different meanings and senses depending on the reader, not to mention of course, different emotional sensations. Since the reader can bring new meaning to the poem, the poem is alive in a unique way.

Altogether, the prose says something clearly without actually saying it once—not only is Eliot's view of art something more technical, his view of the poetry itself is more mystic than the average reader might suspect. He takes a pragmatic, disciplined approach to it, but the product is some kind of mechanism that explains a new message to each person, depending on their own experience, their own emotions, their own timing and experience of a poem. He decidedly points to art for these purposes: The union of mankind through art and its criticism, the direct connection between author and reader, and the revelation to the readers of their very own self.

Style and Diction in T. S. Eliot's poetry

T. S. Eliot is a great craftsman with words. He was a great reformer of the English language like Wordsworth and John Donne. Eliot started writing in the beginning of the twentieth century. The English language became very poetic, very formal and very remote from the language of everyday use at this time. The language was vague and imprecise because of the influence of the romantics and other decadent followers. T.S. Eliot reformed the English language by bringing it once more into contact with everyday usage. In this manner, he tried to impart to its life and energy once again.

The following are the main characteristics of T.S. Eliot's style and diction:

Power of phrasing by means of Auditory Imagination :

A poet's greatness is determined by the sort of words he uses and the manner in which he puts them together. He can achieve this greatness by power of phrasing which is determined by auditory imagination. Auditory imagination implies "the feeling for syllable and rhythm, penetrating far below the conscious level of thought and feeling, invigorating every word; sinking to the most primitive and forgotten, returning to the origin and bringing something back seeking the beginning and the end."

The poet was an embodiment of this type of imagination. His words are chosen both with reference to their sense and sound. As Helen Gardner remarks: "Mr. Eliot was from the first, a poet with a remarkable range of diction, and with a natural gift for the vividly memorable phrase." His gift of phrasing is appreciated by all the critics. He had the aptitude to squeeze words till they yielded their full juice of meaning. He was fully alive to the potentialities of words as well as to their associations in various contexts.

Eliot's classical style :

T.S. Eliot was a conscious and painstaking artist. He would revise and re-revise he would polish and re-polish what he attempted. In this manner, he acquired precision and exactness. Thus his ideals were based upon classical dogmas. He followed the foot-steps of Horace and Virgil who sed to revise their verses constantly. In this manner, he imparted new life, new form and new colour to the words which he used. He achieved perfect order of speech. Thus, he has been appreciated immensely because of these ideals of art.

Eliot's variety of diction :

Eliot mixes unexpected and common-place phrases and words which immediately startle and surprise the reader. His colloquial beginnings are very effective. He immediately arrests the attention of the reader. for example, The Love Song of J. Alfed Prufrock has a direct, straight-forward and colloquial opening. He immediately plunge into the topic by saying, "Let us go then, you and I." Similarly, in Gerontion, he is straight-forward and conversational throughout. In The Waste Land the style is very straight-forward as the poet uses the phrase 'Unreal City' in the beginning of the passage.

His variety of diction can be noted by the use of phrases and images taken from the sordid realities of every-day urban life. Sometimes, he uses the non-poetic words and phrases which are not used in poetry before. It is not easy to assimilate the diction of everyday speech but Eliot uses this technique successfully. He has acquired that variety of diction, that union of the poetic and the prosaic, of the common world and the formal, the colloquial and the remote, the precise and the suggestive which is the achievement of a great order. There is a dramatic element in T.S. Eliot's style. He achieved this dramatic art because of the immense range and variety of diction. He uses the words and phrases according to the characters and the status of the speaker. Sometimes, he varies his style with parody. A Game of Chess opens with as direct parody of a famous passage in Antony and Cleopatra.

Living Language :

Language changes with time and age. The language proper for an industrial and scientific society must differ radically from the past. Eliot makes use of the language and idiom of modern age. His imagery is derived both from living scene and its parallel or echo of the past. Another peculiarity of T.S. Eliot is his effort to use the potent word. A word is like the juicy fruit. In order to get the utmost out of the word, we must extract and squeeze the full juice of the word with its nuances of meaning. It is this device which makes Eliot's poetry difficult to understand.

Change in Technique :

Eliot reacted against the traditional rime-scheme, particularly the iambic measure, because he wanted to make it flexible enough to explain the complexities of modern mind and the conflict of ideas. He, therefore, prefers the use of free verse which can give him both freedom and flexibility according to his thought-content. He alternates formal rhythm with speech rhythm in order to make it life-like and modern. The flexibility of words can be noticed particularly in The Waste Land where the variations in rhythm echo the transition from one mood or emotion to the other. The experiment with the free-verse marks the renovation of the technique which is one of the strong points of Eliot's poetry.

Eliot is not merely a theoretician. Whatever he wrote in his critical works, he practised as a poet. He amply showed that whatever critical principles he enunciated in his essays, could be translated in actual practice. His greatness as a poet lies in giving practical shape to the concept mentioned in the critical canons.

10.2 Who is a Poet

IN English writing we seldom speak of tradition, though we occasionally apply its name in deploring its absence. We cannot refer to "the tradition" or to "a tradition"; at most, we employ the adjective in saying that the poetry of So-and-so is "traditional" or even "too traditional." Seldom, perhaps, does the word appear except in a phrase of censure. If otherwise, it is vaguely approbative, with the implication, as to the work approved, of some pleasing archæological reconstruction. You can hardly make the word agreeable to English ears without this comfortable reference to the reassuring science of archæology.

Certainly the word is not likely to appear in our appreciations of living or dead writers. Every nation, every race, has not only its own creative, but its own critical turn of mind; and is even more oblivious of the shortcomings and limitations of its critical habits than of those of its creative genius. We know, or think we know, from the enormous mass of critical writing that has appeared in the French language the critical method or habit of the French; we only conclude (we are such unconscious people) that the French are "more critical" than we, and sometimes even plume ourselves a little with the fact, as if the French were the less spontaneous. Perhaps they are; but we might remind ourselves that criticism is as inevitable as breathing, and that we should be none the worse for articulating what passes in our minds when we read a book and feel an emotion about it, for criticizing our own minds in their work of criticism. One of the facts that might come to light in this process is our tendency to insist, when we praise a poet, upon those aspects of his work in which he least resembles anyone else. In these aspects or parts of his work we pretend to find what is individual, what is the peculiar essence of the man. We dwell with satisfaction upon the poet's difference from his predecessors, especially his immediate predecessors; we endeavour to find something that can be isolated in order to be enjoyed. Whereas if we approach a poet without this 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. And I do not mean the impressionable period of adolescence, but the period of full maturity.

Yet if the only form of tradition, of handing down, consisted in following the ways of the immediate generation before us in a blind or timid adherence to its successes, "tradition" should positively be discouraged. We have seen many such simple currents soon lost in the sand; and novelty is better than repetition. Tradition is a matter of much wider significance. It cannot be inherited, and if you want it you must obtain it by great labour. It involves, in the first place, the historical sense, which we may call nearly indispensable to anyone who would continue to be a poet beyond his twenty-fifth year; and the historical sense involves a perception, not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones, but with a feeling that the whole of the literature of Europe from Homer and within it the whole of the literature of his own country has a simultaneous existence and composes a simultaneous order. This historica sense, which is a sense of the timeless as well as of the temporal and of the timeless and of the temporal together, is what makes a writer traditional. And it is at the same time what makes a writer most acutely conscious of his place in time, of his contemporaneity.

No poet, no artist of any art, has his complete meaning alone. His significance, his appreciation is the appreciation of his relation to the dead poets and artists. You cannot value him alone; you must set him, for contrast and comparison, among the dead. I mean this as a principle of æsthetic, not merely historical, criticism. The necessity that he shall conform, that he shall cohere, is not one-sided; what happens when a new work of art is created is something that happens simultaneously to all the works of art which preceded it. The existing monuments form an ideal order among themselves, which is modified by the introduction of the new (the really new) work of art among them. The existing order is complete before the new work arrives; for order to persist after the supervention of novelty, the whole existing order must be, if ever so slightly, altered; and so the relations, proportions, values of each work of art toward the whole are readjusted; and this is conformity between the old and the new. Whoever has approved this idea of order, of the form of European, of English literature, will not find it preposterous that the past should be altered by the present as much as the present is directed by the past. And the poet who is aware of this will be aware of great difficulties and responsibilities.

To proceed to a more intelligible exposition of the relation of the poet to the past: he can neither take the past as a lump, an indiscriminate bolus, nor can he form himself wholly on one or two private admirations, nor can he form himself wholly upon one preferred period. The first course is inadmissible, the second is an important experience of youth, and the third is a pleasant and highly desirable supplement. The poet must be very conscious of the main current, which does not at all flow invariably through the most distinguished reputations. He must be quite aware of the obvious fact that art never improves, but that the material of art is never quite the same. He must be aware that the mind of Europe—the mind of his own country—a mind which he learns in time to be much more important than his own private mind—is a mind which changes, and that this change is a development which abandons nothing en route, which does not superannuate either Shakespeare, or Homer, or the rock drawing of the Magdalenian draughtsmen. That this development, refinement perhaps, complication certainly, is not, from the point of view of the artist, any improvement. Perhaps not even an improvement from the point of view of the psychologist or not to the extent which we imagine; perhaps only in the end based upon a complication in economics and machinery. But the difference between the present and the past is that the conscious present is an awareness of the past in a way and to an extent which the past's awareness of itself cannot show.

Some one said: "The dead writers are remote from us because we know so much more than they did." Precisely, and they are that which we know.

I am alive to a usual objection to what is clearly part of my programme for the métier of poetry. The objection is that the doctrine requires a ridiculous amount of erudition (pedantry), a claim which can be rejected by appeal to the lives of poets in any pantheon. It will even be affirmed that much learning deadens or perverts poetic sensibility. While, however, we persist in believing that a poet ought to know as much as will not encroach upon his necessary receptivity and necessary laziness, it is not desirable to confine knowledge to whatever can be put into a useful shape for examinations, drawing-rooms, or the still more pretentious modes of publicity. Some can absorb knowledge, the more tardy must sweat for it. Shakespeare acquired more essential history from Plutarch than most men could from the whole British Museum. What is to be insisted upon is that the poet must develop or procure the consciousness of the past and that he should continue to develop this consciousness throughout his career.

What happens is a continual surrender of himself as he is at the moment to something which is more valuable. The progress of an artist is a continual self-sacrifice, a continual extinction of personality.

There remains to define this process of depersonalization and its relation to the sense of tradition. It is in this depersonalization that art may be said to approach the condition of science. I shall, therefore, invite you to consider, as a suggestive analogy, the action which takes place when a bit of finely filiated platinum is introduced into a chamber containing oxygen and sulphur dioxide.

The analogy was that of the catalyst. When the two gases previously mentioned are mixed in the presence of a filament of platinum, they form sulphurous acid. This combination takes place only if the platinum is present; nevertheless the newly formed acid contains no trace of platinum, and the platinum itself is apparently unaffected; has remained inert, neutral, and unchanged. The mind of the poet is the shred of platinum. It may partly or exclusively operate upon the experience of the man himself; but, the more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates; the more perfectly will the mind digest and transmute the passions which are its material.

10.3 "Theory of impersonal poetry"

Eliot is one of the long line of poet-critics which stretches right from Ben Jonson to our day, and includes such names as Dryden, Dr. Johnson, Coleridge and Arnold. Though he did not formulate any comprehensive theory of poetry, he was a conscious poet who had thought long and deep about the mysteries of his own art. His critical essays, reviews and editorial contributions and commentaries throw a flood of light on his view of poetry. An understanding of his poetic creed is interesting and desirable, for he is the only critic after Wordsworth who has much to say about poetry and the poetic process. His criticismcomes from his "poetic workshop", and hence its special significance.

Need of Complexity: Reasons for It

The Georgian and Edwardian poetry of England of the first quarter of the 20th century was in the thinned out romantic-pre-raphaelite tradition. It was simple, it was easy, and so it was popular, but it was not great or good. It was Eliot's reaction to romanticism, "that led to his formulating the literary theories from which all his poetry since has derived"—(Maxwell). For example, the decadent poetry of his age dispensed with all subtlety, metrical, linguistic, intellectual, or emotional. Eliot's own esotericism—complexity and difficulty—is in part a reaction or revolt to the exotericism (lack of subtlety) of this poetry. Reacting against the popular appeal of the poetry of the day, he voluntarily cultivated subtlety and complexity in the hope of finding or creating an audience which, though small, would at least appreciate and understand. In his essay on The Metaphysical Poets, he writes: "Poets in our civilisation must be difficult. Our civilisation comprehends great variety and complexity, and this variety and complexity, playing upon a refined sensibility, most produce various and complex results. The poet must become more and more comprehensive, more allusive, more indirect, in order to force, to dislocate, if necessary, language into his meaning." The poet must create new devices, cultivate all the possibilities of words, in order to express entirely new conditions. His own poetry is a new kind of poetry, his technique is new, and this very novelty creates difficulties.

Rejection of Subjectivism: Stress on Objectivity

Eliot's theory of poetry marks a complete break from the 19th century tradition. He rejected the romantic theory that all art is basically an expression of the artist's personality, and that the artist should create according to the dictates of his own "inner voice", without owing allegiance to any outside authority. In his essay on The Function of Criticism he tells us that writing, according to the "inner voice", means writing as one wishes. He rejects romantic subjectivism, and emphasises the value of objective standards. Reacting against subjectivism of the romantics, Eliot advocated his famous theory of the impersonality of poetry. He recognised the dangers of unrestricted liberty, and felt that granted such licence, there would be only, "fitful and transient bursts of literary brilliance. Inspiration alone is not a safe guide. It often results in eccentricity and chaos." Moreover, the doctrine of human perfectibility and the faith in "inner voice" received a rude shock as a result of the world war. It was realised that man is not perfect, and hence perfect art cannot result from merely the artist's following his inner voice. Some sort of guidance, some discipline, some outside authority was necessary to save art from incoherence and emptiness. Thus Eliot condemned the Inner Light as, "the most untrustworthy and deceitful guide that ever offered itself to wandering humanity," and pointed out that the function of the critic is to find out some common principles, objective standards, by which art may be judged and guided. Eliot rejected the romantic fallacy, says Maxwell, for it, "has resulted in destruction of belief in central authority to which all men might owe allegiance, in objective standards by which men might agree to judge art, and in any inspiration other than the shifting of personality through which adult, orderly art might be created."

Passion for Form: Unification of Sensibility

Thus Eliot demands an objective authority for art, and in this way his theory of poetry approximates to that of the classics. Rejecting the romantic theory and the romantic tradition, he emphasises that the classics achieved, an elegance and dignity absent from the popular and pretentious verse of the romantic poets. In The Function of Criticism he writes that the difference between the two schools is that, "between the complete and the fragmentary, lie adult and the immature, the orderly and the chaotic." This shows Eliot's appreciation of the order and completeness of classical poetry, qualities which he tried to achieve in his own practice as a poet. The classics could achieve this form and balance, this order and completeness, only because they owed allegiance to an objective authority which was provided to them by past tradition—"stores of tradition". Another sign of maturity, according to Eliot, is the unification of sensibility—of thought and feeling, of the critical and the creative faculties. Such unification Eliot found in the Metaphysicals, and hence his admiration for them.

Sense of Tradition: The Poetic Process

Since the romantic tradition had exhausted itself out and had lost its value and significance, it was necessary to search for some other tradition which may give a correct orientation to contemporary poetry. In his well-known easy, Tradition and Individual Talent, he advocates the acceptance of the European literary tradition as such an objective authority. Eliot views the literature of Europe from Homer down to his own day as a single whole and pleads that English literature must be viewed as a part of that European literary tradition. According to Eliot, two kinds of constituents go into the

making of a poem: (a) the personal elements, i.e. the feelings and emotions of the poet, and (b) the impersonal elements, i.e. the 'tradition', the accumulated knowledge and wisdom of the past, which are acquired by the poet. These two elements interact and fuse together to form a new thing, which we call a poem. The impersonal element, the 'erudition', 'the sense of tradition', or the 'historic sense', must be acquired by the poet. He must, "develop or procure the consciousness of the past, and that he must develop the consciousness of the past throughout his career". Some will acquire it more easily, while others have to sweat for it. But all must acquire it, for great art is not possible without this sense of tradition. Thus Eliot emphasises painstaking effort through which the poet must equip himself for his task. Inspiration is not enough; perspiration too is necessary. That Eliot regards poetry as a craft, the result of painstaking effort on the part of the poet, is also borne out by his definition of poetry: "Poetry is excellent words in excellent arrangement and excellent metre." A great part of the poet's labour is the labour of analysing, selecting and rejecting.

Dynamic Conception of Tradition

Though like the classics Eliot insists that the individual poet must work within the frame of tradition, his view of tradition is not passive, static or unchanging. In this respect, he differs from the classics who believed in a blind adherence to a fixed, and unchanging tradition. According to Eliot, the literary tradition constantly grows, changes, and becomes different: "When a really great work of art is created, the whole existing order is altered. In this way, the past is altered by the present and the present is directed by the past." The historic sense or the sense of tradition implied that the poet is conscious, "not only of the pastness of the past, but of its presence; the historical sense compels a man to write not merely with his own generation in his bones but with a feeling that the whole of the literature of Europe from Homer down to the present day, and within it the whole of literature of his own country has a simultaneous existence and composes a simultaneous order."

Impersonality of Poetry

Reacting against Wordsworth's theory that poetry is, "spontaneous overflow of powerful feeling," or that poetry has its origin in "emotions recollected in tranquillity", Eliot advances his theory of impersonality of poetry. He observes, "Poetry is not a turning loose of emotion but an escape from emotion, it is not an expression of personality but an escape from personality.'" The greatest art is objective: "the more perfect the artist, the more completely separate in him will be the man who suffers and the mind which creates". As a matter of fact, the poet has no personality, he is merely a receptacle, a shred of platinum, a medium which fuses and combines feelings and impressions in a variety of ways

Intensity: The Themes of Poetry

Thus poetry is not concerned with personal emotion. Even imagined experiences will do. The poet's imagination can work as well upon what he has experienced as on what he had read. Further, Eliot points out that it is wrong to suppose that poetry is concerned merely with beauty. The subject of poetry is life with all its horror, its boredom and its glory. It is the poet's consciousness of the situation—the human predicament, which has been the same in all ages—which should inspire poetic creation. If the poet's sense of his own age is intense enough, he will be able to pierce beneath the superficial differences between one age and another, andrealise the fundamental sameness of human life in all ages. Then he will realise the horror, the ugliness as well the glory of life, and communicate it to his readers. It is the intensify of the poetic process, and not the romantic spontaneity, which is the important thing.

Objective Co-relative: Depersonalisation of Emotion

Further, Eliot points out that the poet can achieve impersonality and objectivity by finding some 'objective co-relative' for his emotions. He defines, objective co-relative as a "set of objects, a situation, a chain of events which shall be the formula", for some particular emotion of the poet. Thus Milton could find a perfect objective co-relative for the release of his personal emotions in the story of Samson. Eliot himself uses European literature ancient myths and legends, as objective co-relatives in his poetry. Such depersonalisation of emotion is the test of great poetry.

Function of Poetry

As regards the function of poetry, Eliot suggests that the poet is an artist whose primary function is to maintain the pattern of tradition as well as to redesign it by his own creation. No doubt, poetry is a "superior amusement", but primarily the purpose of poetry is neither to please nor to instruct. The poet is "involved with the past and the future": with the future because he is assuring the continuance of tradition, and, therefore, of art; with the past because he must explore and study the tradition, as well as modify it, and in this way transmit it to the future. "His search is to discover again what has been found before, and to adapt it to contemporary needs." Eliot does not totally reject the cultural function of poetry, but in this connection his views have a religious bias.

"Eliot's impersonal theory of poetry is the greatest theory on the nature of poetic process after Wordsworth's romantic conception of poetry.

Summary

At the very outset, Eliot makes it clear that he is using the term tradition as an adjective to explain the relationship of a poem or a work to the works of dead poets and artists. He regrets that in our appreciation of authors we hardly include their connections with those living and dead. Also our critical apparatus is significantly limited to the language in which the work is produced. A work produced in a different language can be considered for a better appreciation of the work. In this connection, he notices "our tendency to insist…those aspects" of a writer's work in which "he least resembles anyone else". Thus, our appreciation of the writer is derived from exhumation of the uniqueness of the work. In the process, the interpretation of the work focuses on identifying the writer's difference from his predecessors. Eliot critiques this tendency in literary appreciation and favours inclusion of work or parts of work of dead poets and predecessors.

As regards the function of poetry, Eliot suggests that the poet is an artist whose primary function is to maintain the pattern of tradition as well as to redesign it by his own creation. No doubt, poetry is a "superior amusement", but primarily the purpose of poetry is neither to please nor to instruct. The poet is "involved with the past and the future": with the future because he is assuring the continuance of tradition, and, therefore, of art; with the past because he must explore and study the tradition, as well as modify it, and in this way transmit it to the future. "His search is to discover again what has been found before, and to adapt it to contemporary needs." Eliot does not totally reject the cultural function of poetry, but in this connection his views have a religious bias.

Keywords

- **Depersonalization:**the action of divesting someone or something of human characteristics or individuality.
- **Subjectivism**: the doctrine that knowledge is merely subjective and that there is no external or objective truth.
- **Objectivity**: the quality of being objective:
- **pre-raphaelite:**a member of a group of English 19th-century artists, including Holman Hunt, Millais, and D. G. Rossetti, who consciously sought to emulate the simplicity and sincerity of the work of Italian artists from before the time of Raphael.

SelfAssessment

1. The Tradition and Individual Talent was initially published in which magazine and in which year?

A. The Egoist, 1919
B. The Egoist, 1922
C. Sacred Wood,1920
D. Sacred Wood, 1919

2. Which sense according to this essay is a sense of the timeless as well as temporal and of the timeless and of the temporal together, that makes the writer traditional.?

A. Poetic sense
B. Emotional sense
C. Historical sense
D. All of the above

3. The mind of the poet is compared to which catalyst in this essay?

A. Silver
B. Aluminum
C. Platinum
D. Gold

4. Eliot is criticizing which poet when he says " we must believe that 'emotion recollected in tranquility' is an inexact formula"?

A. Coleridge
B. Wordsworth
C. Shelley
D. Keats

5. The essay " Tradition and Individual Talent" is divided into how many parts?

A. 2
B. 3
C. 4
D. 5

6. Which aspects of the poet's work are praised by English people?
A. Individual and Original
B. Individual and Talent
C. Tradition and Original
D. Traditional and Individual Talent

7. The poet's work shows the influence of the poet's….
A. Talent
B. Tradition
C. Past
D. Knowledge

8. The artist must continually surrender himself to the
A. Nature
B. Literary and Tradition
C. Tradition
D. Talent

9. The personality of the artist is not important but the sense of …. Is important
A. Honest
B. Talent
C. Knowledge
D. Tradition

10. A good poet must forget his personal …. and ….
A. Tradition and Talent
B. Nature and Love
C. Joy and Sorrows
D. Emotions and Feelings

11. Who said, "poetry is not a turning loose of emotion; it is not an expression of personality, but an escape from personality"?
A. Wordsworth
B. Coleridge
C. T.S. Eliot
D. Keats

12. Who introduced the theory of impersonality or negative capability?
A. T.S. Eliot
B. Keats
C. Wordsworth
D. None

13. According to T.S. Eliot "The personality of the poet should remain aloof from the creative work".
A. True
B. False

14. The ---- of the artist and the poet is the catalyst agent with relation to the artistic work?
A. Heart
B. Mind
C. Emotion
D. None

15. Who is the central point of T.S. Eliot's impersonal Theory of Poetry?
A. Poet
B. Artist
C. Poetry
D. Personality

Answers for Self Assessment

l.	A	2.	C	3.	C	4.	B	5.	B
6.	A	7.	C	8.	B	9.	D	10.	C
11.	C	12.	A	13.	A	14.	B	15.	A

Review Question

1. Discuss Eliot's concept of language?
2. Discuss the personality of poet ?
3. What is "Theory of impersonal poetry"
4. What is your understanding of Rejection of Subjectivism and Stress on Objectivity?
5. Discuss T. S. Eliot'sStyle and Diction in poetry?

Further Readings

1. Dr.S. Sen, The waste land and other poems.

2. Dr. S. Kumar and Anupama Tayal, History and principle of literary criticism.

3. D.K Rampal, A Critical study of T.S. Eliot.

4. R.L.Varshney, T.S Eliot, The waste land.

5. Dr. Rakesh Chandra Joshi, "Impersonal theory of poetry: An imitation of earlier concept and theories" (International journal of English language literature and translation studies).

6. Krishma Chaudhury, "T.S. Eliot essays: "Tradition and individual talent", "Function of criticism" and "theory of impersonality" critical comments and Discussion. (Research Journal of English language and literature).

Unit 11: Sigmund Freud: The Nature of Dreams

CONTENTS

Objectives

After reading this Unit students will be able to:

- To Know what is psychoanalysis
- To understand the topographical model of the mind and the psyche,
- To understand psychosexual stages, analysis of dreams

Introduction

You do not need to be a psychologist to speculate about personality. In our everyday conversations, we refer to the personality traits of people we know. Novels, playwrights, and filmmakers make constant use of the personality of key figures in their stories, and this is one of the great attractions of popular fiction. The term 'personality' is now part of everyday language, and theories of personality are generated by all of us every time we answer the question, 'What is she or he like?' As a branch of psychology, personality theory dates back to the beginning of the twentieth century and the psychoanalytic approach of Sigmund Freud. During the last century a number ofdifferent approaches have developed:

trait approaches (G.W. Allport, 1937; Cattell, 1943; Eysenck, 1947);

biological and genetic approaches (Eysenck, 1967, 1990; Plomin, 1986; Plomin et al., 1997); phenomenological approaches (Kelly, 1955; Rogers 1951);

behavioural and social learning approaches (Bandura, 1971; Skinner, 1953); and n social–cognitive approaches (Bandura, 1986; Mischel&Shoda, 1995; Mischel, 1973).

11.1 Psychoanalysis

Psychology is the study of mind and behavior. Psychology, merging from biology and philosophy, has many different schools of thought and subdivided subjects. One of the most famous school in psychology is psychoanalysis, marking by the interpretation of dream and other Freudian theory. The Psychoanalysis or psychodynamic theory arose from the 19th century, which focus on the

unconsciousness and dream analysis. Psychoanalysis is the first wave of psychotherapy development which has a huge influence on the development of psychology overall and other psychologists. Personality psychology is a subdivided subject which studies the psychological type and individual personality. In this paper, it discusses the development of Freud's personality theory as well as how his theory influences other famous psychoanalysis psychologists: Anna Freud, Carl Jung, and Otto Rank.

This goal is accomplished through talking to another person about the big questions in life, the things that matter, and diving into the complexities that lie beneath the simple-seeming surface.

Psychoanalysis is a type of therapy that aims to release pent-up or repressed emotions and memories in or to lead the client to catharsis, or healing (McLeod, 2014). In other words, the goal of psychoanalysis is to bring what exists at the unconscious or subconscious level up to consciousness.

The Founder of Psychoanalysis: Sigmund Freud and His Concepts

Sigmund Freud was the most influential person in the field of psychology. He was the founder of psychanalysis, also the first person who proposed psychoanalysis personality theory.

Freud was born in Austria and spent most of his childhood and adult life in Vienna (Sigmund Freud Biography, 2017). He entered medical school and trained to become a neurologist, earning a medical degree in 1881.

Soon after his graduation, he set up a private practice and began treating patients with psychological disorders.

His attention was captured by a colleague's intriguing experience with a patient; the colleague was Dr. Josef Breuer and his patient was the famous "Anna O.," who suffered from physical symptoms with no apparent physical cause.

Dr. Breuer found that her symptoms abated when he helped her recover memories of traumatic experiences that she had repressed, or hidden from her conscious mind.

This case sparked Freud's interest in the unconscious mind and spurred the development of some of his most influential ideas.

Id, Ego, and Superego

Id, Ego, and Superego were the three layers of personality in Freud's theory. It was the basic structure of individual personality, according to Freud . Id represented human's biological instinct. Freud described Id as a "pleasure principle" and "primary-process thought", representing Id fulfilling human needs immediately in order to relief the nervous feeling .Id is the most innate quality of a human which represent their physiological desire. Ego used "reality principle" . It was the process of rationalization. Freud also called ego as the "second-process thought" . Freud compared the relationship between the ego and the id to that between a charioteer and his horses: the horses provide the energy and drive, while the charioteer provides direction. Superego represented the conscience, which people already formed in their early childhood. The combination of Id, Ego, and Superego forms the behavior and personality of an individual, which is represented by their behavior in society and their interaction with others. Id, Ego, and Superego theory is the fundamental theory in Freud's personality theory.

11.2 Topographical Model of the Mind and the Psyche

The Structure of Personality:

Freud is the first clinical psychologist who attempted to give a scientific classification of the self. He has divided the structure of human personality into:

a) Topographical aspects of mind.

b) Dynamic aspects of mind.

This concept of the development of human personality is based entirely on Freud's view of human sexuality which is the result of development from birth to maturity. He does not agree that sexuality shows itself only at the time of puberty.

The layman's conception is that the self or soul is one and remains unchanged after birth. But it is a fact that our personality or the self is not a total whole but has different aspects. In our day to day life the conflict between the two ideas and two forces indicate that the self is not united but divided into different parts. The conflict between actual desire and conscience, the conflict between two attractive goals, the conflict between getting pleasure and social disapproval may serve as examples.

a) Topographical Aspect of Mind:

Freud has divided the structure of mind into three levels, such as the conscious, the preconscious or the subconscious and the unconscious.

Conscious:

By consciousness Freud meant that segment of the mind which is concerned with immediate awareness. Thus, consciousness may be described as the awareness of any stimulus, any object or any situation, the capacity of having experience or the relation of the self to the environment. It is also defined as the sumtotal of the individual's experience at any given moment and the capacity of the individual to know external objects and influence them.

Consciousness always refers to the experience or awareness of an object at the present moment. While reading a book one is only aware of what has been written there and he is not aware of the sound coming from the time piece or moving fan.

Similarly, when one is witnessing a football match, he is only aware of the match. Mind, which consists of conscious, subconscious and unconscious aspects deals with the experiences of the whole life while consciousness only deals with the current experiences of which the individual is fully aware.

Freud has compared the human mind to an iceberg and stated that only one-tenth part of the mind deals with conscious experience. According to him most of our activities are usually guided by the unconscious mind.

Subconscious or Preconscious:

As pointed out by Brown (1940) that segment of the mind where the readily recallable is to be located is called by Freud the preconscious or subconscious. Thus, subconscious is a process of which the individual is not aware but which appears otherwise a keen to the process of conscious experience, i.e., deemly or marginally conscious.

For instance, someone is reading a book and the time piece is kept in front of him. He is only aware of what he is reading. But when the time piece stops all of a sudden, one becomes immediately aware of it. This so happens because the sound of the time piece was in the margin and the book was in the centre of the reader's conscious mind.

Unconscious:

Freud (1927) has done major work to popularise the term unconscious-ness. So much so that his whole system of psychoanalysis is based on unconscious and repression. Among the three topographical aspects of mind such as conscious, subconscious and unconscious, Freud has given maximum emphasis on the concept of unconscious. So much so that he views that about 9/10 part of the mind is unconscious.

Fechner, Hartman and Schopenhauer also recognized the importance of unconscious mental process long before Freud. Freud's theory of unconscious was derived from experience in hypnotism and catharsis.

In fact, Freud gave it a new colour, new recognition and made the term unconscious popular as well as important in the world. Freud tried to explore the contents of unconscious mind through hypnosis, psychoanalysis and dream analysis.

He brought into surface the role of unconscious wishes which are dynamic and try all the while to come to the conscious mind. Through free.

association and dream analysis techniques he tried to unveil the mystries of unconscious mind which is so much useful for treating mental patients. From various dream analysis, he noticed that all the unconscious wishes and urges of an individual are reflected in his dreams in disguise form and therefore he rightly pointed out that, 'dream is the royal road to unconscious'.

Thus, Freud by and large has made the concept of unconscious more useful by relating it to his findings as well as to the findings of other psycho pathologists. The discovery of unconscious erazed the view that man is a rational animal which was the great pride of mankind.

It is therefore evident that Sigmund Freud is the first person who focussed the world's attention on unconscious aspect of mind though it was dealt with other psychologists and philosophers of two decade back.

Brown (1940) has explained the process of unconscious in the following terms… "we all have experienced materials which we cannot recall at will but which may occur to us automatically and which we know is present in our minds through hypnosis and other experimental procedures."

This segment of the mind is the Freudian unconscious. In it are to be found the ideas as wishes and strivings which were once in the conscious, but which have been forced into the unconscious.

Unconscious may be defined as the characteristics of an activity which occurs with no awareness of it on the part of the organism that executes the activity. It can also be defined as certain dynamic processes which do not reach consciousness inspite of their effectiveness and intensity and which cannot be brought into the consciousness by any effort of will or act of memory.

Analysis of normal activity can reveal what is unconsciousness and how it exists. Running away from a snake apprehending danger is a normal activity. But running away from a spider or a frog or a bunch of hair due to fear are signs of some complexes present in the individual. The underlying causes of such complexes lie in the unconscious and hence the individual is not aware of such causes. Similarly, the cause of crying at the sight of a flower being over shadowed by the idea of pessimism lies deep in the dark chamber of one's unconscious mind.

A student who was under hypnotism was asked to open an umbrella and he immediately obliged. Next day when he was questioned about it, he could not recall the incident. Again, next day when an umbrella was kept in front of him he immediately ran and opened the same. When he was asked to explain this behaviour he could not give any reasonable explanation as it happened in his unconscious state.

Several day to day incidents along with these examples indicate that unconscious is something of which we are not directly aware.

The importance attached to unconscious in human personality by Freud is well evident when he compared the human mind to an ice berg and opined that 9/10th part of it is unconscious.

The process of unconscious is not static but remarkably dynamic and it always tries to come to the surface. It is extremely powerful and more dynamic than the conscious. The unconscious is just like a balloon on the water which persistently tries to come out the dynamicity of unconsciousness is proved in the psychopathology of everyday life such as careless actions like slip of tongue, common forgetting, slip of pen and inner conflicts. In dream we are mostly in the unconscious stage and sometimes in the subconscious stage.

So the 'Id' tries to satisfy many of the repressed and unsatisfied wishes through dreams which all the time remain dynamic in the unconscious and try to came out. It has therefore been rightly remarked that dreams are the royal road to unconsciousness and no dream can be explained without referring to the unconscious state of an individual.

Characteristics of Unconscious:

There are several forces in the society which force back the irrational, elemental, sexual antisocial and animalistic desires to the dark chamber of unconscious. Such desires which never get a chance to be satisfied remain there in a dynamic form.

The unconscious mental process of an individual is full of raw instinctive urges and irrational desires which are not recognized by the reality and the ego and hence not satisfied. The ego tries to suppress or sink below the unconscious desires which are responsible to create all sorts of illness and irregularities in personality.

Freud in this connection remarks "The contents of unconscious come from two sources. A portion consists of primitive pleasure dominated by some-what brutal ideas that have never been considered. They are part of the individual inheritance."

The second source consists of thoughts, meanings and wishes that were once conscious (the desire of sex or aggression) but have been repressed or pushed back to the hinterland of mind because they were too shocking, painful and shameful to tolerate in the society."

The return of these unconscious desires to the conscious is strongly avoided by the ego, but they always try to come out. A student may forget to bring his notebook to the class because in his unconscious state he does not want to show this note book to the teacher.

A person may forget to post a letter containing objectionable elements. This is due to the operation of unconscious state of mind. The unconscious is the storehouse of buried thoughts, emotions, impulses and irrational desires. It is timeless, chaotic, infantile, primitive and illogical. It is full of forces of vigour and dynamics. But in-spite of the force and vigour of unconscious wishes and desires to act, every unconscious activity need not necessarily be conscious.

The antisocial and the 'Id' tendencies of the unconscious plot against the ego and try to get pleasure by coming out. The id, which is full of unconscious desires, tries to predominate the ego and hence there is conflict between the id and the ego.

Once the id defeats the ego, there is supreme reign of the unconsciousness and ultimately develops a disorganised personality due to lack of touch with the reality. The more is the unconscious desire, the more is the personality unbalanced. But when there is a balance or compromise between the two, the personality is stable, organised and the individual leads a normal life. On the contrary, if there is no compromise but conflict between the conscious and the unconscious, it results in physical pain and psychological tension.

b) Dynamic Aspects of Mind:

Freud (1927) is the first modern psychologist who made an attempt to give a scientific description of the different parts of human personality. He introduced the three basic divisions of personality into id, ego and superego into his psychoanalytic theory. Freud has managed to make this complex division of personality from the observation of various patients and the analysis of their case histories.

Id, Ego and Superego come under the dynamic aspects of personality. The dynamic aspects of self according to Freud refer to the agents through which conflicts arising in the instincts are resolved. The adult develops ego and superego out of id through conflicts in the earlier periods of life.

Freud maintained that the infant at birth and soon after remains a biological organism and his behaviour is guided by biological needs. In the beginning the child is only guided by the principle of getting pleasure and avoiding pain which is mainly said to be id desires. But gradually ego and superego develop out of id. Thus, the child grows with his ego and superego.

At birth the infant is neither moral nor immoral, but amoral. A child acquires the moral and social principles from the society as he grows up through the process of socialisation and thus developed his ego and superego. The id has been described as the source of psychic energy containing purely unconscious ideas.

11.3 Defense Mechanisms

Sigmund Freud, commonly referred to as the father of psychoanalysis, theorized that mental conflict is mitigated by unconscious distortion of events to make them more psychologically palatable. He proposed that defense mechanisms are techniques used toward that end. As such, defense mechanism means that effort is made to reduce internal conflict and the attendant stress we feel by utilizing psychological decoys. Defense mechanisms are unconscious strategies that people employ with the primary goal of relieving themselves of anxiety, and other unpleasant emotions, feelings and thoughts.

Anxiety was the signal of danger, representing that the ego was in a threatened situation . As a result, ego must use different types of defense mechanisms to reduce anxiety. The defense mechanisms included repression, denial, reaction formation, projection, regression, rationalization,

displacement, and sublimation . Repression was the most common used mechanism, characterized by the unconscious replacement of conscious memories. It made people to "forget" traumatic memories. Freud regarded repression as an inner psychic process. Repression was he basis of Freudian theory in personality psychology and the root of neurotic behavior. Other defense mechanism include denial, which is blocking events from awareness and the refusing to experience the events. Projection is that individual attributing their own unacceptable thoughts, feeling and motives to another person. Displacement involves in satisfying an impulse with a substitute object. There are also many other defense mechanisms that people use to facing traumatic events. The defense mechanism that a person utilizes when facing their childhood trauma can in some way shape their personality and influence their personality development.

How Defense Mechanisms Work

Freud posited that the personality is comprised of three basic components: the id, the ego, and the superego. The id represents all primitive untamed desires; the ego recognizes the reality principle of reason, logic and safety; and the superego embodies the moral component of the personality. It is the ego's responsibility to mediate between the id and the superego, which often results in stress. Consequently, the ego finds itself negotiating self-control of the id, at the same time inducing the more flexible approach of a rigid superego. This is not an easy task. As such, the ego resorts to implementing a variety of means to handle its discomfort in the form of defense mechanisms.

Defense mechanisms protect the ego against unwanted thoughts, guilt, and anxiety. They are unconscious ego defenses employed when the ego feels threatened or overwhelmed by the demands of the id and superego. These defenses may be healthy or unhealthy, mature or immature. No matter their orientation, they are natural psychological responses outside a person's control, useful in reducing internal conflict that affects behavior.

List of Freud's Defense Mechanisms

Freud first introduced the concept of defense mechanisms as relevant to personality development, its structure, and the dynamics of unconscious conflict. However, it was his daughter, Anna, who further defined and explained in greater detail much of the overarching theory, adding a few more mechanisms to the list originally compiled and postulated by Freud.

According to contemporary psychiatrist George Vaillant, Freud's defense mechanisms can be compartmentalized into four different levels of dysfunction.

The first level is considered pathological, and denial is one defense mechanism that falls under this umbrella.

The second level is immature, and projection falls into this category.

The third level is neurotic, with mechanisms like displacement and repression comprising this stage.

The fourth category encompasses mature defenses, which includes sublimation, for example.

Vaillant not only classified defense mechanisms, but also added several to the ones already construed by both Sigmund and Anna Freud.

11.4 Psychosexual Stages

Freud proposed that personality development in childhood takes place during five psychosexual stages, which are the oral, anal, phallic, latency, and genital stages. During each stage sexual energy (libido) is expressed in different ways and through different parts of the body.

These are called psychosexual stages because each stage represents the fixation of libido (roughly translated as sexual drives or instincts) on a different area of the body. As a person grows physically certain areas of their body become important as sources of potential frustration (erogenous zones), pleasure or both.

In describing human personality development as psychosexual Freud meant to convey that what develops is the way in which sexual energy of the id accumulates and is discharged as we mature

biologically. (NB Freud used the term 'sexual' in a very general way to mean all pleasurable actions and thoughts).

Freud stressed that the first five years of life are crucial to the formation of adult personality. The id must be controlled in order to satisfy social demands; this sets up a conflict between frustrated wishes and social norms.

The ego and superego develop in order to exercise this control and direct the need for gratification into socially acceptable channels. Gratification centers in different areas of the body at different stages of growth, making the conflict at each stage psychosexual.

Psychosexual Stages of Development

Oral Stage (Birth to 1 year)

In the first stage of psychosexual development, the libido is centered in a baby's mouth. During the oral stages, the baby gets much satisfaction from putting all sorts of things in its mouth to satisfy the libido, and thus its id demands. Which at this stage in life are oral, or mouth orientated, such as sucking, biting, and breastfeeding.

Freud said oral stimulation could lead to an oral fixation in later life. We see oral personalities all around us such as smokers, nail-biters, finger-chewers, and thumb suckers. Oral personalities engage in such oral behaviors, particularly when under stress.

Anal Stage (1 to 3 years)

During the anal stage of psychosexual development the libido becomes focused on the anus, and the child derives great pleasure from defecating. The child is now fully aware that they are a person in their own right and that their wishes can bring them into conflict with the demands of the outside world (i.e., their ego has developed).

Freud believed that this type of conflict tends to come to a head in potty training, in which adults impose restrictions on when and where the child can defecate. The nature of this first conflict with authority can determine the child's future relationship with all forms of authority.

Early or harsh potty training can lead to the child becoming an anal-retentive personality who hates mess, is obsessively tidy, punctual and respectful of authority. They can be stubborn and tight-fisted with their cash and possessions.

This is all related to pleasure got from holding on to their faeces when toddlers, and their mum's then insisting that they get rid of it by placing them on the potty until they perform!

Not as daft as it sounds. The anal expulsive, on the other hand, underwent a liberal toilet-training regime during the anal stage.

In adulthood, the anal expulsive is the person who wants to share things with you. They like giving things away. In essence, they are 'sharing their s**t'!' An anal-expulsive personality is also messy, disorganized and rebellious.

Phallic Stage (3 to 6 years)

The phallic stage is the third stage of psychosexual development, spanning the ages of three to six years, wherein the infant's libido (desire) centers upon their genitalia as the erogenous zone.

The child becomes aware of anatomical sex differences, which sets in motion the conflict between erotic attraction, resentment, rivalry, jealousy and fear which Freud called the Oedipus complex (in boys) and the Electra complex (in girls).

This is resolved through the process of identification, which involves the child adopting the characteristics of the same sex parent.

Latency Stage (6 years to puberty)

The latency stage is the forth stage of psychosexual development, spanning the period of six years to puberty. During this stage the libido is dormant and no further psychosexual development takes place (latent means hidden).

Freud thought that most sexual impulses are repressed during the latent stage, and sexual energy can be sublimated towards school work, hobbies, and friendships.

Much of the child's energy is channeled into developing new skills and acquiring new knowledge, and play becomes largely confined to other children of the same gender.

Genital Stage (puberty to adult)

The genital stage is the last stage of Freud's psychosexual theory of personality development, and begins in puberty. It is a time of adolescent sexual experimentation, the successful resolution of which is settling down in a loving one-to-one relationship with another person in our 20's.

Sexual instinct is directed to heterosexual pleasure, rather than self-pleasure like during the phallic stage.

For Freud, the proper outlet of the sexual instinct in adults was through heterosexual intercourse. Fixation and conflict may prevent this with the consequence that sexual perversions may develop.

For example, fixation at the oral stage may result in a person gaining sexual pleasure primarily from kissing and oral sex, rather than sexual intercourse.

11.5 Analysis of Dreams

The roots of Freud's dream analysis

Freud's dream theory is rooted in the idea that we all need a way to express or vicariously fulfill all of our wishes and desires.

Like his theory of personality development, Freud's dream theory is centered around the id. Freud described the id as the representation of the subconscious. It holds all infantile or impulsive behavior. It is the irrational, primitive, and instinctual part of the personality. Freud believed the id, with its repressed or unwanted desires (including sexual), was able to express itself in dreams.

Freudian dream theory is also rooted in sex, as is all of Freud's work. He believed that we need a way to express unfulfilled sexual desires or wishes. This is why most of Freud's dream symbolism is sexual in nature. Also, unlike cognitive dream theory (which says dreams are simply random thoughts strung together), everything in Freudian dream interpretation has some meaning.

Freud's Dream Theory in Short

Freudian dream theory can be complex, but a basic overview can be easy to understand. It could also offer you inspiration for interpreting your own dreams.

Freud believed that the unconscious (id) expresses itself in dreams as a way of resolving repressed or unwanted emotions, experiences, and aggressive impulses.

There are a number of assumptions that Sigmund Freud used to construct his dream theory. The most significant include:

Dreams are short. Freud believed dreams are short, like fireworks. He also thought they were most likely to appear just before waking.

Dreams are about the past day's events. Freud felt that events that had occurred during the day always appeared in dreams that night.

Dreams are wish fulfillments. Freud's most well-known theory, wish fulfillment, is the idea that when wishes can't or won't be fulfilled in our waking lives, they are carried out in dreams. Even anxious or punishing dreams have their roots in wish fulfillment, according to Freud.

Dreams are fleeting. Freud believed most people forget the majority of their dreams.

Dreams contain a ton of sexual symbols. Freud created a long list of the many sexual symbols dreams may contain. He believed the number three, for example, is a symbol for the penis, as are elongated objects such as umbrellas, trees, sticks, and tall monuments. Freud thought that objects that can cause harm, such as guns, swords, and knives, could also be seen as phallic symbols. Even animals, including reptiles such as snakes, can serve as stand-ins for the male genitalia in Freudian dream theory. Female genitalia, on the other hand, are represented by objects containing space to be filled. Trunks, shoes, pits, caves, and the mouth are a few examples. Freud categorized certain fruits, such as apples and pears, as representing breasts, while paper or wooden objects were thought to symbolize women as a whole.

Dreams should be analyzed by a therapist. Freud believed that therapy is very helpful in helping people overcome all manner of difficulties, including troubling dreams. He also believed that the analyst, not the patient, held the key to truly understanding dream images and symbols.

Summary

- personality theorists are concerned with identifying generalizations that can be made about consistent individual differences between people's behaviour and the causes and consequences of these differences.
- n Sigmund Freud developed a psychoanalytic approach that emphasized the role of the unconscious in regulating behaviour.
- n Raymond Cattell and Hans Eysenck proposed traits as descriptors that we use to describe personality and that have their origins in everyday language.
- n biological theories of personality attempt to explain differences in behaviour in terms of differences in physiology, particularly brain function.
- n research in behavioural genetics has permitted the examination of both genetic and environmental factors in personality.
- n social–cognitive theories of personality examine consistent differences in the ways people process social information, allowing us to make predictions about an individual's behaviour in particular contexts.

Keywords

Psychoanalysis:A set of psychological theories and therapeutic methods which have their origin in the work and theories of Sigmund Freud.
Psyche: The mind, or the deepest thoughts, feelings, or beliefs of a person or group
Psychosexual:of or relating to the mental, emotional, and behavioral aspects of sexual development.

SelfAssessment

1. The ---- begins with puberty and ends with nature capacity for love and realization of full adult sexuality?

A. Latency period
B. Oedipal and electra conflicts
C. Genital stage
D. Phallic stage

2. The part of the mind that is beyond awareness is called the

A. Unconscious
B. Postconscious
C. Conscious
D. Preconscious

3. According to Freud, the key to mental health is

A. An overpowering superego
B. An unrestrained id
C. Dominance of the pleasure principle
D. Balance among mental process

4. Which theory of personality was developed by Sigmund Freud?

A. Psychoanalytic

B. Behavioristic
C. Humanistic
D. Psychological

5. All the following are defense mechanisms of the ego, except
A. Projection
B. Conversion
C. Reaction formation
D. Transference

6. Mature defense mechanism is:
A. Denial
B. Anticipation
C. Projection
D. Reaction

7. Mature defense mechanism is seen in
A. Regression
B. Altruism
C. Repression
D. None

8. Which part of the mind is working on reality principle ?
A. Id
B. Ego
C. Super ego
D. Ego-ideal

9. Freud first used the term "psychoanalysis" in
A. 1795
B. 1959
C. 1896
D. 1869

10. Freud assumed that all thought and behavior
A. Have meaning
B. Occur randomly
C. Occur Spontaneously
D. Can be attributed to a single cause

11. Freud described these as the ultimate cause of all activity?
A. Impulses
B. Thanatos
C. Repression
D. Tension reduction

12. Freud ascribed which four components to impulse?
A. Id, ego, superego, libido
B. Eros, Thanatos, Life, Death
C. Source, aim, impetus, object
D. Unconscious, Subconscious, preconscious, conscious

13. The unconscious contains..?
A. Material that can easily be brought to awareness
B. Everything we are aware of at a given moment

C. Repressed memories and emotions
D. Thought, perceptions, and memories

14. Id is to 'just do it' as superego is to..?
A. Wait till later'
B. 'Do your own thing'
C. 'don't do it'.
D. 'oh, sit on it'

15. Which of the following is a technique Freud used in the therapy?
A. Dream analysis
B. Free association
C. Projective technique
D. All of these

Answers for Self Assessment

l.	C	2.	A	3.	D	4.	A	5.	D
6.	B	7.	B	8.	B	9.	C	10.	A
11.	C	12.	C	13.	C	14.	C	15.	A

Review Questions

1. Discuss Freud's models of the mind?
2. What is psychoanalysis?
3. Discuss psychogenetic model of development?
4. Define Id, Ego and Superego?
5. What do you know about defense mechanisms?

Further Readings

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Unit 12: I .A. Richards: Principles of Literary Criticism

CONTENTS

Objectives

After reading this Unit students will be able to:

- To Know About f prosodic theory
- To explore Richards' Principles of Literary Criticism
- To develop an understanding of practical criticism/new criticism
- To discuss Richards' observation on language.

Introduction

I.A.Richards, born in 1893, is one of the greatest critics of the modern age, and has influenced a number of critics on both sides of the Atlantic. He and T.S.Eliot are pioneers in the fields of New Criticism, though they differ from each other in certain important respects. He is the first-rate critic, since Coleridge, who has formulated a systematic and complete theory of poetry, and his views are highly original and illuminating. In his "Principles of Literary Criticism" chapter 34, he discusses that most neglected subject, i.e. the theory of language and the two uses of language. To understand much the theory of poetry and what is said about poetry, a clear comprehension of the differences between the uses of language is indispensable.

Richards was that Cambridge professor of criticism who turned literary criticsm upside down in the 1930's. He inspired the New Criticism and won the admiration of poets such as T.S. Eliot. Trained originally in psychology, Richards penetrated into a new level of hard-headed thinking to literary criticsm, pushing through the effusive waffling of critics past. Richards' work dealt mainly with poetry and in short, his burning question is what makes a poem great.

Richards dismisses all visual imagery from legtitimate poetic criticism. The conjuring of mental images is an uncontrollable process. Ask 10 different people what visual images are evoked by a line and you will get 10 different answers. Such images are more often than not, biographical with respect to the reader. Furthermore, the ability to visually associate with words varies tremendously from person to person. As such, it is a useless criterion to judge a poem with visual imagery in a group context.

Indeed, Richards argues that for criticism to be legitimate, it must concern itself with things that can be experienced in the same way by different people. Talk of things that vary from person to person is useless. This point is so central that Richards literally defines a poem as a group of words that

evokes a particular experience that does not vary greatly when read by different sensitive readers. Furthermore, the experience depends crucially on the sequential arrangement of words.

The emphasis on experience may seem to be excessively abstract. However, Richards chooses the high road of meaning as the starting point of poetry because people would otherwise concentrate on irrelevant concrete details such as rhythm and rhyme. Concrete technial features like rhythm are fine in a poem but it is hardly what makes a poem interesting. As interesting thought experiments, Richards takes lines from famous poems and substitutes them with prosaic and nonsensical lines that bears the same rhythm. As you can imagine, the substitutes do not sound particuarly poetic.

It is the meaning of the words that determine the success of rhyming and rhythm. Richards proselytises against the schools of literary criticism that hold the form as the paragon of poetry. Without the idea behind them, the form itself become a meaningless cage, all the more dazzling because they are empty of essence. There is nothing particular enobling about the sonnet form, or the iambic pentamer. The haiku is no more mysterious than the rhyming couplet. Rather, it is what past poets have tried to say within these forms that have made them great.

Still, this is not to say that poetic devices are unimportant. Otherwise, there would be no difference between prose and poetry. In his definition of a poem, Richards specifies that in a poem, an invariant experience is evoked through the use of, amongst other things, the sequential ordering of words. In prose, the sequence of words is relative unimportant as long as the meaning is conveyed. In poetry, on the other hand, the relation of words further back in the poem exerts an almost magical influence on later words to create new patterns of meaning. This rich insight owes much to Richards' training as a psychologist. Richards' argues that readers have an innate psychological tendency to look for patterns in a sequence of words - whether it be patterns in rhyming, scansion or rhythm. When one is reading prose, this tendency is normally repressed whereas in poetry, this tendency is exploited. When a line is read, one has a expectation that something similar will occur. When something similar does follow, aural associations are made and simultaneously, meaning associations are also made.

Richards argues that poets exploit this psychological tendency to look for patterns in order to reinforce or create new layers of meaning in a poem. Poetic techniques are used to control the experience of the reader in the reading of the poem. Long slow syllables will reinforce statements of doom. Sharp, clattering syllables bolsters descriptions of actions. Other techniques create new meanings through suggestion and association. As readers automatically look for rhyming patterns, when rhymes do occur at the end of a couplet, the words that rhyme are given new association. Such words, when appropriate, create a new web of meaning over with the prosaic meaning of the line.

Given the subordination of technique to meaning, Richards argues that the worth of a poem lies first and foremost in its meaning. One must first ascertain the meaning before judgement can be meted out. Once the experience has been grasped, then judgement can be made on the worth of the experience itself - the profundity of the thought, the originality of the thought, or the concreteness of its evocation.

12.1 Exposition of Prosodic Theory

After 1900 the study of prosody emerged as an important and respectable part of literary study. George Saintsbury published his great History of English Prosody during the years 1906–10. Sometime later, a number of linguists and aestheticians turned their attention to prosodic structure and the nature of poetic rhythm. Graphic prosody (the traditional syllable and foot scansion of syllable-stress metre) was placed on a securer theoretical footing. A number of prosodists, taking their lead from the work of Joshua Steele and Sidney Lanier, attempted to use musical notation to scan English verse. For the convenience of synoptic discussion, prosodic theorists are sometimes divided into four groups: the linguists who examine verse rhythm as a function of phonetic structures; the aestheticians who examine the psychological effects, the formal properties, and the phenomenology of rhythm; the musical scanners, or “timers,” who try to adapt the procedures of musical notation to metrical analysis; and the traditionalists who rely on the graphic description of syllable and stress to uncover metrical paradigms. It is necessary to point out that only the traditionalists concern themselves specifically with metrical form; aestheticians, linguists, and timers all examine prosody in its larger dimensions.

It has been noted that Coleridge defined metrical form as a pattern of expectation, fulfillment, and surprise. Taking his cue from Coleridge, the British aesthetician I.A. Richards in Principles of

Literary Criticism (1924) developed a closely reasoned theory of the mind's response to rhythm and metre. His theory is organic and contextual; the sound effects of prosody have little psychologic effect by themselves. It is prosody in conjunction with "its contemporaneous other effects"—chiefly meaning or propositional sense—that produces its characteristic impact on our neural structures. Richards insisted that everything that happens in a poem depends on the organic environment; in his Practical Criticism (1929) he constructed a celebrated "metrical dummy" to "support [an] argument against anyone who affirms that the mere sound of verse has independently any considerable aesthetic virtue." For Richards the most important function of metre was to provide aesthetic framing and control; metre makes possible, byits stimulation and release of tensions, "the most difficult and delicate utterances."

To explain the nature of poetry, Richards first examined the working of the human mind.

According to Richards, the human mind is a "system of impulses" and poetry is the record of the happy play of impulses. It is to share his experience that the true reader goes to him. Richards examines what kind of language poetry uses. There are two uses of language. They are the scientific use and the emotive use. In the referential or scientific, the word faithfully recalls the object. In the emotive use, the word evokes emotions. The emotive use of language is used in poetry and other literary works. In the scientific use of language, the references should be correct and the relation of references should be logical. References are conditions for developing attitudes. References may be true or false. But the aim of references is only to support and develop different attitudes in human beings. Aristotle wisely said: "Better a plausible impossibility than an improbable possibility". In the emotive use of language, false (wrong) references are not harmful or dangerous. On the other hand, in the scientific use of language, false (wrong) references are very dangerous. Similarly in the emotive use of language, any truth or logical arrangement is not necessary.

Richards denied to poetry any truth of reference and argued that the 'truth' as applied to a work of art could mean only the 'internal necessity' or 'rightness' of the work of art. Artistic truth is a matter of 'inner coherence'. Richards goes on to consider the connotations of the word 'truth' in criticism. In literary criticism, the common use is 'acceptability' or 'probability'. For example "Robinson Crusoe" written by Daniel Diffoe is true in the sense of the acceptability, because the readers all over the world greatly appreciated this novel. But after all it is nothing but a fiction! Such a person existed in real life is not relevant to the 'truth' of the novel. Similarly a happy ending to Shakespeare's play 'King Lear' would be false because it would be unacceptable to the readers. Poetry uses language emotively and connotatively while science uses it referentially and denotatively.

12.2 Practical Criticism/New Criticism

New Criticism is a name applied to a varied and extremely energetic effort among Anglo-American writers to focus critical attention on literature itself. Like RUSSIAN FORMALISM, following Boris Eikhenbaum and Victor Shklovskii, the New Critics developed speculative positions on techniques of reading that provide a vital complement to the literary and artistic emergence of modernism. In the specific context of Anglo-American literary study, however, the New Criticism appears, in retrospect, as part of an epochal project to create the curricular and pedagogical institutions by which the study of literature moved from the genteel cultivation of taste to an emerging professional academic discipline. In this respect, the New Criticism exhibits many similarities to STRUCTURALISM, just as it had an impact on the development of the French nouvelle critique and later, structuralist literary criticism as exemplified in the early work of ROLAND BARTHES.

New Criticism assumes that a text is an isolated entity that can be understood through the tools and techniques of close reading, maintains that each text has unique texture, and asserts that what a text says and how it says it are inseparable. The task of the New Critic is to show the way a reader can take the myriad and apparently discordant elements of a text and reconcile or resolve them into a harmonious, thematic whole. In sum, the objective is to unify the text or rather to recognize the inherent but obscured unity therein. The reader's awareness of and attention to elements of the form of the work mean that a text eventually will yield to the analytical scrutiny and interpretive pressure that close reading provides. Simply put, close reading is the hallmark of New Criticism.

The genesis of New Criticism can be found in the early years of the 20th century in the work of the British philosopher I. A. Richards and his student William Empson. Another important fi gure in

the beginnings of New Criticism was the American writer and critic T. S. Eliot. Later practitioners and proponents include John Crowe Ransom, Cleanth Brooks, Allen Tate, Robert Penn Warren, Reni Wellek, and William Wimsatt. In many ways New Criticism runs in temporal parallel to the American modern period.

New Criticism is a movement in 20th-century literary criticism that arose in reaction to those traditional "extrinsic" approaches that saw a text as making a moral or philosophical statement or as an outcome of social, economic, political, historical, or biographical phenomena. New Criticism holds that a text must be evaluated apart from its context; failure to do so causes the Affective Fallacy, which confuses a text with the emotional or psychological response of its readers, or the Intentional Fallacy, which conflates textual impact and the objectives of the author.

New Criticism assumes that a text is an isolated entity that can be understood through the tools and techniques of close reading, maintains that each text has unique texture, and asserts that what a text says and how it says it are inseparable. The task of the New Critic is to show the way a reader can take the myriad and apparently discordant elements of a text and reconcile or resolve them into a harmonious, thematic whole. In sum, the objective is to unify the text or rather to recognize the inherent but obscured unity therein. The reader's awareness of and attention to elements of the form of the work mean that a text eventually will yield to the analytical scrutiny and interpretive pressure that close reading provides. Simply put, close reading is the hallmark of New Criticism.

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From the 1930s to the 1960s in the United States, New Criticism was the accepted approach to literary study and criticism in scholarly journals and in college and university English departments. Among the lasting legacies of New Criticism is the conviction that surface reading of literature is insufficient; a critic, to arrive at and make sense of the latent potency of a text, must explore very carefully its inner sanctum by noting the presence and the patterns of literary devices within the text. Only this, New Criticism asserts, enables one to decode completely.

New Criticism gave discipline and depth to literary scholarship through emphasis on the text and a close reading thereof. However, the analytic and interpretive moves made in the practice of New Criticism tend to be most effective in lyric and complex intellectual poetry. The inability to deal adequately with other kinds of texts proved to be a significant liability in this approach. Furthermore, the exclusion of writer, reader, and context from scholarly inquiry has made New Criticism vulnerable to serious objections.

Despite its radical origins, New Criticism was fundamentally a conservative enterprise. By the 1960s, its dominance began to erode, and eventually it ceded primacy to critical approaches that demanded examination of the realities of production and reception. Today, although New Criticism has few champions, in many respects it remains an approach to literature from which other critical modes depart or against which they militate.

What is Practical Criticism?

Practical criticism is basically a very detailed exploration of the word patterns in a text. It was invented in Cambridge by a professor called I.A. Richards who gave his students thirteen texts without any context and asked for their readings. Practical Criticism focuses specifically on the words inside a text, repeating the initial lack of context I.A. Richard's students encountered, and explores specific formal elements - such as viewpoint, character and imagery. The purpose of this practical criticism is to reveal the meaning hidden inside the form of a text.

The purpose of Literature is to transform meaning. Meaning is both our personal and social agreement about the value or use of a word, sign or symbol and our individual visions of the truth of ourselves and the world. Literature connects these two paradigms. Reading and writing are joint acts of creativity where the creation and interpretation of art allows us access to another person's vision of the world. Literature unites reader and writer in a mutual search for the expansion of individual and collective consciousness through a special use of language to form a symbolic discourse. In learning how to read critically and deeply we learn to see the world differently.

Practical criticism is, like the formal study of English literature itself, a relatively young discipline. It began in the 1920s with a series of experiments by the Cambridge critic I.A. Richards. He gave poems to students without any information about who wrote them or when they were written. In Practical Criticism of 1929 he reported on and analysed the results of his experiments. The objective of his work was to encourage students to concentrate on 'the words on the page', rather than relying on preconceived or received beliefs about a text. For Richards this form of close analysis of anonymous poems was ultimately intended to have psychological benefits for the students: by responding to all the currents of emotion and meaning in the poems and passages of prose which they read the students were to achieve what Richards called an 'organised response'. This meant that they would clarify the various currents of thought in the poem and achieve a corresponding clarification of their own emotions.

In the work of Richards' most influential student, William Empson, practical criticism provided the basis for an entire critical method. In Seven Types of Ambiguity (1930) Empson developed his undergraduate essays for Richards into a study of the complex and multiple meanings of poems. His work had a profound impact on a critical movement known as the 'New Criticism', the exponents of which tended to see poems as elaborate structures of complex meanings. New Critics would usually pay relatively little attention to the historical setting of the works which they analysed, treating literature as a sphere of activity of its own. In the work of F.R. Leavis the close analysis of texts became a moral activity, in which a critic would bring the whole of his sensibility to bear on a literary text and test its sincerity and moral seriousness.

Practical criticism today is more usually treated as an ancillary skill rather than the foundation of a critical method. It is a part of many examinations in literature at almost all levels, and is used to test students' responsiveness to what they read, as well as their knowledge of verse forms and of the technical language for describing the way poems create their effects.

Practical criticism in this form has no necessary connection with any particular theoretical approach, and has shed the psychological theories which originally underpinned it. The discipline does, however, have some ground rules which affect how people who are trained in it will respond to literature. It might be seen as encouraging readings which concentrate on the form and meaning of particular works, rather than on larger theoretical questions. The process of reading a poem in clinical isolation from historical processes also can mean that literature is treated as a sphere of activity which is separate from economic or social conditions, or from the life of its author.

The classes which follow this introduction are designed to introduce you to some of the methods and vocabulary of practical criticism, and to give some practical advice about how you can move from formal analysis of a poem and of its meaning to a full critical reading of it. They are accompanied by a glossary of critical terms, to which you can refer if you want to know what any of the technical terms used in the classes mean.

12.3 Observation on Language

IA Richards, the New Critic, who, since Coleridge, formulated a systematic and complete theory of poetry, discusses in Principles of Literary Criticism the theory of language and the two uses of language the scientific and the emotive. David Daiches says, “Richards conducts this investigation in order to come to some clear can about what imaginative literature is, -how it employs language, how its use of language differs from the scientific spec use of language and what is its special function and value.”

When language is used for scientific purposes, it is matter of fact and requires undistorted references and absence of fiction, whereas when language is used for emotive ends, it may be true or false. In the scientific use of language, the references should be correct, and the relation of references should be logical. In.the emotive use of language, any truth or logical arrangement is not necessary —it may work as an obstacle. The attitudes due to references should have their emotional interconnection and this has often no connection with logical relations of the facts referred to.

According to I.A. Richards language can be used in two ways, i.e. the scientific use and the emotive one.

It is only in recent years that serious attention is given to the language as a science. In the scientific use of language, we are usually matter of fact. All the activities covered by this use require undistorted references and absence of fiction.

We may use a statement, true or false, in a scientific use of language, but it may also be used to create emotions and attitudes. This is the emotive use of language. We use words scientifically or for emotional attitudes when words are used to evoke attitudes without recourse to references like musical phrases. References are conditions for developing attitudes and hence the attitudes are more important, without carrying for the true or false references. Their sole purpose is to support the attitudes. Aristotle wisely said, "Better a plausible impossibility than an improbable possibility."

In the scientific use of the language, the difference in reference is fatal (a failure) but in the emotive language it is not so. In the scientific use of language, the references should be correct and the relation of references should be logical. In the emotive use of language, any truth or logical arrangement is not necessary – it may work as an obstacle. The attitudes due to references should have their emotional interconnection and this has often no connection with logical relations of the facts referred to.

Richards goes on to examine different uses of the word 'truth'. In the scientific use, the references are true and logical there is very little involvement of arts. Richards says that the term 'true' should be reserved for this type of uses – the scientific use. But the emotive power of the word is far too great for this. The temptations are there for a speaker who wants to evoke certain attitudes.

So Richards goes on to consider the connotations of the word 'truth' in criticism. In literary criticism, the common use is 'acceptability' or 'probability'. For example, Robinson Crusoe is true in the sense of the acceptability of things we are told, in the interest of the narrative whether or not such a person existed in real life is not relevant to the 'truth' of the novel. A happy ending to Lear or Don Quixote would be false because it would be unacceptable. In this sense 'truth' is equivalent to 'internal necessity' or 'rightness'. That is 'true' which accords with the rest of the experience and arouses our ordered responses. Keats uses 'truth' in a confused way. He said, 'What the imagination seizes as beauty must be truth." Sometimes it is held that all that is unwanted or redundant is false; as Walter Pater says, 'Surplusage! The artist will dread that, as the runner on his muscles'. But then superabundance is common in all great art, and is much better than contrived economy. The essential point is whether this so-called surplusage interferes or not with the rest of the responses.

Human Psychology and Poetry

Richard examines first, the working of human mind to explain the nature of poetry. There are moments in a man's life when his impulses respond to a stimulus in such an organised way that the mind has a life's experience. Poetry is a representation of this uniquely ordered state of mind. Poetry means not only verse but all imaginative literature, which is also the product of the same state of mind. A poet is not conscious of embodying any thought in his work. All he is interested in is to record the happy play of impulses on a particular occasion. To approach him therefore for what he says is to misunderstand him. It is to share his experience, the happy play of his impulses that the true reader goes to him. It is all that a poem or poetry is.

Communication and Poetry

A poet makes something which is beautiful in it or satisfying to him personally. Or he is making something expressive of his emotions or of himself. He is making something personal and individual. Other people are going to study it. They are going to receive the experiences from it, in the views of the poet, accidentally. Thus, taking it in this view, the communication of his experience is no part of the poet's work. The extent to which a work accords with a poet's experience can be known only by the extent to which it arouses the same experience in reader. If it fails to do so, the experience has not been accurately embodied in the work. Man is accustomed to communication from infancy. Each of his experience takes a communicative form even without his conscious effort. Thus communication becomes inseparable from poetic experience.

The two uses of Language

Richard examines, what kind of language poetry uses. According to Richard, there are two uses of language – referential or scientific, and emotive. Referential or scientific is the way of science in using words. It is the usage of words for the sake of the references they promote. Using the word 'fire' in this way is no more than a reference to a corresponding object in life. The word faithfully recalls the object. Using words in emotive manner means using them for the sake of attitudes and emotions which ensue. This is the way of poetry. In poetry, the word fire may denote 'with heart on fire', where 'on fire' means 'in an excited state'. Instead of recalling the object, the word stands to evoke an emotion.

While science makes statements, poetry makes 'pseudo-statements'. A statement says something and 'is justified by its truth'. It can always be verified by a reference to its original, outside it. A pseudo-statement, on the other hand, is only a statement in name. What it says is not literally true. Therefore, in the normal sense of a word, a pseudo-statement says nothing at all. What it apparently says has the larger purpose of evoking an emotion or attitude of mind which the poet considers valuable but for which there are no verbal equivalents. So he adopts this indirect method of evoking it. Poetry speaks not to the mind but to the impulses. Its speech, literal or unliteral, logical or illogical, is faithful to its experience to the extent to which it induces the experience in others.

Among these experiences, naturally, some must be good and some bad. It is only the good ones that can be said to be valuable. Experience results from the play of impulses (mentioned before). The mind unconsciously decides which impulses are valuable for it should therefore be satisfied to the full, and which are not valuable and should therefore be suppressed. The impulses are of two kinds – 'appetencies and aversions' (or desires and dislikes). The mind instinctively seeks for the satisfaction of appetencies which are more important (eg. Eating, drinking etc). In the same way, it prefers elevating appetencies to those that are depraving. The normal satisfaction of the impulses therefore is involved in almost all the greatest goods of life.

I.A. Richards concepts of four kinds of meaning has played a very significant role in New Criticism and modern tensional poetics. Pointing to the difficulty of all reading and of arriving at a universal meaning, Richards, in his Practical Criticism (1929) suggests that there are several kinds of meanings and that the "total meaning" is a blend of contributory meanings which, are of different types. He identified four kinds of meaning or, the total meaning of a word depends upon four factors – Sense, Feeling, Tone and Intention, where sense refers to what is said, or the 'items' referred to by a writer; feeling refers to the emotion, attitude, interest, will, desire, etc towards what is being said; tone is the attitude towards the audience/ reader; and intention is the writer's conscious or unconscious aim or the effect that s/ he is trying to produce.

Richards analysed scientific treatises, political speeches, popular science and poetry, and concluded that in our use of language, one of the functions becomes predominant and that the subject and intention determines the priority and degree of the use of other functions. The principles of a writer's language are not simple because the furtherance of her/ his intention will interfere with the other functions. For instance, the writer of a scientific treatise puts sense first, subordinates his feeling, establishes his tone by following academic convention, and clearly states his intention, whereas in a political speech intention is predominant, feeling is its instrument to express causes and policies, tone establishes the relations with the audience and sense is the representation of facts. It is in conversation that intention may completely subjugate the others, and therefore feeling. an tone may express themselves through sense. Richards suggests that the perceptive reader should be prepared to apprehend the interplay of the four meanings, which together comprise the total meaning of the poem.

The language of criticism

Criticism uses the language of science. The making of literature is a scientifically analyzable activity. There is a clearly definable reason for every aspects of literature. Through a serious scientific exploration, 'mysteries' of literary art will be mysteries no more. Richard looks forward to this stage of human progress. According to Richard, the science that can unearth the secrets of literature is psychology. Criticism hitherto has either merely 'enjoyed' literature, often adding

something of its own to it. Only an adequate knowledge of psychology can help the critic understand literature fully, and know that criticism is not meant merely to enjoy literature.

Keywords

Prosodic:analysis of a language based on its patterns of stress and intonation in different contexts

Structuralism :a method of interpretation and analysis of aspects of human cognition, behaviour, culture, and experience, which focuses on relationships of contrast between elements in a conceptual system

Criticism:the expression of disapproval of someone or something on the basis of perceived faults or mistakes

Summary

New Criticism was a formalist movement in literary theory that dominated American literary criticism in the middle decades of the 20th century. It emphasized close reading, particularly of poetry, to discover how a work of literature functioned as a self-contained, self-referential aesthetic object. The movement derived its name from John Crowe Ransom's 1941 book The New Criticism. Also very influential were the critical essays of T. S. Eliot, such as "Tradition and the Individual Talent" and "Hamlet and His Problems," in which Eliot developed his notion of the "objective correlative." Eliot's evaluative judgments, such as his condemnation of Milton and Shelley, his liking for the so- called metaphysical poets and his insistence that poetry must be impersonal, greatly influenced the formation of the New Critical canon.

According to I.A.Richards language can be used in two ways, i.e. the scientific use and the emotive one. It's only in recent years that serious attention is given to the language as a science. In the scientific use of language, we are usually matters of fact. All the activities covered by this use require undistorted references and absence of fiction.

SelfAssessment

1. Which kinds of meaning word does not carry?

A. Sense

B. Feeling

C. Tone

D. Taste

2. What is a matter of emotional belief rather than intellectual belief?

A. Poetic truth

B. Scientific truth

C. Both a & B

D. None

3. The literary critic is expected to understand and expand the context so that the poem may become intelligible and its full value may be grasped.

A. True

B. False

4. What is a specialized form of rhythm?

A. Metre

B. Sense
C. Intonation
D. Feeling

5. Q 1. Who is the author of the Principle of Literary Criticism?
A. I.A Richard
B. B-William Empson
C. C-F.R Leavis
D. DaividDaiches

6. Who is the author of The Foundation of Esthetics?
A. I.A Richards
B. Walter Pater
C. Stephen Spender
D. None

7. Who is considered as the founder of New Criticism?
A. T.S. Eliot
B. Alfred Lord Tennyson
C. John Crowe Ransom
D. Jacques Derrida

8. New Criticism created/ performed..
A. Critical analysis
B. Close reading
C. Formal elements
D. Contextual Analysis

9. Which theory was replaced by New Criticism?
A. Historical- Biographical Criticism
B. Post- Colonial Criticism
C. Biographical-Historical Criticism
D. Old Criticism

10. Every Literary work contains the same formal elements
A. True
B. False

11. New Criticism calls for the careful analysis of-
A. Text and its formal elements
B. Rhetorical devices
C. Authorial intention
D. Voice

12. According to I.A. Richards language can be used in two ways..

A. Scientific

B. Emotive

C. A& B

D. None

13. Total meaning of a word depends upon how many factors?

A. 4

B. 5

C. 6

D. 7

14. Language is made up of

A. Sense

B. Tone

C. Words

D. Intention

15. Who turned criticism into science?

A. I.A. Richards

B. T.S. Eliot

C. Aristotle

D. Dryden

Answers for Self Assessment

l.	D	2.	A	3.	A	4.	A	5.	A
6.	A	7.	C	8.	B	9.	C	10.	B
11.	A	12.	C	13.	A	14.	C	15.	A

Review Questions

1. What is new criticism?
2. Discuss prosodic theory?
3. Discuss I.A.Richards as a critic?
4. Write the ideas of I. A. Richards on Rhythm; metre?
5. What is the two uses of language?

Further Readings

1. https://en.wikipedia.org/wiki/Russian_formalism

2. http://faculty.washington.edu/cbehler/glossary/russianform.html

3. https://en.wikipedia.org/wiki/Formalism_(literature)

4. https://en.wikipedia.org/wiki/Geneva_School

5. https://en.wikipedia.org/wiki/Philosophy_in_the_Soviet_Union

Unit 13: Matthew Arnold: Culture and Anarchy

CONTENTS

Objectives

After reading this Unit students will be able to:

- To Know what is Reform Bill of 1867
- To develop an understanding of urbane irony and shifts of ridicule
- To discuss Arnold versus utilitarianism

Introduction

Mathew Arnold's Culture and Anarchy spells out one of two major theories of culture to emerge around 1870. This essay sets out to indicate the tree "culture" by refuting the liberal practitioners like Mr. Bright, Mr. Edwards White, and Mr. Fredric Harrison etc. And newspapers like Daily Telegraph & Times. In Culture and Anarchy, Mathew Arnold, articulated a theory of culture that continues to influence thinking about the value of the humanities in higher education. He defined culture in idealist terms, as something to strive for, and in this respect his theory differs from its anthropological counterpart. Anthropology views culture not as something to be acquired but rather as "a whole way of life" something we already have. This second usage was also a Victorian invention, spelled out around the same time in Edward B. Taylor's primitive Culture. Arnold, a behavior in culture propose to trey and inquire, in the simple unsystematic way. "What culture really is, what good it can do, what our own special is needed of on which a faith in culture both its own faith of others may rest securely."

13.1 The Reform Bill of 1867

The Reform Act of 1867 was a British legislation which was meant to enfranchise the working class in urban areas of England and Wales.

The Reform Act is often referred to as the Second Reform Act. Prior to the introduction of the bill, 1,000,000 out of the possible 5,000,000 adult males in Britain and Wales qualified as voters and the Act led to the doubling of the number of eligible voters. The Second Reform Act led to more male individuals being enfranchised and also did away with compounding which required households to pay rates to the landlords as part of the rent. In reality however, the Reform Act resulted in very minimal redistribution of seats and that the Conservative Party is argued to have benefited more from the Reform Act.

It has to be remembered that many years had passed characterized by the government's resistance to reforms that could guaranteed more changes. The government was in particular opposed to claims by the Chartist movement which agitated for more changes. Following the 1932 Reform Act, the people had realized that indeed change was achievable and the Chartist Movement intensified from the year 1838. Amongst the parliamentary elites, there was the belief that the 1832 Reform Act had brought about the desired changes but to the middle class, demands for more changes could not be contained and they continued to push for more parliamentary reforms.The intensification of the Chartist Movement activities in the 1850s led to a realization and acknowledgement among the parliamentarians that indeed reforms were needed to be carried out to address the anomalies that had been overlooked by the 1832 Reform Act. In the Second Reform Act that came to pass in the year 1867, the universal human suffrage was still based on gender and property. The parliament resisted to allow for the universal human suffrage to take effect in totality.

The Reform of 1867 granted voting rights to male urban householders and lodgers who would pay at least an annual rent worth ten pounds. It also led to a reduction in property threshold in the counties giving the vote to the owners of agricultural land and the tenants owning small parcels of land. Generally, men in the urban areas who met the qualification standards were given the rights to vote and the Act is said to have increased the electorate in Britain and Wales to almost two million voters down from a paltry million. It must be observed that despite the passage of the Act, more than three million men were denied the right to participate in the electoral process. .Arguments from Proponents of the Reform Act:Supporters of the Reform Act of 1867 dismisses the argument that the Reform Act was primarily the document of the Conservative Government as alleged by the critics. They argue that the statutes which were passed were in no way congruence with what Mr. Disraeli had introduced. The Act consisted of sixty one sections with only four having been adopted from the Conservatives.

This Act is credited to have transformed England to a democracy and ensured that democracy was not only a reputable form of government but also the natural and proper model of governance though it soon came to be taken for granted. Though the Reform Act was later supplemented by others, the household suffrage introduced by the Act was the basis for moving towards universal suffrage. Following the adoption of the Reform Act of 1867, there was no doubt that many more reforms were on the way. Compared to the 1832 Reform Act, the 1867 Reform Act can be regarded as the greatest reform bill ever to have been enacted in Britain. This is because, though there were very minimal repercussions from the 1832 Reform Act in comparison to the 1867 Reform Act which saw several Acts being enacted in the years 1884, 1918, and 1928 aimed at universal suffrage. It has been argued that the Reform Act was able to bring about the changes in Britain as to what the French Revolution had done to France.

The Reform Act of the 1867 improved the democracy of the British as seen in the emergency of a working-class Party which had its basis on the greatly extended electorates. This party aimed at advancing the working class' interests in competition to those of property owners owing to the impact that enfranchising the male householder in the urban boroughs constituencies. The Party also aimed at taking advantage that had been brought by the Reform Act in providing framework of distributing the seats that ensured that the urban remained distinct from the rural. This also perpetuated the small urban constituencies whereby Tory was capable of holding control and increased important role of the Conservative's County fiefdoms.

These rules were responsible for the Conservative Party's revival to form a full-term government which was mostly composed of the middle class[8].Arguments Opposed to the Reform Act:Opponents to the Reform Act of 1867 did not acknowledge any sound changes that the Act had brought. The changes that the Reform Act had made were merely changing the men which were not what the people required. The argument was that it made no difference when retrogressive laws were passed by either the Conservatives or the Tories. Individuals were not allowed to request for accountability from their elected leaders and assess the possibility of achieving the promises made during the election. Questions are also raised in regard to the objective of the Reform Act which was to widen the basis of representation; strengthen the fundamentals of the government; promote harmony amongst the people; and aid in the cause of human progress and freedom.

The Reform Act of 1867 was one of the historical moments in the British political history having led to expansion of the voting rights that saw the number of eligible voters in England and Wales

almost double. Nevertheless, voters were still qualified on the basis of property and gender. Though voting rights were not given to all individuals in the kingdom, it still marked an important step in attaining universal suffrage amongst the populace.

13.2 Urbane Irony, Shifts of Ridicule

Culture and Anarchy Irony

Pluralism and zeitgeist

Arnold notices an ironic contrast between the cultural sense of an age, the zeitgeist, and the pluralism it contains. This is ironic in a couple ways at least: from the pluralism angle, it is sometimes difficult to realize that even niche parts of the public are part of the combined aesthetic of the human experience. For example, in the 70's, Disco was a big thing, but another big thing was people not liking Disco. The dynamic pluralism contributes to a combined, cohesive experience of culture.

The dynamic status quo

The last irony dealt with the structure of a culture with its infinite facets. This irony deals more with time. The zeitgeist is an ironic combination of change and stability, chaos and order. As time moves forward, people contribute to the culture through art, which takes the cultural conversation one step further. The culture is a balance of tradition and change, because sub-cultures rise to fame with their shared cultural identity, but time and new art are constantly changing a culture. Political news is also part of the chaos of art and culture.

The dramatic "end" of art

It is surprising to see the words Culture and Anarchy so close together, but by the end of the book, Arnold has explained that art has a specific philosophical "end" which it always approximates but never accomplishes. This irony can be seen structurally in the "idealism/realism" way, or it can be seen as ironic in another way. When a person thinks of political discourse, they often think of important men wearing suits in old, fancy buildings, but Arnold shows that art is political discourse.

Freedom

Art is a staggering use of one's freedom. By seeking to understand and make use of one's freedom, one comes up against the enormous challenge of such a task, a dramatic irony not unknown to this author. Arnold comments that art is surprisingly not about the aesthetic of one's experience per say; perhaps it is best described as a use of one's freedom to defend the sovereignty of the self in one's own life. This is anti-authoritarian since very often, the law prohibits artists from doing what they feel a desire to do. An interesting essay could be written about Arnold's theory in the case of famous UK graffiti artist, Banksy.

The dramatic irony of the populace

To a lot of people, art is a mystery. That is to say, art is full of dramatic irony. The whole spectrum can be seen in response to art, from people who hate true art for being pretentious, all the way to people who cannot tell pulp entertainment from genius. The dramatic irony is part of the natural balance in a population, as Arnold explains in the middle chapters of this book. To some people, art is a religion and a way of life. To some people, it is a bunch of people wearing weird clothes and doing weird things.

Culture and Anarchy Symbols, Allegory and Motifs

Machinery

The astute reader will quick learn that machinery is a big time symbol for Arnold. He rages against it and often. Putting faith in the machinery of society is a sure-fire stepping-stone to anarchy. Considering the text was written at a time when the Industrial Revolution was still just warming up, any assumptions that it is intended as a symbol for something much more than actual machines is a good one. Essentially, machinery in the sense Arnold uses it is propagandized reactionary values and assumptions. A more to the point explanation is insert Puritanism whenever the word machinery appears. Which it does a lot.

Barbarians

Barbarians are the symbolic term that Arnold applies to aristocrats of the day. It is definitely worth nothing that the use of the term as symbolism by Arnold does not carry the fully negative weight which it connotes today. Arnold makes the symbolic connection by reminding readers that the barbarian tribes brought much to Europe which was positive and historically transcendent. But the real Barbarian were revolutionaries who did transform progress. By contrast, the aristocracy want to assert and maintain the privilege afforded them by those who came so long before.

Philistines

The symbolism of the Philistines of Biblical times applied to the middle class of Arnold's time is actually closer in meaning to what modern readers probably conceive when they think of Barbarians. For the middle class as a Philistine is rather slow-witted like Goliath. They see what is in front of them without creativity or sprit and depend upon the machinery of the propaganda they've been spoon-fed to make decision lacking critical engagement.

The Greeks

Referred textually by Arnold as Hellenists, the ancient civilization of the Greeks are the epicenter of culture. Symbolically, they represent the ideal of Arnold's conviction that vulture is about searching for the truth and when it is found committing to see it as it really exists rather than applying a perceptual falsity upon it. Hellenism is also symbolic of the moderation that allows for civilization and culture to both flourish at once.

Hebraism

The symbolic alternative to Hellenistic civilization is that of the Hebrews, here referred as Hebraics. Philosophically, they stand at odds to the Greeks as a result of being a society structured around codified rules of conduct and ritualistic obedience which lacks the zest of the Greeks. On the other hand, Greek civilization fell, collapsed and came under the domination of others whereas the Hebrews have persevered even in the absence of a homeland and persistent persecution through sheer tenacity and will; characteristics which is admired to the point of transformation into symbol.

Metaphors and Similes

Culture: Relentless Pursuit of Perfection

The overarching definition of culture in the hands of Arnold is the quest for the unity of perfection. Culture is the search for knowledge, but only in concert with the unquestioned and non-rationalized acceptance of the truth of the knowledge as it is, not how one would like to see it. Metaphors are abundant in the text and early on the author makes a concrete image of his governing metaphors:

"The pursuit of perfection, then, is the pursuit of sweetness and light. He who works for sweetness and light, works to make reason and the will of God prevail."

Truth Is Equality

That whole learning the truth, but seeing it for what it actually is cannot be underestimated. It is a key component; a core unit in the construction of culture. Otherwise, what passes for culture is merely propaganda. When those carrying the burden of teaching truth to others arrive, they are not propagandists, however. Arnold reserves a much more precisely chosen metaphorical image for them:

"This is the social idea; and the men of culture are the true apostles of equality."

Knowledge Without Truth

Vision and the ability to see clearly is a persistent theme through these essays. The author constantly returns to his motif that it is not enough merely to have gained knowledge; one must see it rationally for what it is and not mistake it for something else. This idea gets canonized into a terrifically accessible metaphor at one point in reference to the specific issue of being British:

"We show, as a nation, laudable energy and persistence in walking according to the best light we have, but are not quite careful enough, perhaps, to see that our light be not darkness."

No Flies on Culture

It is a testament to the fact that Arnold was really onto something in the section in which he points out that that societies tends to be more aware of what is fatal to culture than what is not without taking into consideration the full consequences of a long illness. Even today, the "death of culture" is still a topic of conversation while the prolonged sickness gets glossed over:

"culture, because of its keen sense of what is really fatal, is all the more disposed to be rather indifferent about what is not fatal."

Hyperbolic Metaphor in the Service of Thesis

Chapter IV is titled "Hebraism and Hellenism" by which is meant Judaic traditions and ancient Greek traditions. That this is the title of the author and that those two words appear more often than any non-computer could keep track of indicates that they are essential to the governing thesis of the text. This is an important distinction to keep in mind when Arnold comes perilously close to picking up his poet's feather and ink rather than his essayist's pen in an effort to link the ancient and utterly foreign Hebrew civilization to modern-day Anglo-Americans:

"no affinity…is more strongly marked than that likeness in the strength and prominence of the moral fibre, which, notwithstanding immense elements of difference, knits in some special sort the genius and history of us English, and our American descendants across the Atlantic, to the genius and history of the Hebrew people.

The power of ridicule

Used as a means of positive persuasion, humor can be an important public diplomacy tool. "If I can get you to laugh with me," said comedian John Cleese, "you like me better, which makes you more open to my ideas. And if I can persuade you to laugh at the particular point I make, by laughing at it you acknowledge the truth."1 Humor is an excellent means of making policy points and building constructive relations abroad. Everybody wins. Laughing at someone – ridicule - is another matter. It is the use of humor at someone else's expense. It is a zero-sum game destructive to one of the parties involved. Like a gun, it is a dangerous weapon. Even in trained hands, it can misfire. Used carelessly or indiscriminately, ridicule can create enemies were there were none, and deepen hostilities among the very peoples whom the user seeks to win over. In nearly every aspect of society and across cultures and time, ridicule works. Ridicule leverages the emotions and simplifies the complicated and takes on the powerful, in politics, business, law, entertainment,

literature, culture, sports and romance. Ridicule can tear down faster than the other side can rebuild. One might counter an argument, an image, or even a kinetic force, but one can marshal few defenses against the well-aimed barbs that bleed humiliation and drip contempt. Politicians fear ridicule. Some take ridicule well and emerge stronger for it; others never recover from it. The perpetual circle of democracy absorbs and even breeds ridicule against individuals and ideas, while the system itself remains intact. While ridicule can be a healthy part of democracy, it can weaken the tyrant.

13.3 Arnold versus Utilitarianism

The Victorian period in history and literature was during the years of the reign of Queen Victoria from 1837 to 1900. It was one of the longest reigns in the history of England. The Queen took the title "Empress of the Indies." Historians categorize this era into early, middle, and late corresponding to periods of growing pains, of confidence (the 1830s) and of loss of consensus (the 1880s). Under Queen Victoria, a Britain transformed by the Industrial Revolution became the world's leading imperial power. It was an era of material affluence, political awakening, democratic reforms, industrial and mechanical progress, scientific advancement, social unrest, educational expansion, idealism, and pessimism: The literature of the period, wonderfully rich and varied reflects the spirit of the age. English men believed that Britain was leading the world into a new and better age. The Great Exhibition of England in 1851was considered as an arrogant parade of English accomplishment. English who started colonizing to expand their territory faced unexpected technological and scientific progress, which resulted in Victorian complacency. There emerged several reform movements like 1832, Reform Bill, Factory Acts, Poor Law Amendment Act, the Corn Laws etc aimed at the betterment of laity and children. Strong moral and religious reasons were put forward in favor of legal changes to improve society. Perhaps the most important moral, the argument came in Jeremy Bentham's writing on the principle of Utilitarianism. This idea was a relatively new way of deciding what was politically right.

Matthew Arnold who was a distinguished poet and prose writer of the Victorian era was keenly aware of the conflict between religion and science. Arnold who had negated all kinds of utilitarian philosophy advocated for a spiritual replenishment among the Victorians. He wrote on varied topics such as literature, education, politics, religion, etc. But whatever topics he handled; his approach was always critical. As Iago said to himself, Arnold too is "nothing if not critical." Arnold's criticism of literature, society, politics, and religion all tend towards being a criticism of life. He himself defines criticism as "the endeavor in all branches of knowledge, theology, philosophy, history, art, science etc to see the object as in itself it really is." Arnold who felt the fret and fever of the Victorian period realised that he was breathing in a kind of spiritual vacuum. He was keenly aware of the conflict between advancing materialism and retreating Christianity.

Among Arnold's works dealing with social and political questions, the pride of place must go with Culture and Anarchy. In his polemical Culture and Anarchy, he dismisses the aristocracy as Barbarians and ridicules the middle class as Philistines - a name offensive to Puritan belief in the English, as a chosen race. But his terms 'culture' and 'Philistine' gained lasting currency. He sometimes talked of culture almost as if it were a man or at least a church: so, we may suspect that culture was a man, whose name was Matthew Arnold. The Victorian age is generally known to us as an age of peace and prosperity and above all, of political stability. But behind the imposing facade of order Arnold perceived some anarchic forces at work. Anarchy according to him is essentially antonymous to culture. When everybody, is bent upon "doing as one likes, culture is in danger. What makes for culture according to Arnold is that "a view in which, the love of our neighbours, the impulses towards action, help and beneficence, the desire for removing human error, clearing human confusion and diminishing human misery, the noble aspiration to leave the world better and happier than we found it- motives eminently such as are called social- come in as parts of the ground of culture and the main and pre-eminent parts." Culture is thus a social passion for doing good and Anarchy is its very negation. Arnold was convinced of the progress of democracy. But he desired that the transition to democracy should not be allowed to destroy the social edifice. He was against unchartered freedom which allowed all to have their own ways. "Sweetness and Light" is the first chapter of the book Culture and Anarchy. "Sweetness and Light" is an English idiom, that is used to describe insincere courtesy. Matthew Arnold picked this phrase

from Jonathan Swift's work The Battle of the Books. "Sweetness and Light" here stands for the beauty and intelligence of an excellent culture.

In his treatise, Arnold's central focus and argument are on curiosity. It is defined as a liberal and intelligent eagerness about the things of mind or mental activities. According to him, the natal place of curiosity is desire. It is desire that makes somebody pursue. The work of desire is to see things as they are. If it is pursued by an intelligent person with an impartial understanding of the mind, it becomes praiseworthy. It bears a genuinescientific passion ie the right key to curiosity. Such curiosity leads us to culture. So, beyond the man of culture is nonetheless but curiosity.

The Arnoldian concept of culture gives stress to the harmonious development of human nature. Culture is not just personal equipment, but a social force leading to social progress. Culture is described by Arnold in "Sweetness and light" as having to origin in the love of perfection. Culture in the final analyses is a study of perfection. In a well-regulated mind, two dominant impulses work in harmony - the scientific passion for pure knowledge and the moral and social passion for doing good. So, the final goal of culture is to render an intelligent being, more intelligent and secondly "to make reason and the will of God prevail." Thus, culture serves as the study and pursuit of perfection. The inspiration for man to a desire for perfection comes from religion. Arnold calls religion "that voice of the deepest human experience." He identified this great aim of religion with a great aim towards perfection of culture. So, culture aim for total human perfection. The outward expression of culture will be manifest in the general harmonious expansion of thoughts and feelings rich in dignity, wealth, and happiness of human nature. Arnold defines the idea of culture in these words "It is in making endless, additions to itself, in the endless expansion of its powers, in endless growth in wisdom and beauty, that the spirit of the human race finds ideal. To reach this ideal, culture is an indispensable aid, and that is the true value of culture?"

Culture thus is a growing and becoming and a general expansion towards perfection and this is a sanction of religion as well. Religion lays an obligation to man to promote the kingdom of God: yet culture goes beyond religion in its pursuit of perfection, in its disinterested study of human nature and human experience. The ultimate aim of culture is to enrich our inner content of the mind and spirit. Moreover, the idea e perfection is an inward condition of the mind and spirit. That is culture is ultimately trying to make a noble person out from a raw person. That is why culture has a purging effect. It prepares individuals to face the future with goodwill and faith. It enables individual to see the ugliness and hideousness of fanatics. Matthew Arnold attacks the automated existence of modern man. The besetting danger of modern industrialization, with machinery, railroads and coal is shifting our sense of values. Because of the material progress, England thinks that national greatness is due to them. But material prosperity is not greatness. For culture asserts that greatness is a spiritual condition worthy to excite love, interest, and admiration.

Arnold is happy to insist on the wakening of his contemporaries to all spheres of creative activities in art, literature, and life. Society must be rejuvenated with noble thoughts, a sense of beauty and a deeper significance to human life. Arnold insists that the light of culture must guide this national reawakening to sweetness and light. "Only it must be real thought, and real beauty; real sweetness and real light." Religious and political organizations try to indoctrinate the masses with a peculiar set of ideas of their own creed. Sometimes even popular literature works in the same way on the masses. But this is not the way of culture. Culture works differently. It does not work with ready-made judgments and watchwords. Culture employs itself, "to make all men live in an atmosphere of sweetness and light, where they may use ideas, as it uses them itself, freely, - nourished and not bound by them." The great men of culture believe in equality and broadmindedness. They are possessed by a passion to spread culture from one end of society to the other. They carry the best knowledge and the best ideas of their times. It is the duty of these men to humanize knowledge. Therefore, it becomes the best knowledge and thought of the ages and becomes a true source of sweetness and light.

Summary

Arnold's Concept of Culture

Matthew Arnold developed the concept of culture to mean the study and pursuit of perfection. As such, he saw culture as the answer to many of the social problems of the time. Culture was a way of leading people to think clearly about the problems of society ; a way of ensuring that people critically assess their beliefs and habits so that society could progress.

The Reform Act of 1867 was a British legislation which was meant to enfranchise the working class in urban areas of England and Wales.

The idea in utilitarianism is that the moral worth of an action is determined solely by its value in providing happiness or pleasure as summed among all conscious beings. It is a form of consequentialism, meaning that the moral worth of any action is determined by its outcome. Thus the utilitarian maxim: the greatest good for the greatest number.

Keywords

- **Culture**:the arts and other manifestations of human intellectual achievement regarded collectively
- **Anarchy:** a state of disorder due to absence or non-recognition of authority or other controlling systems
- **Utilitarianism**: the doctrine that actions are right if they are useful or for the benefit of a majority.
- **Barbarians:** Barbarians are the symbolic term that Arnold applies to aristocrats of the day.

SelfAssessment

1. Which of the following did the Second Reform Bill of 1867 not accomplish?

A. doubled the franchise

B. enfranchised skilled workers in the urban areas

C. enfranchised workers who owned property and paid poor rates in excess of 10 pounds per year

D. the redistribution of seats favouring the north over the south

2. Which is the first chapter of Culture and Anarchy

A. Sweetness and Light

B. Barbarian, Philistines, Populace

C. Hebraism and Hellenism

D. Porro Unum Est Necesssarium

3. Who are called Populace

A. Barbarians

B. Philistines

C. working class

D. None

4. The entire ideological framework of the text is that the ideal balance of the state is moderation.

A. True

B. False

5. The Hebraic system is far too taxed by the wages of sin and is much closer to

A. Hellenism
B. Hebraism
C. Both
D. None

6. Barbarians are the symbolic term that Arnold applies for
A. Aristocrats
B. Middle class
C. Working class
D. None

7. The symbolism of the Philistines of Biblical times applied to which class
A. Aristocrats
B. Middle class
C. Working class
D. None

8. Culture and Anarchy is written in which point of view?
A. First-person narrative
B. Second-person narrative
C. Third-person narrative
D. None

9. Anarchy is described as an opposing force to culture?
A. True
B. False

10. What is the climax in chapter four?
A. Hebraism rises after the collapse of the Hellenistic society
B. Hellenistic rises after the collapse of the Hebraism society.
C. Both
D. None

11. According to Arnold, who is next to Shakespeare and Milton?
A. Wordsworth
B. Coleridge
C. Pope
D. Dryden

12. Philistines in Culture and Anarchy stand for
A. The English Middle class
B. The English working class
C. The English aristocracy
D. The English jews

13. In which chapter of Culture and Anarchy does Arnold mention Hebraism and Hellenism?

A. Chapter IV

B. Chapter III

C. Chapter V

D. Chapter VII

14. Arnold said about a poet "His poetry is the reality his philosophy is the illusion"

A. -Wordsworth

B. Chaucer

C. Spenser

D. Shelley

15. When was Matthew Arnold born

A. 1822

B. 1833

C. 1832

D. 1877

Answers for Self Assessment

l.	C	2.	A	3.	C	4.	A	5.	A
6.	A	7.	B	8.	C	9.	A	10.	A
11.	A	12.	A	13.	A	14.	A	15.	A

Review Questions

1. Write Matthew Arnold's concept of culture?
2. Define utilitarianism?
3. Discuss The Reform Bill of 1867
4. Discuss the irony used in Culture and Anarchy?
5. What do you know about ridicule?

Further Readings

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Unit 14: Matthew Arnold: Culture and Anarchy

CONTENTS

Objectives

After reading this Unit students will be able to:

- To Know what the concept of : Culture and Anarchy
- To develop an understanding of "Sweetness" and "Light"
- To discuss Arnold concept of Philistines" and "Barbarians"

Introduction

Culture and Anarchy is a controversial philosophical work written by the celebrated Victorian poet and critic Matthew Arnold. Composed during a time of unprecedented social and political change, the essay argues for a restructuring of England's social ideology. It reflects Arnold's passionate conviction that the uneducated English masses could be molded into conscientious individuals who strive for human perfection through the harmonious cultivation of all of their skills and talents. A crucial condition of Arnold's thesis is that a state-administered system of education must replace the ecclesiastical program which emphasized rigid individual moral conduct at the expense of free thinking and devotion to community. Much more than a mere treatise on the state of education in England, Culture and Anarchy is, in the words of J. Dover Wilson, "at once a masterpiece of vivacious prose, a great poet's great defence of poetry, a profoundly religious book, and the finest apology for education in the English language."

Although Arnold does not create specific fictional characters to express his ideas in Culture and Anarchy, he does infuse his essays with a narrative persona that can best be described as a Socratic figure. This sagacious mentor serves as a thematic link between each of the chapters, underscoring the importance of self-knowledge in order to fully engage the concept of pursuing human perfection. This mentor also identifies and classifies three groups of people who comprise contemporary English society. The first group is the Barbarians, or the aristocratic segment of society who are so involved with their archaic traditions and gluttony that they have lost touch with the rest of society for which they were once responsible. The second group—for whom Arnold's persona reserves his most scornful criticism—is the Philistines, or the selfish and materialistic middle class who have been gulled into a torpid state of puritanical self-centeredness by nonconforming religious sects. The third group is the Populace, or the disenfranchised, poverty-stricken lower class who have been let down by the negligent Barbarians and greedy Philistines. For Arnold, the Populace represents the most malleable, and the most deserving, social class to be elevated out of anarchy through the pursuit of culture.

One of the areas where Arnold has shown criticism is religion. Arnold's religious views were unorthodox during his times. His views were influenced highly by Baruch Spinoza as well as his father (Freud 3). For instance, he opposed the supernatural claims of religion even after while having a soft spot for ritual.

Arnold wants to belong to a practical position that is concerned with the poems of religion than the presence of God. He wrote in the preface of God and the Bible in 1875 "The personages of the Christian heaven and their conversations are no more matter of fact than the personages of the Greek Olympus and their conversations''. On the other hand, he also noted down in the matching book, "To come out of the belief of Christianity depending on miracles to Christianity depending on normal truth is a big change. Those who have fixed them to Christianity can bring the change of depending on normal truth of the gospel instead of depending on miracles. Arnold defined Religion as morality touched with emotion (Arnold 43 b). Arnold was also a political liberal, and he saw that democracy would bring power to the masses and England to bring in culture for not Apathy to follow.

Arnold wanted culture to be the new religion of the west maintaining social order. He further explains that culture would be a civil religion anyone could accept and to which there anyone could conform.

It required no fixed beliefs, had no fixed end but needed someone to pursue perfectness. Therefore, he saw social transformation and culture as solution for all ills. Arnold was viewed as late, decayed advocate of the compromised civil religion by Edmund Burke and Jean-Jacques Rousseau.

14.1 Scientific and Social Passion

Arnold introduces the principal themes of Culture and Anarchy directly in the essay's title. Culture involves an active personal quest to forsake egocentricity, prejudice, and narrow-mindedness and to embrace an equally balanced development of all human talents in the pursuit of flawlessness. It is a process of self-discipline which initiates a metamorphosis from self-interest to conscientiousness and an enlightened understanding of one's singular obligation to an all-inclusive utopian society. According to Stefan Collini, culture is "an ideal of human life, a standard of excellence and fullness for the development of our capacities, aesthetic, intellectual, and moral." By contrast, anarchy represents the absence of a guiding principle in one's life which prevents one from striving to attain perfection. This lack of purpose manifests itself in such social and religious defects as laissez faire commercialism and puritanical hypocrisy. For Arnold, the myopic emphasis on egocentric self-assertion has a devastating impact on providing for the needs of the community; indeed, it can only lead to a future of increased anarchy as the rapidly evolving modern democracy secures the enfranchisement of the middle and lower classes without instilling in them the need for culture. Inherent in Arnold's argument is the idea of Hebraism versus Hellenism. Hebraism represents the actions of people who are either ignorant or resistant to the idea of culture. Hebraists subscribe to a strict, narrow-minded method of moral conduct and self-control which does not allow them to visualize a utopian future of belonging to an enlightened community. Conversely, Hellenism signifies the open-minded, spontaneous exploration of classical ideas and their application to contemporary society. Indeed, Arnold believes that the ideals promulgated by such philosophers as Plato and Socrates can help resolve the moral and ethical problems resulting from the bitter conflict between society, politics, and religion in Victorian England. As serious as Arnold's message is, he elects to employ the device of irony to reveal his philosophical points to his readers. Through irony, satire, and urbane humor, the author deftly entertains his readers with examples of educational travesties, he wittily exposes the enemies of reform and culture, and he beguiles his readers with self-deprecating humor in order to endear them to his ideas.

Mathew Arnold was a poet of Victorian period. He was born on 24th of December, 1822 in England. He was a British poet and cultural critic who worked as an inspector of school. He was the son of Thomas Arnold, The headmaster of Rugby School. He had two brothers namely Tom Arnold and William Delafield Arnold. Tom Arnold was a literary professor and William Delafield Arnold was a novelist and colonial administrator. He was famous in genres like poetry; literary social and religious criticism. Mathew Arnold has been characterized as a Saga writer, a type of writer who chastises and instructs the reader on contemporary social issues.

"Culture and Anarchy: An essay in Political and Social criticism Mathew Arnold."

Culture and Anarchy is a series of periodical essays by Mathew Arnold. Which was first published in Cornhill magazine in 1867-68. Anarchy is a controversial philosophical work. The essay argues for a restructuring of England's social ideology. It reflects Arnold's passionate conviction that the uneducated English masses could be modeled into conscientious individuals who strive for human perfection through the harmonious cultivation of all of their skills and talents. Arnold's famous piece of writing on culture established his high Victorian Cultural agenda which remained dominant in debate from the 1860s until the 1950s. A cultural condition of Arnold's thesis is that a state- administrated system of education must replace the ecclesiastical programmed which emphasized rigid individual moral conduct at the expense of free thinking and devotion to community.

Mathew Arnold's Culture and Anarchy spells out one of two major theories of culture to emerge around 1870. This essay sets out to indicate the tree "culture" by refuting the liberal practitioners like Mr. Bright, Mr. Edwards White, and Mr. Fredric Harrison etc. And newspapers like Daily Telegraph & Times. In Culture and Anarchy, Mathew Arnold, articulated a theory of culture that continues to influence thinking about the value of the humanities in higher education. He defined culture in idealist terms, as something to strive for, and in this respect his theory differs from its anthropological counterpart. Anthropology views culture not as something to be acquired but rather as "a whole way of life" something we already have. This second usage was also a Victorian invention, spelled out around the same time in Edward B. Taylor's primitive Culture. Arnold, a behavior in culture propose to trey and inquire, in the simple unsystematic way. "What culture really is, what good it can do, what our own special is needed of on which a faith in culture both its own faith of others may rest securely."

Arnold's Function of the State

Light, as Arnold defines it, is intelligence as a component of perfection. Arnold says that it is a most happy and important thing for a man merely to be able to do as he likes. On what he is to do when he is thus free to do as he likes, we do not lay so much stress.'Arnold believed that this philosophy, the assertion of personal liberty, was such an important part of British life and was bringing society closer, in fact, to anarchy. To fix this problem, he believed the State was necessary.A system of complete liberty, he argued, could not regulate itself. Therefore, society needs the State to prevent its descent into anarchy.

Social Aspect of Culture

- Matthew Arnold views on social aspect of culture. It comes out from the love of neighbour. In other words, it can be said that this aspect of culture gets birth from the desire for removing human errors and diminishing human misery. It is a person of culture who works in the society for its betterment. Such desire sees the things as they are, and the man of culture works impartially with eagerness. So, it gives birth to sweetness and light. He calls it a real culture that inspires a person to lean the world better and happier than he found it. Indeed, it occupies a genuine scientific passion and a balance and instruction of mind to fight against the diseased inclination of mind.The author goes to the origin of culture that lies in the love of perfection. In other words, it can be called that culture is a study of perfection. In it, two dominant desires work in harmonythe scientific passion for pure knowledge and moral and social passion for doing well. The man of culture should have the pursuit of pure knowledge with impartial desire or passion and prevail it in society for diminishing human miseries.
- The middle-class people of society were always the target of Arnold. He deliberately assembled his counters on this particular class of the society. Arnold believed that culture and knowledge were the two great needs of the hour.
- He wanted to spread the best of it which has been believed in the world. Without the ocean of culture, there was no possibility of resurrection and Arnold even told it as the "will of God". Contemporary university students even regarded the middle class of Philistine as the uncultured people.Anarchy and culture, these are the two most important manifestations of Arnold in his social criticism. He believed that culture will help to remove the evils from the society and also it will stop the assault of anarchy in England.

- According to Arnold, the prevailing English beliefs were the main cause of anarchy in England. He was the kind of person who believed in ultimate freedom.
- But at the same time, he asserts that this freedom or individualism must not take the citizens into the maze or anarchy. Another reason behind the tenacity of anarchy was that the majority of people believed welfare and greatness of England can be done by only those who have an excess of wealth and abundance of liberty.

Arnold's perspective of culture

When we start to think about the culture we will generally find that something which gives us pleasure can be regarded as a culture. For Arnold, this wasn't the particular way of seeing things as they really are.

It is the diligent observation that generally comes from the passion for knowledge, not only this but also the moral and social avidity for doing good. He believed that making the reason is the will of God. It is the most important aspect of culture, to make the truth prevail rather than just seeing and learning.

Culture is like the ocean, you can't put it in a bucket. For Arnold, a man of culture believes in the limitless expansion of strength, endless broadening of wisdom and beauty that the whole race of human being finds ideal.

A cultured man can't find perfection if he walks alone towards it. He needs to take others also with him.

Moral and Social characteristics of Culture

The scientific process of knowing things as they really are has not to need to be regarded by Arnold as a culture. He commented that there is also a social motive of culture which includes doing good for the people.

And the moral aspect of culture mainly revolves around removing human misery, sweeping human confusions, and correcting the errors made by humans. Arnold said to spread such holy culture the society needs more people who can reason things.

And also without the will of God, nothing is possible. For the whole life, Arnold believed that real culture always influences one to leave the world better than he found it.

The inspiration of prevailing moral and social culture comes from religion. Arnold believed that religion is the voice deepest experience of people, suppressed within them. Culture brings peace of mind and removes all the animalities of human beings. A man of perfect culture achieves spiritual perfection too.

According to Arnold, a man of culture will always look beyond the machinery of society such as political hazards, economic tensions, population, etc. For him, culture was against the liberalism of middle-class people and it also gives up all boundings, hatred, and narrownesses.

Arnold's social criticism teaches us not to be so materialistic. Spreading sweetness by giving knowledge and reason is the main purpose of Arnold's social criticism.

Concept of Culture:

Mathew Arnold's Culture and Anarchy spells out one of two major theories of culture to emerge around 1870. This essay sets out to indicate the tree "culture" by refuting the liberal practitioners like Mr. Bright, Mr. Edwards White, and Mr. Fredric Harrison etc. And newspapers like Daily Telegraph & Times. In Culture and Anarchy, Mathew Arnold, articulated a theory of culture that continues to influence thinking about the value of the humanities in higher education. He defined culture in idealist terms, as something to strive for, and in this respect his theory differs from its anthropological counterpart. Anthropology views culture not as something to be acquired but rather as "a whole way of life" something we already have. This second usage was also a Victorian invention, spelled out around the same time in Edward B. Taylor's primitive Culture. Arnold, a behavior in culture propose to trey and inquire, in the simple unsystematic way. "What culture really is, what good it can do, what our own special is needed of on which a faith in culture both its own faith of others may rest securely."

Culture: As a Study in Projection:-

To conceive of true human perfection as a harmonious perfection, developing all sides of our humanity; and as a general perfection; developing all parts of our society, for if one member suffers the other members must suffer with it; and he fever there is that follow the true way of solution, the harder that way is to find." Arnold has described this in his essay. Culture is not just about to see and learn but it is also about to make it prevail the moral, social and beneficent character of culture becomes manifest. Religion says: The kingdom of god is within you; but culture in like manner, place, human perfection in an internal condition in the growth and predominance of our humanity proper as distinguished from our annalist.

According to Arnold, the only purpose of Culture is in keeping the mark of human perfection simply and broadly in view, and not assigning to this perfection as religion or utilitarianism assign to it, a special and limited character. This point of view of culture is best given by these words of Epictetus- "It is a sign of aphula." He also said that a nature not firmly tempered- "to give you up to things which relate to the body; to make for instance, a great fuss about exercise, a great fuss about reading. The formation of the real spirit and character must be our real concern." The Greek words aphuia, euphia gives exactly the notion of perfection as culture brings us to conceive it: a harmonious perfection a perfection in which the characters of beauty and intelligence are both present which unites 'the two noblest of things" as a swift, who of one of the two, at any rate, had himself all too little most happily calls them in his Battle of the Books "the two noblest of things, Sweetness and Light."

14.2 "Sweetness" and "Light" in Arnold's understanding

Arnold believed that culture is also connected with the ideas of sweetness help of Greek words aphuia&euphuia. The euphyes stands for the man who tends towards sweetness and light; the aphyes stands for Philistire. The immense spiritual significance of the Greeks is due to their having been inspired with this central and happy idea of the essential character of human perfection; and Mr. Brights misconception of culture as a smattering of Greek and Latin, comes itself. After this wonderful significance of the Greeks having affected the very machinery of over education and is in itself a kind of homage to it. Culture is of like spirit with poetry, follows one laws with poetry. In thus making sweetness and light, to be characters of perfection, culture shows its single-minded love of perfection.

Matthew Arnold is a well- known figure of Victorian Age. This era is very glorious in the history of England because of It's an exemplary progress in all branches of life. This age is very popular by its material prosperity, political awakening, democratic reforms, industrial and mechanical progress, scientific development, social unrest etc. He remained pessimist in the age due to a conflict between religion and science. He wrote a book 'Culture & Anarchy' with a view to reviving the values which were like honey in ancient Greek. He checks the values of his own time by the light of that culture. His work 'Culture & Anarchy' is a collection of a few separate essays; they show his fighting and struggle against material affluence.Here, we analyze his concept about 'Sweetness &Light'. In this treatise, his central focus and argument is on curiosity. It is defined as a liberal and intelligent eagerness about the things of mind or mental activities. According to him, the natal place of curiosity is a desire. It is desires that make somebody pursue. The work of desire is to see the things as they are. If it is pursued by an intelligent person with an impartial understanding of mind, it becomes praiseworthy. It bears a genuine scientific passion that is the right kind of curiosity. Such curiosity leads us to real culture. So, beyond the man of culture is curiosity.Matthew Arnold views about a social aspect of culture. It comes out from the love of neighbor. In other words, it can be said that this aspect of culture gets birth from the desire for removing human errors and diminishing human misery. It is a person of culture who works in the society for its betterment. Such desire sees the things as they are, and the man of culture works impartially with eagerness. So, it gives birth to sweetness and light. He calls it a real culture that inspires a person to lean the world better and happier than he found it. Indeed, it occupies a genuine scientific passion and a balance and instruction of mind to fight against the diseased inclination of mind.

The author goes to the origin of culture that lies in the love of perfection. In other words, it can be called that culture is a study of perfection. In it two dominant desires work in harmonythe scientific passion for pure knowledge and moral and social passion for doing well. The man of culture should have the pursuit of pure knowledge with impartial desire or passion and prevail it in society for diminishing human miseries. Such miseries can be diminished by prevailing sweetness

and light that is the job of a man of culture or a man of pursuing perfection. Such job is easy for a man of culture.

Culture is inclined to real reason and the will of God to prevail. It consists of the study and the pursuit of perfection. The direct inspiration for man to desire for perfection comes from religion. Arnold calls religion' the voice of the deepest of human experience'. All the voices of human experience are available in art, science, poetry, philosophy and history which a man of true culture listens with a distinguished attention. All the above fields make man perfect internally, or its aim is total human perfection. The out ward expression of culture is shown in the general sweet expansion of thoughts and feelings, rich in dignity, wealth and happiness of human nature. The culture brings internal as well as external perfection of human. It quits all partialities and errors of man. Partialities and errors make anarchy in society.

Arnold finds sincere and genuine connection between culture and the idea of sweetness and light. His ideal man of culture is a Greek man called Euphuasis. Arnold borrowed the phrase 'sweetness and light' from Swift. The character of a man of culture is moulded by religion and poetry. The aim of religion is to make man perfect ethically, where as the poetry possesses the idea of beauty and of human nature perfect on all its sides. Culture has the power to prevail peace and satisfaction by killing our bestiality and drawing nearer to the world of spirituality with perfection. Indeed, religion fails to lead us to such perfection. He describes about religious organizations of his time in England that they seem to have failed morally. He submits example of Puritanism that is based on the impulse of man towards moral development and self -conquest. This perfection leads to the idea or impulse of narrowness and insufficiency. He jumps to such conclusion by judging the religious organizations in terms of sweetness and light.

Culture has perfection that is free from all kinds of narrowness.it stands against all the mischief men who have blind faith in machinery. In his opinion, the pursuit of perfection is the pursuit of sweetness and light. He who works for sweetness works in the end for light also; he who works for light works in the end for sweetness also. Those who work united for sweetness and light, work to make the reason and the will of God to prevail. Culture looks beyond machinery___ social, political and economic, beyond population, wealth and industry, beyond middle class liberalism and avoids all kinds of narrowness and hatred. Culture has one great opinion, the passion for sweetness and light.

Arnold shows pleasure to insist on the arousing of his contemporaries in all spheres of creative activities in art, literature and life. He insists that the light of culture must guide this national re-awakening to sweetness and light. Culture works differently, and it does not work with ready-made judgment and watch words. Its appeal is not confined to any one peculiar class in society. It deals with the best self that has been thought and known in the world current everywhere. Culture implies itself to make all men to live in an atmosphere of sweetness and light, where they may use ideas as it uses them itself freely.

The great men of culture believe in equality and broad mindedness. They are possessed by a passion to spread culture from one end of society to the other. They carry the best knowledge and the best ideas of their times. It is the duty of these men to humanize knowledge, and therefore, it becomes the best knowledge and thought of the ages, and becomes a true source of sweetness and light. The great men of culture broaden the basis of life and intelligence and work powerfully to expand sweetness and light to make reason and the will of God to prevail.

Consequently, a man of culture is like a honey bee. The job of honey bee is to suck the juice from all flowers (sweet or sour) and to make honey. Honey is sweet and liked by all in all forms. Honey has wax that is not useless because the candles are made of it light. Hence, in the end of sweetness is light. In this way, a man of culture seeks knowledge from all departments and shares it to all. He is not narrow-minded because such knowledge brings perfection. So his pursuit of perfection is sweetness and light.

Culture is the best which has been thought and said:

Mathew Arnold in Culture and Anarchy articulated theory of a culture that countless to influence thinking about the value of the humanities in higher education. Arnold's culture is idealist; it represents something to be strives for and this makes it prone to claims of elitism. Arnold's concept

about culture is sometimes used to equate culture with the mastery of a body of exemplary materials. Arnoldian Culture is ultimately something available primarily to the educated fortunate few while inaccessible to many.

Arnoldian culture assumes the elite and the mass have a shared humanity. This was a novel use of the term at the time and was seen then as the most striking aspect of his new idea as his well known critic, Fredric Harrison recognized in his satire on Arnold's ideals "Culture: A dialogue". Arnold's ideas were predicated as a solution to the problem represented by the Hyde Park incident. The best self exemplified his culture ideal because it reflects the same moral and social passion for doing well." That distinguished his theory of culture from others .Arnold's concept of intellectual free play replicated the logic of Adam Smith's political economy. His solution to the social problems created by commercial free trade was the same free trade in other form that of intellectual laissez fairer promoting the free exchange of ideas Self-awareness lies at the heart of Arnold's theory of culture. He knows that he does not know. This is a more honest intellectual position than the claim of the puritan conformists, who thinks that he knows the answer once and for all, and need think no further about the problem. That broader interest in understanding the social body as a whole links Arnold's culture and Anarchy and though both works presented different solutions they nonetheless identified an inability to grasp that whole as the essential problem any theory of culture has to address.

14.3 The "Philistines" and "Barbarians"

The terminology of the past is exploited by Arnold to describe the then-modern subdivision of classes. The Barbarians are represented by the privileged aristocracy while the role of the Philistines had been handed down to the middle class. That means, of course, that the working class got off pretty easy with just being called the Populace. He then goes on to sharpen the definition of the signature character traits separating these classes from the other. Barbarians suffer from too great a refinement that winds up caring for most empty matters. The Philistines are defined by self-satisfaction and too prone to conservative acceptance of the status quo. The Populace turns out to be the real fly in the ointment here because although they recognize they will never be considered equal to the Barbarians, they view the Philistines as within reach and so aspire to their ability to do as they like. Now we're talking too much freedom for too many people and that is the essence of anarchy.

According to him culture is a way of life of a group of people. Culture is a collective programming of the mind that distinguishes the members of one group or category of people from another. Matthew Arnold is really a great fighter for prevailing real culture in the society of London. He finds the kingdom of materialism that trying to strangle real culture. So,in this chapter, Arnold divides the society of England into three classes- The Aristoctratic Class, The Philistines, The Populace. He finds Anarchy very common in these class of his time as The Barbarians, The Philistines as The Middle class and The Populace as The Working class. His scrutiny of three classes of his time proves him a good experienced critic.

1) The Barbarians

For Aristocratic class he views that this class lacks adequate courage for resistance. He cthe class The Barbarians. Because they believe in their personal individualism, liberty and doing as one likes. But sometimes it may happens that 'Doing as one likes may bring chaos and anarchy in society'. They are champions of liberty and often anarchical in their tendencies yet they have their own individualism, field, sports, and manly exercises are a fashion with them. Their manly exercise their strength and their good looks are definitely found in the Aristocratic Class of his time. Their Politeness resembles the chivalry Barbarians, and their external styles in manners, accomplishments and powers are inherited from the Barbarians. Even the culture of the aristocrats is skin-deep, external, lacking in inward virtues.

2) The Philistines

The Philistines are the middle class, according to Arnold. By Philistine, in its original German sense is meant the uncultured people like most of the shopkeepers. The Philistines are worldly-wise men,

captains of industry busy in trade and commerce. As a nation of shopkeepers, Philistines are worldly-wise men, captains of industry busy in trade and commerce. As a nation of shopkeepers, Philistines have brought all economic prosperity and progress in the country. They have built cities, they have made railroads, and lastly they have produced the greatest mercantile navy the world has ever seen. Thus, they are the empire builders in long as the working class would join forces with them, they would bring to the land all material prosperity.

3) The Populace

The Populace are The Working class who help the empire builders in Arnold's parlance. Poverty have dogged the footsteps of the Populace whenever they are engaged in running the wheels of industry. They are raw and half-developed. They are being exploited by the Philistines and the Barbarians so long. Now there is a stir and an awakening among the Populace. Democratic awakening has dawned upon their poverty. The people of this class are becoming politically conscious and are coming out from the obscurities.

From that above the basis of human culture must be founded – a sweetness and a light. Arnold considers that, Culture is also connected with the idea of Sweetness and Light The Greek word 'aphuia' means well grown or graceful. He connects the idea of culture with sweetness and light. He explains the idea with the help of Greek words 'aphuia' and 'euphuia'. Here the man 'euphyes' is going towards 'sweetness and light.' Arnold also says that all these three classes are honest, they have got the 'sweetness' essential for 'culture' but what they lack in different proportions is ' light'. Despite of such class system, Arnold finds a common basis of nature in all. So, the spirit of sweetness and light can be founded. Arnold himself belongs to the Philistines, He is rising above his own surroundings of birth and social status in his pursuit of perfection, of sweetness and of light and culture.

He further says that all three classes find happiness in what they like. They all keep different activities by their social status. However, there are a few souls in these classes who hope for culture with a desire to know about their best or to see things as they are. They have desire to pursue reason and to make the will of god to prevail. For the pursuit of perfection, it does not lie only on the genius or the talented persons, but also on all classes. Actually, the love or the pursuit of perfection is within the approach of the common people. He calls the man of culture as the true nurse of pursuing love and sweetness and light. He finds such persons in all three classes who have a general human spirit for the pursuit of perfection. He says that the right source of authority is best self or the right reason to be achieved culture.

Keywords

Culture:the arts and other manifestations of human intellectual achievement regarded collectively:

The Barbarians: It is used by Arnold for Aristocratic class. He views that this class lacks adequate courage for resistance.

The Philistines: The Philistines are the middle class, according to Arnold

The Populace: The Populace are The Working.

Summary

Arnold contrasts culture, which he defines as "the study of perfection," with anarchy, the prevalent mood of England's then new democracy, which lacks standards and a sense of direction. Arnold classified English society into the Barbarians (with their lofty spirit, serenity, and distinguished manners and their inaccessibility to ideas), the Philistines (the stronghold of religious nonconformity, with plenty of energy and morality but insufficient "sweetness and light"), and the Populace (still raw and blind). He saw in the Philistines the key to culture; they were the most influential segment of society; their strength was the nation's strength, their crudeness its crudeness; it therefore was necessary to educate and humanize the Philistines. Arnold saw in the idea of "the State," and not in any one class of society, the true organ and repository of the nation's

collective "best self." No summary can do justice to Culture and Anarchy, however; it is written with an inward poise, a serene detachment, and an infusion of subtle humour that make it a masterpiece of ridicule as well as a searching analysis of Victorian society. The same is true of its unduly neglected sequel, Friendship's Garland (1871).

Self Assessment

1. Matthew Arnold belongs to which era?

A. Victorian Age

B. Elizabethan Age

C. Caroline Age

D. Modern Age

2. Arnold's Culture and Anarchy deals with the subject of?

A. Religion

B. Civilization

C. Technology

D. Education

3. According to Arnold culture is the study of perfection

A. True

B. False

4. In which year was Culture and Anarchy published?

A. 1859

B. 1869

C. 1879

D. 1889

5. Arnold divided the English society in which class?

A. Barbarians

B. Philistines

C. Populace

D. All of the above

6. From whom does Arnold borrow the phrase 'sweetness and light'?

A. S.T. Coleridge

B. T.S. Eliot

C. Jonathan Swift

D. K eats

7. Arnold said ….. organization failed morally in England?

A. Educational organization

B. Religious organization

C. Cultural organization

D. None

8. What is 'Sweetness' for Arnold?
A. Beauty
B. Emotion
C. Wisdom
D. Strength

9. What does 'light' means?
A. Emotion
B. Strength
C. Intelligence
D. Beauty

10. In which chapter of culture and Anarchy does Arnold mention Hebraism and Hellenism?
A. Chapter iv
B. Chapter iii
C. Chapter v
D. Chapter vii

11. The governing idea of Hellenism is..?
A. spontaneity of consciousness
B. strictness of conscience.
C. spontaneity of conscience.
D. strictness of consciousness

12. The uppermost idea with Hellenism is?
A. To see things as they really are
B. conduct and obedience
C. Both A & B
D. None

13. Philistines in Culture and Anarchy stand for
A. The English Middle class
B. The English working class
C. The English aristocracy
D. The English Jews

14. According to Arnold, what combination of aspects make up culture, the quest for perfection?
A. sweetness and darkness
B. sweetness and light
C. ambition and religious devotion
D. radicalism and conservatism

15. Arnold said about a poet "His poetry is the reality his philosophy is the illusion"
A. Wordsworth

B Chaucer

C Spenser

D Shelley

Answers for Self Assessment

l.	A	2.	D	3.	A	4.	B	5.	D
6.	C	7.	B	8.	A	9.	C	10.	A
11.	A	12.	A	13.	A	14.	B	15.	A

Review Question

1. What is culture according to Matthew Arnold?
2. What is anarchy in society according to Matthew Arnold?
3. Bring out the distinction and difference among the Barbarians, the Philstines and the populance.?
4. What is Arnold's understanding of Sweetness" and "Light?
5. What is the element of social passion in Culture and Anarchy?

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