

SIXTH SEM BA ENGLISH

UNIVERSITY OF CALICUT

THEORY OF LITERARY CRITICISM

2019 ADMISSION

Prepared by

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CPA COLLEGE OF GLOBAL STUDIES

THEORY OF LITERARY CRITICISM

COURSE CODE	ENG4B06
TITLE OF THE COURSE	THEORY OF LITERARY CRITICISM
SEMESTER IN WHICH THE COURSE IS TO BE TAUGHT	6
NO.OF CREDITS	5
NO.OF CONTACT HOURS	90hrs(5 hrs. per week)

AIM OF THE COURSE:

The course is a comprehensive spectrum of literary criticism of the west and the east, a survey of key movements, writers and concepts. It seeks to introduce the students to the history and principles of literary criticism since Plato and to cultivate in them the philosophical and critical skills with which literature can be appreciated.

OBJECTIVES OF THE COURSE:

- To have an understanding of important texts and movements in the history of literary criticism.
- To examine how literary criticism shapes literature and culture across centuries.
- To recognize and critique the major arguments underlying critical writings.
- To relate critical perspectives to the history of eastern and western ideas.

COURSE DESCRIPTION:

COURSE DETAILS:

Module 1: CLASSICAL AGE

1. Plato : Concept of Art- Mimesis, His Attack on poetry, Moral Concerns of literature, Views on Drama.
2. Aristotle: Poetics- Mimesis, Catharsis, Hamartia –Defence of poetry. Definition of Tragedy –Parts of Tragedy, plot, Tragic Hero, Unities, Comedy, Epic, poetic style.
3. Classical Appendix- extracts from Aristotle: *The Poetics*

Module 2: INDIAN AESTHETICS

1. The Theory Of Rasa-Abhinavagupta's commentary on Bharata's *Natya Sastra*
2. Highways of Literary Criticism in Sanskrit
3. Use and Abuse of Alamkara

Module 3: Modern Criticism

1. T.S. Eliot: "Tradition and Individual Talent" – Historical Sense – Impersonality – Poetic Emotion – Objective Correlative – Dissociation of Sensibility.
2. A. Richards: Poetry and Communication, Practical Criticism - The Four Kinds of Meaning – Scientific and Emotive uses of Language.
3. F.R. Leavis: Concept of Literature and Criticism
4. Formalism: Key Features of Formalism - Its Origin, Focus on language, Form, Literariness, Defamiliarization, Fabula/Syuzet, Motivation.
5. New Criticism: The origin - Close reading and explication - Ambiguity, Paradox, Irony, Tension, Intentional Fallacy and Affective fallacy
6. Archetypal Criticism: Myth, Archetype, Collective Unconscious, Northrop Frye.

Module 4 : CRITICAL TERMS AND CONCEPTS

1. Figures of Speech : Simile, metaphor, synecdoche ,metonymy, symbol, irony, paradox
2. Literary Movements : Classicism , neo- classicism , romanticism, humanism, realism, magic realism, naturalism, symbolism , Russian formalism , Marxist criticism, absurd literature, modernism, structuralism, post structuralism , deconstruction , post – modernism , post – colonialism , feminism, psycho-analytical criticism
3. Literary concepts : Objective correlative, Ambiguity, intentional fallacy, affective fallacy, negative capability, myth, archetype.

4. Literary Forms : Lyric , Ode , Elegy, epic, sonnet, ballad, dramatic monologue, melodrama, tragic –comedy, farce and satire.

CPA COLLEGE OF GLOBAL STUDIES, PUTHANATHANI

SIXTH SEMESTER BA ENGLISH

LITERARY CRITICISM

FIRST MODULE DOT NOTES

CLASSICAL AGE

Plato

- Plato's date of birth is generally recorded as 427 BC.
- He was the most celebrated disciple of Socrates.

- Plato was not a professed critic of literature.
- His chief interest was philosophical investigation.
- One of the famous work , The Republic.

His View of Art

- As literature is an art, like painting, sculpture, and others, what Plato thought of art in general deserves the first consideration.
- It is intimately bound up with what is called his theory of Ideas.
- Ideas, he says in *The Republic*, are the ultimate reality.

His Attack on Poetry

- The same concern for the good of the individual and the state marks Plato's pronouncements on poetry.
- Judging by these twin standards, he finds more in it to condemn than to approve.
- The first ground of his condemnation of it has already been stated above: its incapacity, as an art, to get to the root of things, being concerned with only a semblance of them, twice removed from reality.

Poetic Inspiration

- The poet writes not because he has thought long over what he has to say but because he is „inspired“.

The Emotional Appeal of Poetry

- Plato's next charge against poetry arises from its appeal to the emotions.
- Being a product of inspiration, it affects the emotions rather than reason, the heart rather than the intellect.

Its Non – Moral Character

- Finally, Plato indicates poetry for its lack of concern with morality.
- In its treatment of life it treats both virtue and vice alike, sometimes making the one and sometimes the other triumph indifferently, without regard for moral considerations.

The Function of Poetry

- This naturally leads Plato to consider the function of poetry. Although it pleases, mere pleasure, he says, cannot be its object.
- He cannot conceive of art as divorced from morals.

His Comments on Drama

- All the observation of Plato, given so far, apply equally to dramatic writing which formed a branch of poetry.
- The representations of drama are as much removed from reality, as much product of inspiration, as much emotional in appeal, and as much unconcerned with morality, as those of poetry.
- Its Appeal to Baser Instincts.
- Effects of Impersonification.
- Tragic and Comic Pleasure.

His Observation on Style

- The first essential of a good speech, he says, is a thorough knowledge of the subject one is to speak on.
- He must be sure of what he has to say.
- But this alone will not make him a successful speaker.
- A speech has to impress the hearers as a written work has to impress the readers.

- Secondly, he should know the art of speaking.

The Value of His Criticism

- Plato thought poorly of poetry and drama, he shows himself a discerning critic in both.
- In his very charges against them is contained a thorough insight in to their nature , function, and method.
- In his insistence on truth as the test of poetic greatness he shows his awareness of the difference between the truths of poetry and the truths life.
- That the poet states not what is but what appears to him; that it is coloured by his own vision, which makes it twice removed from reality.
- This, he states , is in the very nature of poetry.
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- This, he states , is in the very nature of poetry.

Aristotle

- Aristotle lived from 348 BC to 322 BC.
- He was the most distinguished disciple of Plato.
- He is believed to have written nearly half a dozen critical treatises.
- One of the famous work, Poetics.

The Plan of poetics

- Poetics is a treatise of fifty pages.
- It gives the impression of being a summary of his lectures to his pupils, written either by them or by himself.

His Observations on Poetry

Its Nature

- Aristotle first consider the nature of the poetic art.
- Following Plato, he calls the poet an imitator, like a painter or any other artist, who imitates one of three objects „things as they were or are, things as they are said or thought

to be , or things as they ought to be: in other words, what is past or present, what is commonly believed ,and what is ideal.

- The poet's imitations or pictures of life are not unreal – “twice removed from reality” – as Plato believed.
- Poetry is more philosophical and a higher thing than history.
- History records particular persons, places, or things.
- Poetry infuses a universal appeal into them by stressing what they have in common with all persons , all places, or all things in the same set of circumstances.

Its Function

- Aristotle says that he envisages pleasure as the end of poetry.
- The very two instincts, of imitation and of harmony and rhythm.
- From the Aristotelian and Greek point of view art is an element in the higher life of community; the pleasure it affords is an enduring pleasure, an aesthetic enjoyment which is not divorced from civic ends.

Its Emotional Appeal

- Aristotle also sees, like Plato, that poetry makes an immediate appeal to the emotions.
- Taking tragedy as the highest form of poetry, he says that it arouses the emotions of pity and fear.
- Pity at the undeserved sufferings of the hero and fear of the worst that may befall him.
- The emotions are aroused with a view to their purgation or Catharsis.

Observations on comedy

- Poetry being an imitative art, it can imitate two kinds of action: the noble actions of good men or the mean actions of bad men.
- For tragedy bears the same relation to the epic as comedy to the satire.
- According to Aristotle , tragedy is superior to the epic.
- Tragedy says Aristotle is an imitation of an action that is serious, complete, and of a certain magnitude.
- Through pity and fear effecting the proper purgation of emotions.

- Aristotle finds six constituent parts in Tragedy: Plot, Character, Thought, Diction, Song and Spectacle.
- The plot being the soul of a tragedy.
- It should have, first, unity of action.
- The unity of time.
- The unity of place.
- The plot may be simple or complex.
- In a simple plot there are no puzzling situations that enter into a complex plot.
- Peripeteia is generally explained as “reversal of the situation” and anagnorisis as “recognition” or “discovery”.
- Both peripeteia and anagnorisis please because there is the element of surprise in them.
- Tragedy aims at exciting pity and fear, its choice of a hero is limited to one whose actions must produce this effect in the spectators.

Observations on Comedy

- The roots of comedy lie deep in satirical verse as those of tragedy in epic poetry.
- As tragedy, following its parent forms, epic poetry and the hymns, represents men as nobler than they are, so comedy also following its parent forms, satirical verse and the phallic songs, represents men as worse than they are.
- Satire ridicules personalities, comedy ridicules general vices – one, the „sinner“ and the other, the „sin“.
- Comedy shares the generalizing power of poetry.

Observations on the Epic

- Epic is grew out of the old hymns to the gods and songs sung in praise of famous men.
- In its nature it resembles tragedy closely but in its form it is different.
- It has a complication, a turning point, and a denouement ; and it is either complex or simple, that is, with or without peripeteia and anagnorisis.
- It has the same unity of action and produces the same kind of pleasure, that arising from catharsis.
- An epic imitates life by narration and not by dramatic action and speech, and it admits of much greater length than tragedy.

Horace: Ars Poetica or The Art of Poetry

- Quintus Horatius Flaccus, also known as Horace.
- An outstanding Latin lyric poet and satirist under the emperor Augustus.
- He died in 8 B.C.
- Ars Poetica
- The shift from Greek to Roman.
- The Atticists, The Alexandrians and the Nationalists.
- „Epistle to the pios“ which has come to be known as Ars Poetica or Art of Poetry.
- Ars Poetica has a three- fold structure: the content of poetry, style of poetry and discussion on poets.

Longinus

- Longinus is one of the greatest Greek Critics.
- His position is only next to Aristotle.
- His „On the Sublime“ is an immortal critical document of great worth and significance.
- It deals with the principle of sublimity in the world of writing.
- He was the first European Critic who emphasised the importance of style.
- He made the use of both the historical and comparative methods in literary criticism.

MODULE 2: INDIAN AESTHETICS:

THE THEORY OF RASA

- The branch of philosophy that deals with questions on beauty and artistic taste is called Aesthetics.
- Sahrdaya literally means 'Of similar heart'. A person possessing a similar heart to that of the artist.
- In Sanskrit, 'Rasa', means nectar, flavour, essence or taste. Rasa is an aesthetically excited emotion.
- Rasa theory asserts that entertainment is expected to evoke Rasa or artistic joy. However, that is not the primary goal of art. The primary goal of art is to create a parallel life in front of the audience to experience a sense of consciousness.

- **The Three constituents of Rasa or The Foundation of Rasa:-** Abhinava Gupta introduced the theory of Rasa in his commentary on Bharata's Natya Sastra. Bharata says the basic nine Rasa's are derived from the combination of three terms. Rasa is accomplished by the combination of (1) **Vibhava: Objective condition producing an emotion.** (2) **Anubhava: Bodily expression of the emotion.**

(3) **Vyabharibhava: A series of emotions that feed the dominant emotion).**

Two kinds of Vibhava : Vibhava may be of two kinds. (1) **Alambana Vibhava:** Means a person or persons with reference to whom the emotion is manifested or expressed. (2) **Uddipana Vibhava:** The circumstances that have excited the emotion.

Example: Alambana Vibhava: The presence of a young man near a woman may be considered as an example for Alambana Vibhava.

Example: Uddipana Vibhava : The beautiful scenery around the man and the woman, the evening breeze, the moonlight, the smell of flowers may be considered as the circumstances that have excited the emotion or Uddipana

Vibhava.

Example Vyabhicaribhava: A woman waiting for her man may feel excited. She may feel disappointed that he is not coming. She may be anxious that something might have happened to him. She may feel jealous that he may have fallen in love with some other woman. She may feel happiness while remembering all the soothing words that he might have told her earlier. All this may come under the Vyabhicaribhava.

□ **The Nine Rasa's:** (1) *Sringara* (Amorous Love), (2) *Hasya* (Ludicrous Humour), (3) *Karuna* (Pathetic state), (4) *Raudra* (Anger, Wrath), (5) *Vira* (Heroic state), (6) *Bhayanaka* (Fearful state), (7) *Bibhatsa* (Nauseating state), (8) *Adbhuta* (Wondrous state), (9).*Santa* (Serenity or Peace).

□ **Sthayibhava** is the representation of the dominant emotions of a person. The theory of 'Rasa', explains that our personality is made up of a few primary emotions. These emotions may be lying in the deep subconscious or unconscious strata of our mind. The eight primary emotions are Amorous love, Ludicrous humour, Pathetic state, Anger/wrath, Heroic state, Fearful state, Nauseating state, Wondrous state. A ninth emotion was later added, serenity or peaceful state. These dominant states affect our emotions.

• **Bharata (Bharata Muni)** supposed to have lived between 400-200 BC. He was an ancient sage who wrote *Natya Shastra*, a theoretical treatise on ancient India drama and histrionics (Acting). Indian classical dance and drama take their roots in Bharata's *Natya Shastra*.

• **Abhinava Gupta** (approx 950-1020 AD) is one of India's greatest philosophers and mystics. His most important work is **Abhinava Bharathi**, a prolonged commentary on *Natya Shastra* of **Bharata Muni**. The theory of *Rasa* is his most important contribution to Indian aesthetics.

□ **Bhatta Lollata** was an 8th/9th Century Kashmiri Pandit. He wrote the earliest known commentary on *Natya Shastra*. His works have been unfortunately lost to the world. But his works are mentioned in **Abhinava Bharathi**, a commentary written by **Abhinava Gupta** on ' *Natya Shastra* and *Rasa*'. According to Bhatta Lollata, *Rasa* is produced in conjunction or combination with *Vibhava*, *Anubhava* and *Vyabhicaribhava*. Mammata, a follower of Abhinava Gupta, does not agree with Lollata. Mammata thought that these were just agents that bring about *Rasa*.

□ **Samkuka** is an ancient Indian scholar who wrote an interpretation of the *rasa*

sutra of Bharata known as Anumiti vada. Shri Samkuka explained and clarified the aesthetic emotion with the help or example of a painting. A painted horse is not a horse, but only an artistic, aesthetic representation or expression of the original horse. At the same time, it is a horse. Thus an aesthetic experience is at the same time real and unreal.

□ ***Camatkara:*** *Chamatkara is the aesthetic joy, that is transcendental. It is also called the 'Alaukika'. The word camatkara is used in three senses. (1). It is used to show the aesthetic attitude produced by the mingling of universal artistic expressions and the stirred up emotions. (2). It is also used to mean the aesthetic pleasure arising out of an experience. (3). It also means the bodily manifestation or expression out of such artistic enjoyment.*

□ ***According to Abhinava Gupta, we find equal enjoyment in the experience of a tragedy as well as a comedy. It is true that we human beings find equal pleasure***
in the experience of tragedy as well as comedy. This enjoyment or pleasure is related to Rasa. The discussion of Rasa started in Indian aesthetics after Bharata announced that Rasa is achieved or accomplished as a result of the conjunction or combination of (1) Vibhava, objective condition producing an emotion. (2) Anubhava, bodily expression of the emotion and (3) Vyabhicaribhava, a series of emotions that feed the dominant emotion).

□ ***However, another prominent scholar of Indian aesthetics Bhatta Nayaka announced that Rasa is not produced, suggested or created by anything.***

According to him, a proper aesthetic creation has a peculiar artistic function of generating or making inside us a special spiritual creation and also we have in us special function by which we can enjoy it. He called these functions 'Bhavakatva' and 'Bhojakatva'. 'Bhavakatva' is what drives away all worldly thoughts and attachments from the mind of the spectators. Bhavakatva has the capacity to remove all types of passion (Rajas) and ignorance (Tamas) from the mind of the spectators and brings in a tranquil state of mind to the spectators. This relish-ment or enjoyment is called Bhojakatva. This enjoyment is akin or similar to achieving nirvana or Brahman.

□ ***Abhinava Gupta does not agree with Bhatta Nayaka. According to him, there are all kinds of emotions dormant in the sub conscious mind of everyone that is lying dormant or suppressed. When an artistic creation touches or arouses these emotions, we get joy or rasa. Since these emotions are common to all human***

beings, an artistic creation or performance gives joy or rasa to everyone.

- *Abhinava Gupta felt that a truly poetic composition takes us to a spectacular state of mind leading to cleansing or self purification, making the mind free of all physical and mental pain. Thus the spectators are capable of enjoying both comedies and tragedies in the same manner.*

INDIAN AESTHETICS : HIGHWAYS OF LITERARY CRITICISM IN SANSKRIT BY S KUPPUSWAMI SASTRI

- *S Kuppuswami Sastri (1880-1943) was a Sanskrit scholar. Highways of Literary Criticism in Sanskrit contain two of the 4 lectures he delivered at Annamalai University in 1931. He was a Professor of Sanskrit and Comparative Philology at Presidency College, Madras.*

- *Prof.S. Kuppuswami Sastri establishes the synthesis between law and liberty in poetry, in his lecture on ~~Highways of Literary Criticism~~ *He says that**

law is the first step towards freedom. But absolute freedom without law is very dangerous. Therefore we always make a synthesis between law and liberty in our social life. Similarly there is a synthesis between law and liberty in literature for the attainment of beauty. This liberty is achieved in literature by the principle of Vyanjana or suggestion.

- *‘Vyanjana (suggestion) is impression through suppression. It is the artistic process of expression. Thus the beauty of a poem comes from Vyanjana*

(suggestion) which in turn comes from suppression. The beauty of a poem is bound by its laws, yet it transcends (exceeds) them. The laws are its wings and they carry it to freedom. Its form is in law, but its spirit (soul) is in beauty. Thus the principle of suggestion (Vyanjana) establishes a synthesis (Samyojana) between law and liberty.

- *Genuine poetry is what comes spontaneously from the human heart. It comes from the rasa filled heart of a poet who is also a sahrdaya. Poetry originates from*

the heart of the poet as spontaneously as a beautiful thought dresses itself in a beautiful dress without even any conscious effort from the poet. It means a beautiful thought is skilfully suppressed by the poet with artistic ornamented lines leading to suggestion (Vyanjana) which gives the reader wonderful impression. This is the highest test of true poetry.

- **Dhvani:** Anandavardhana is credited with the Dhvani theory. He wrote that Dhvani or sound/resonance or suggested meaning is the soul of poetry or Kavya.

When the poet writes he creates a resonant (reverberating) field of emotions. Dhvani is Vyanjana. Vyanjana is suggestion or impression/expression through suppression. Without Dhvani, there can be no poetry.

- **Vakrokti:** *Vakra Yukti or crooked logic has been translated as crooked or twisted expression or is a deviation in expression from the commonplace. It is*

also a part of Auchitya, which is the appropriate use of Rasa, Alankara in the right places. This deviation (Vakrokti) may be due to various causes, but when the deviation is effective, it is termed Vakrokti. Vakrokti is a special speech or expression where an idea is expressed with a view to attain striking results. Vakrokti is also called 'Vaichitrya' which is the essence of poetic speech.

- **Poetic Charm:** *Anandavardhana, born about 820 AD, was the author of Dhvanyaloka (Dhvani Lokam) a work on the philosophy of artistic suggestions.*

He is credited with creating the Dhvani theory. Abhinavagupta, a Kashmiri scholar, born about 950 AD, wrote an important commentary on it, called the Lochana (The Eye). Abhinavagupta also wrote the famous Abhinavabharati, an important commentary on Bharata Muni's Natyasastra.

- **Vyanjana** is regarded as the central principle of literary criticism in Sanskrit. *Vyanjana (suggestion) in poetry is the soul of poetic charm. An element of*

suppression is necessary to attract the reader or the hearer. This element of suppression may be increased or improved in many ways and in poetry Vyanjana is the source of charm.

- **Secret of the force of the charm of Vyanjana:** *The secret of the force of the charm of Vyanjana is that there is an element of novelty in Vyanjana*

(suggestion). The suggested idea is envisaged (imagined) with a certain degree of novelty. More over there is scope for some sort of intellectual quest (search) in the process of Vyanjana. Finally this quest leads to conquest.

- *Thus intellectual quest in Vyanjana certainly leads to some conquest or profound knowledge. Now these two things – quest and conquest are enough to create*

some interest. Thirdly Vyanjana means something is concealed for a moment and this tends to increase the degree of charm just like distance, perspective or a partly concealed beauty.

- **Uttama kavya:** *Anandavardhana, the great critic and artist of Sanskrit literature has divided poetic expression into three heads. The names are Uttama, Madhyama and Adhama. This classification is based on how far the suggested*

element is allowed to rule supreme in a poem. If, in a poem the suggested element is allowed to rule supreme and never lets itself to be subordinated to anything else is called Uttama kavya.

□ ***Sabda and Artha or Literary Form and content*** :The principle of Vyanjana (suggestion) has made possible another beautiful synthesis. It is the synthesis

between speech and thought, or sound and sense or “Sabda and “Artha”. The ancient writers of India have given significant place to this synthesis between “Sabda” meaning ‘word’ and “Artha” meaning sense. We are aware of the fact that the literary art or an expression of literary art involves two important aspects. They are form and content (The wrapping and the gift) Every artist or poet has to pay special attention to literary form and literary content.

□ ***Ordinary words grouped in an artistic way with some ideas, which is “Vachyārtha” (Vaachyaartham/primary sense) constitute form. It must be bright, free from***

defects. The other elements connected with form are technically referred to as ‘Gunas’, ‘Alamkaras’, ‘Ritis’ etc. Literary form contains ‘Gunas(Qualities)’, ‘Alamkaras(Decorative measures in poetry) and ‘Ritis’ (Arrangement of words in poetry). ‘Dhvani’, ‘Rasa’, and ‘Unnaya (Unnayanam) (Exaltation/Ecstasy/Happiness/great-thoughts) or ‘Anumana (Anumanam) (Inference/doubt/Abhuyha)’ refer to the literary content (artistic thought).

□ ***Vyanjana is Lokottara, not Laukika***: Vyanjana is an essentially an artistic process of expression (Padha-prayoga/Sabda-rachana). It is not an ordinary process of

expression, as it involves suppression of the normal/usual/agreeable type of usages. The agreeable type of Vyanjana is of normal quality and is quite different from the Vyanjana of artistic language. It is essentially an artistic process because it gives us an impression of very high order, and not the impression of the ordinary craftsman-like or mechanical type but a delicate impression described as artistic thrill. It is an extraordinary process which can be done by only skilled poets such as Valmiki, Kalidasa, Shakespeare, Keats Shelley etc. Vyanjana adds beauty and glory to the poem. And Alamkarikas described this principle of Vyanjana as extreme process and called it Lokottara-Vritti (Aloukia or The most exalted thing) and not Laukika. Therefore Anandavardhana, the great Sanskrit scholar and author of Dhvanyaloka raised the principle of Vyanjana (suggestion) to the rank of the central principle of literary criticism.

□ ***The contribution of Anandavardhana to Vyanjana or Anandavardhana’s reclassification of poetic art*** :Anandavardhana, born about 820 AD, was the

author of Dhvanyaloka (Dhvani LOKam) a work on the philosophy of artistic suggestions. He is credited with creating the Dhvani theory. Anandavardhana made extensive researches and envisaged the fruitfulness of the principle of Vyanjana (suggestion) and on the basis of his research, he re-classified the poetic expression of Vyanjana under three heads. He divided poetry into three classes such as (1) Uttama or the best, (2) Madhyama (middle) and (3) Adhama

(The worst). Uttama specimen of poetry allows the suggested element (Vyanjana) to reign supreme and never allows itself to be subordinated to anything else. Madhuma specimen of poetry is one in which the suggested element is not raised to the supreme rank but at the same time there is minimum degree of agreeableness, beauty and attractiveness. In Adhama poetry, the suggested element is allowed to lie hidden or buried. Anandavardhana says that the central principle of Vyanjana (suggestion) makes the unity of poetry and can be used as the leading principle of art criticism and as the source of literary beauty by making Vyanjana as a magic wand. This is the great contribution of Anandavardhana to Vyanjana(suggestion).

USE AND ABUSE OF ALAMKARA BY V RAGHAVAN

□ ***Auchithya or Aucitya.*** The meaning of the Sanskrit word *auchitya* is appropriateness (Right or wrong), harmony(agreement) and proportion (ratio). It is the ultimate way of balancing beauty in poetry. Aucitya is the clear statement of the proper place and function of Alamkara and other elements in poetry.

□ ***Hetu Utpreksha.*** *Hetu Utpreksha* means fancied or imaginary cause. A fine example is the case where Lord Brahma appearing before aadhikavi, Valmiki, as if he is jealous of the appearance of his spouse Vani in the form of or Kavyadevatha in Valmiki. Off course Brahma blesses Valmiki to complete the epic.

□ ***Alamkaras*** are the figures used in the poetry to heighten/enhance the effect. Alamkaras help the poet to say something more pointedly/deeply/intensely/profoundly. Alamkaras at the right place are like ornaments. They aid in making the body of the poem beautiful and meaningful. Alamkaras and Rasa are like body and soul in poetry. The function of Alamkara is to heighten the Rasa.

(Rasabhavaparatha and Svabhavokti)

□ ***Rasa*** is an important concept in Sanskrit literary criticism. *Rasa* is the agreeable quality of something or a flavour. *Rasa* theory asserts that entertainment is expected to evoke *Rasa* or artistic joy. *Rasa* is brought about by Alamkara. Alamkara brings *Rasa* to any kind of art, especially to poetry. *Rasa* is the soul of poetry. Without *Rasa*, poetry will be like a carcass, a body without life. Alamkara must be rasabhavapara. Alamkara adorns *rasa* and aid the realization of *Rasa*. What aids to the main theme's beauty is Alamkara.

□ *Alamkara should always suggest rasa. It has to come along with the poet's description. It should come naturally. The poet must not make any special efforts*

to bring it. It may seem that the alamkaras are artificial and that they need elaborate intellectual efforts to bring them into the body of the poetry. However, for a master it is never difficult. It comes floating naturally as a flower's fragrance is naturally born by the wind. If alamkaras are used for the sake of alamkaras, they will lose their freshness and natural feel. Such artificial use of alamkaras are to be avoided at all cost.

□ *Language is meant to communicate our thoughts and ideas to others. In ordinary conversation, we use both plain and figurative language. When a person wants to*

describe a scene to another person, he does not give a long list of all the things that he had seen. He explains only those things which had struck him and the emotions that were aroused in him. He transports the mental images to the hearer. If the presentation is plain, we have the natural description called the '**Svabhavokti**'. But if he thinks that the hearer has not understood the things in the same way he had experienced, he will use more illustrative images. He will make his language more figurative. In short, he will make it Rasabhavapara.

MODULE 3 : MODERN CRITICISM

POETRY AND POETIC DICTION BY WILLIAM WORDSWORTH : William Wordsworth

(1770-1850) is one of the most famous of all English Romantic Poets. He is also known as the nature poet. He started the romantic revival in English poetry with the publication of Lyrical ballads along with Samuel Taylor Coleridge. Wordsworth's most profound poems are about nature and the humble life of people in a rustic (rural) background.

□ *Wordsworth chose these themes because it was easier to portray the true passions of the heart. The essential passions of the heart grow better in pastoral*

(village/rustic/rural) ambience (environment). In such environment passion grows without restraint (control). The language of the rustic folk is also simpler and straight from the heart. It helps to think and communicate better. The humble village folk live in the lap of nature. They live in close contact with nature and they communicate in simple heart to heart language and are not vain or proud and greedy like the city folk. Their language is simple and at the same time very profound and philosophical. So Wordsworth chose humble and rustic life as the theme of his poems.

- *Contemporary poetry according to Wordsworth is soul-less, character-less and uninspiring. It is full of gaudiness (flashy words, showiness and colour) and filled with inane (silly/ridiculous/immature) phrases. Poets mostly use figures of speech just for the sake of using them as adornment or decoration to the poetry and not to elaborate or explain the main theme. The contemporary poets use new words and phrases to show off their word power or vocabulary. Thus the contemporary poets give more importance to the body of the poetry and the attractive ornamentation and beautification rather than adding to the soul of the poetry.*

- *The following are two distinguishing qualities of the poems included in Lyrical ballads.*

Each of the poems has a worthy cause. Wordsworth had chosen to write about humble and rustic life as the theme of his poems. He had chosen to use the language that is used by ordinary people in their ordinary conversation. The importance given to feelings powers the action and situation in the poems. This was particularly dissimilar from the contemporary poems of the period, which were all engaged in filling poetry with ornamental figures of speeches and ornamentation and decorative style of narration.

- ***Personification** is a form of figurative language in which something that is not human is given human characteristics. This is often used to enhance or improve the meaning and beauty of poetry. Wordsworth avoided personification in his poems because his poems represented the language spoken by common people in rustic settings. When moved by feelings even this language will acquire a dignity of its own, removing all kinds of vulgarity of the ordinary life from it. In normal day to day life, people do not use personifications. Hence to keep the style simple and down to earth, Wordsworth avoided personifications in his poetry.*

- ***Prosaism** is a form of verbalism in poetry, which degrades poetry into a level which is even lower than that of ordinary prose. Writers are fond of beautifying their poetry using clichés or ordinary usages which take away the quality of poetry and makes it sound very ordinary.*

- **Wordsworth's philosophy and style in writing Lyrical ballads/ Wordsworth's criticism of contemporary poetry:** According to Wordsworth, Poetry is the spontaneous overflow of powerful feelings or emotions recollected in tranquility. When the poet is at ease or peace, the tranquility gradually disappears and an emotion akin or similar to the one that the poet experienced by the poet's own self takes over. In this successful mood, the composition of the poem begins. The emotions makes the mind of the poet to stay in a state of enjoyment. This state of ecstasy/elation/inner happiness helps the poet to transfer the pleasure the he experiences to the reader.
- *A poet is a human being speaking to another human being. The poet is the one who is gifted with artistic sensibility, enthusiasm and tenderness, much more* than the reader. The poet has more knowledge of the human nature than the reader. The poet feels pleased with his own passions and desires. He enjoys and rejoices in all things than the reader. The poet thus is in a happy frame of mind and he wants to share his happiness and contentment with the reader. The poet by his gift of poesy or the gift of imagination is in a state of mind much higher than ordinary mortals. He can imagine or conjure (do magic) up passions which are far above than produced by even actual events. A poet has great power in expressing what he thinks and feels.
- Wordsworth's main intention in writing Lyrical ballads was to choose incidents and situations from life of common people from common rustic environment and to describe them in a language used by common people. The poet used the power of poesy or poetry to present ordinary people with ordinary lives in an extra-ordinary light.

TRADITION AND THE INDIVIDUAL TALENT BY TS ELIOT

- *Thomas Sterne Eliot (TS Eliot, 1888-1965), the most profound 20th century poet and critic of English literature was born in Missouri, USA. In 1914, he settled in* England and in 1927 accepted British nationality. Eliot received the Nobel Prize for Literature in 1948. The essay Tradition and Individual Talent, has 3 parts. The first part is about Eliot's concept of tradition. The second part is about his theory of impartiality. The third part or the final part is the conclusion.
- *The most famous works of Eliot are: Prufrock and other observations (1917), The Waste Land (1922), Murder in the Cathedral (1935), The Family Reunion*

(1939), The cocktail Party (1950).

□ *The present has roots in the past. There cannot be a present without the past. You judge a present writer by comparing and contrasting him/her with the past*
writers. Present has no existence of its own, it is related to the past, just as children cannot exist without any relationship without their parents and their forefathers.

□ *According to TS Eliot, emotions and feelings are different. Emotions can be termed as mental upheavals. A work may happen out of one emotion or a*
combination of one or several emotions. The poet may use his feelings to express his particular state of mind by using suitable words, phrases, images etc. Sometimes great poetry may be made without the direct use of emotions whatever. It may be composed out of feelings only. The poet is the right judge to decide whether to use his emotions or feelings in the right combination.

□ *In the writing of poetry, there is affair amount of conscious effort and deliberate thinking. The bad poet is unconscious where he should be conscious and*
becomes conscious when he should really be unconscious. These errors make the bad poet personal. Whereas a mature poet will remain impersonal at all times. Poetry is not a running loose of emotions. A mature poet is one who had learned to escape from emotion. Mature poetry is not an expression of personality but an escape from personality. Only those who have a personality and clear emotions know what it means to escape from emotions. The mature poet is one who knows this. The immature poet looks for novelty and makes mistakes.

• **Ts Eliot is of the opinion that in English writing, people do not speak of tradition. At times they use the word tradition to deplore its absence.** They cannot use the word tradition. They can only use the word traditional and say that the poetry of a certain person is traditional (which means derived from tradition or transmitted from generation to generation). The word is normally used in a negative sense.

□ *Tradition is what is handed over from one generation to another. It is a timid adherence to age old practices, then according to Eliot, it must be discouraged.*

Tradition cannot be inherited. If you want it you must earn it with your hard labour. No poet or artist can remain alone. A poet is to be judged by placing him amongst the dead poets. A poet's significance is understood by comparing and contrasting him in relation to the poets of the previous ages or the dead poets. This is the principle of aesthetic criticism according to Eliot.

□ *The present has roots in the past. There cannot be a present without the past. You judge a present writer by comparing and contrasting him/her with the past*

writers. Present has no existence of its own, it is related to the past, just as children cannot exist without any relationship without their parents and their forefathers.

• *TS Eliot does not approve of Wordsworth's definition of poetry that it is emotions recollected in tranquility. The poet's emotions are not to be considered while*

judging poetry. The poet's emotions may be simple, crude or even flat. The emotion in his poetry may be very different from what the poet may or may not have experienced. One mistake the poets make is they look for novelty in the wrong place to express feelings. The poet may use emotions he has never experienced. We have to divert our attention from the poet to the poetry. Then only the effort becomes laudable or praiseworthy. The business of the poet is not to discover new emotions, but to use very ordinary ones to express feelings. He may even use emotions that he had never experienced.

□ *Honest criticism and appreciation of the artist's work is not directed towards the poet but to his or her work. 'The artist' and his 'work of art' are two entirely*

different things. For example, when two gases, oxygen and Sulphur dioxide are put in container in the presence of a shred of platinum, they mix and form Sulphurous acid. The combination takes place only if platinum is present. The newly formed Sulphurous acid contains no trace of platinum. Also platinum itself is unaffected by the chemical process and remains as platinum. The poet's or artist's mind must remain like that of platinum, unaffected by all that happens around him/her. Thus the poet must distance himself/herself from his/her work. This is the depersonalization of the artist according to TS Eliot. Thus the personality of the poet does not come into play in his poetry. Eliot feels that poetry is not the expression of personality but an escape from personality. Poetry is basically a process of depersonalization. In this art reaches the condition of science.

□ *Honest criticism and sensitive appreciation is not directed to the poet but to his poetry. In the writing of poetry, there is fair amount of conscious effort and*

deliberate thinking. The bad poet is unconscious where he should be conscious and becomes conscious when he should really be unconscious. These errors make the bad poet personal. Whereas a mature poet will remain impersonal at all times. Poetry is not a running loose of emotions. A mature poet is one who had

learned to escape from emotion. Mature poetry is not an expression of personality but an escape from personality. Only those who have a personality and clear emotions know what it means to escape from emotions. The mature poet is one who knows this. The immature poet looks for novelty and makes mistakes.

The Nature of the Linguistic Sign by Ferdinand de Saussure

▮ *Ferdinand de Saussure (1857-1913), the Swiss Linguist is known as the father of modern linguistics. He introduced a new concept called 'Semiology' (study of language signs). Saussure says that language has a structure in its own way and there are certain fundamental principles under which the language works.*

▮ *A linguistic unit is a double entity (unit or body), which is formed by the associating of two terms. The two elements are concept and the sound image.*

Each word is associated with a sound image, which becomes a psychological character. The psychological character of the sound images becomes evident when we observe our own speech. Without moving our lips or tongue, we can talk to ourselves or even sing a song. This is because we regard the words of the language as sound images. The problem with the theory that considers language as a naming process is wrong because it assumes that ready-made ideas exist before words. It does not tell us whether a name is vocal or psychological in nature.

▮ *Semiology is the study of signs popularized by Ferdinand de Saussure, the Swiss Linguist. Semiology can be applied to all kinds of human effort. We use a variety of gestures or signs in everyday life to convey messages to people around us. Shrugging the shoulders to show lack of interest, finger tapping to signify impatience, a thumbs up sign to show that everything is okay etc, are signs that we understand too well.*

▮ *A sign is something that signifies or stands for something else. It is an easy means of communication. It helps in easy passage of information. A sign is a combination of two things, which forms a linguistic unit. A linguistic unit is a double entity (unit or body), which is formed by the associating of two terms. The two elements are concept and the sound image. Each word is associated with a sound image, which becomes a psychological character.*

Towards a Feminist Poetics by Elaine Showalter.

□ *Elaine Showalter (1941) is an American Literary critic and feminist. She is one of the founders of feminist literary criticism in the US. In the essay, 'Toward a Feminist Poetics', Showalter advocates a new kind of feminist criticism with a new language and new reading.*

□ ***Gynocentrism** is a new outlook, where the centre place or the spot light is provided to the woman. It aims at empowering woman. Showalter feels that the contribution of the women in art and literature is often neglected because literary criticism has always been male centric. Gynocritics are those who support and propagate Gynocentrism, with special emphasis on woman's role in literature.*

□ *We now have a two tiered system in criticism. One higher concerned with scientific problems of form and structure. The lower one is concerned with the humanistic problems of content and interpretation. Showalter feels that these two levels are assuming a level of sexual polarity, with the women writers risking the danger of being allotted symbolic ghettos.*

□ *According to Showalter, women have divided consciousness. On the one hand, they are the daughters of the male tradition of their teachers, professors, advisors, project guides and publishers. Tradition asks them to be balanced, marginal and grateful. On the other hand, they are also the band of sisters in a new women's movement. This brings to them another kind of awareness and commitment, which makes them fight for their rights to take their rightful place in the literary world. However, there is division in their consciousness as to whether to be part of the age old male traditions or find their own independent ways.*

□ *According to Elaine Showalter, feminist critique can be divided into two kinds. The first is concerned with **woman as a reader**. Here, she is a reader of male produced literature, which includes stereotype, tired labels and images of women as portrayed by men. The exploitation and manipulation of the female audience, especially in films and popular culture is an extended example.*

□ *The second type of female critique is concerned with **women as writer**. Here women are considered as a product of women's literature and its content. The main problem of the female critique is that it is male oriented. If we study stereotypes of women, the sexism /chauvinism / prejudices of male critics and*

the limited roles that women play in literary history, we are not learning what women have experienced. We learn only what men have thought how women should be.

□ *Gynocritics is a term Elaine Showalter has borrowed from the French term, 'La gynocritique'. In English, there is no term for such an area of study. That is why she had to borrow this term from the French language. It means feminist criticism. The programme of Gynocritics is to make a female framework for the analysis of women's literature. Gynocritics wants to develop new models based on the study of female experiences. Gynocriticism starts at the point where women writers free themselves from the domination of male literary history. It stops stereotyping women. Instead, it focuses on the visible world of female culture.*

□ *Difference between Scientific and Feminist Criticism.: We now have a two tiered system in criticism. One higher concerned with scientific problems of form and structure. The lower one is concerned with the humanistic problems of content and interpretation. Showalter feels that these two levels are assuming a level of sexual polarity, with the women writers risking the danger of being allotted symbolic ghettos.*

□ *Scientific criticism struggles to free itself of subjectivity. The whole struggle of scientific criticism is to remain objective. Whereas, the aim of feminist criticism is just the opposite. Feminist criticism asserts subjectivity. Feminist criticism wants to remain subjective because, the experiences of women can easily disappear, become muted and soon become invalid and invisible.*

MODULE 2: INDIAN AESTHETICS:

THE THEORY OF RASA

- *The branch of philosophy that deals with questions on beauty and artistic taste is called Aesthetics.*
- *Sahridaya literally means 'Of similar heart'. A person possessing a similar heart to that of the artist.*
- *In Sanskrit, 'Rasa', means nectar, flavour, essence or taste. Rasa is an aesthetically excited emotion.*
- *Rasa theory asserts that entertainment is expected to evoke Rasa or artistic joy. However, that is not the primary goal of art. The primary goal of art is to create a parallel life in front of the audience to experience a sense of consciousness.*

- ***The Three constituents of Rasa or The Foundation of Rasa:-*** Abhinava Gupta introduced the theory of Rasa in his commentary on Bharata's Natya Sastra. Bharata says the basic nine Rasa's are derived from the combination of three terms. Rasa is accomplished by the combination of (1) ***Vibhava: Objective condition producing an emotion.*** (2) ***Anubhava: Bodily expression of the emotion.***

(3) ***Vyabhicaribhava: A series of emotions that feed the dominant emotion).***

Two kinds of Vibhava : Vibhava may be of two kinds. (1) Alambana Vibhava: Means a person or persons with reference to whom the emotion is manifested or expressed. (2) Uddipana Vibhava: The circumstances that have excited the emotion.

Example: Alambana Vibhava: The presence of a young man near a woman may be considered as an example for Alambana Vibhava.

Example: Uddipana Vibhava : The beautiful scenery around the man and the woman, the evening breeze, the moonlight, the smell of flowers may be considered as the circumstances that have excited the emotion or Uddipana

Vibhava.

Example Vyabhicaribhava: A woman waiting for her man may feel excited. She may feel disappointed that he is not coming. She may be anxious that something might have happened to him. She may feel jealous that he may have fallen in love with some other woman. She may feel happiness while remembering all the soothing words that he might have told her earlier. All this may come under the Vyabhicaribhava.

□ **The Nine Rasa's:** (1) *Sringara* (Amorous Love), (2) *Hasya* (Ludicrous Humour), (3) *Karuna* (Pathetic state), (4) *Raudra* (Anger, Wrath), (5) *Vira* (Heroic state), (6) *Bhayanaka* (Fearful state), (7) *Bibhatsa* (Nauseating state), (8) *Adbhuta* (Wondrous state), (9).*Santa* (Serenity or Peace).

□ **Sthayibhava** is the representation of the dominant emotions of a person. The theory of 'Rasa', explains that our personality is made up of a few primary emotions. These emotions may be lying in the deep subconscious or unconscious strata of our mind. The eight primary emotions are Amorous love, Ludicrous humour, Pathetic state, Anger/wrath, Heroic state, Fearful state, Nauseating state, Wondrous state. A ninth emotion was later added, serenity or peaceful state. These dominant states affect our emotions.

• **Bharata (Bharata Muni)** supposed to have lived between 400-200 BC. He was an ancient sage who wrote *Natya Shastra*, a theoretical treatise on ancient India drama and histrionics (Acting). Indian classical dance and drama take their roots in Bharata's *Natya Shastra*.

• **Abhinava Gupta** (approx 950-1020 AD) is one of India's greatest philosophers and mystics. His most important work is **Abhinava Bharathi**, a prolonged commentary on *Natya Shastra* of **Bharata Muni**. The theory of *Rasa* is his most important contribution to Indian aesthetics.

□ **Bhatta Lollata** was an 8th/9th Century Kashmiri Pandit. He wrote the earliest known commentary on *Natya Shastra*. His works have been unfortunately lost to the world. But his works are mentioned in **Abhinava Bharathi**, a commentary written by **Abhinava Gupta** on ' *Natya Shastra* and *Rasa*'. According to Bhatta Lollata, *Rasa* is produced in conjunction or combination with *Vibhava*, *Anubhava* and *Vyabhicaribhava*. Mammata, a follower of Abhinava Gupta, does not agree with Lollata. Mammata thought that these were just agents that bring about *Rasa*.

□ **Samkuka** is an ancient Indian scholar who wrote an interpretation of the *rasa*

sutra of Bharata known as Anumiti vada. Shri Samkuka explained and clarified the aesthetic emotion with the help or example of a painting. A painted horse is not a horse, but only an artistic, aesthetic representation or expression of the original horse. At the same time, it is a horse. Thus an aesthetic experience is at the same time real and unreal.

□ ***Camatkara:*** *Chamatkara is the aesthetic joy, that is transcendental. It is also called the 'Alaukika'. The word camatkara is used in three senses. (1). It is used to show the aesthetic attitude produced by the mingling of universal artistic expressions and the stirred up emotions. (2). It is also used to mean the aesthetic pleasure arising out of an experience. (3). It also means the bodily manifestation or expression out of such artistic enjoyment.*

□ ***According to Abhinava Gupta, we find equal enjoyment in the experience of a tragedy as well as a comedy. It is true that we human beings find equal pleasure***
in the experience of tragedy as well as comedy. This enjoyment or pleasure is related to Rasa. The discussion of Rasa started in Indian aesthetics after Bharata announced that Rasa is achieved or accomplished as a result of the conjunction or combination of (1) Vibhava, objective condition producing an emotion. (2) Anubhava, bodily expression of the emotion and (3) Vyabhicaribhava, a series of emotions that feed the dominant emotion).

□ ***However, another prominent scholar of Indian aesthetics Bhatta Nayaka announced that Rasa is not produced, suggested or created by anything.***

According to him, a proper aesthetic creation has a peculiar artistic function of generating or making inside us a special spiritual creation and also we have in us special function by which we can enjoy it. He called these functions 'Bhavakatva' and 'Bhojakatva'. 'Bhavakatva' is what drives away all worldly thoughts and attachments from the mind of the spectators. Bhavakatva has the capacity to remove all types of passion (Rajas) and ignorance (Tamas) from the mind of the spectators and brings in a tranquil state of mind to the spectators. This relish-ment or enjoyment is called Bhojakatva. This enjoyment is akin or similar to achieving nirvana or Brahman.

□ ***Abhinava Gupta does not agree with Bhatta Nayaka. According to him, there are all kinds of emotions dormant in the sub conscious mind of everyone that is lying***
dormant or suppressed. When an artistic creation touches or arouses these emotions, we get joy or rasa. Since these emotions are common to all human

beings, an artistic creation or performance gives joy or rasa to everyone.

- *Abhinava Gupta felt that a truly poetic composition takes us to a spectacular state of mind leading to cleansing or self purification, making the mind free of all physical and mental pain. Thus the spectators are capable of enjoying both comedies and tragedies in the same manner.*

INDIAN AESTHETICS : HIGHWAYS OF LITERARY CRITICISM IN SANSKRIT BY S KUPPUSWAMI SASTRI

- *S Kuppuswami Sastri (1880-1943) was a Sanskrit scholar. Highways of Literary Criticism in Sanskrit contain two of the 4 lectures he delivered at Annamalai University in 1931. He was a Professor of Sanskrit and Comparative Philology at Presidency College, Madras.*

- *Prof.S. Kuppuswami Sastri establishes the synthesis between law and liberty in poetry, in his lecture on ~~Highways of Literary Criticism~~ *He says that**

law is the first step towards freedom. But absolute freedom without law is very dangerous. Therefore we always make a synthesis between law and liberty in our social life. Similarly there is a synthesis between law and liberty in literature for the attainment of beauty. This liberty is achieved in literature by the principle of Vyanjana or suggestion.

- *‘Vyanjana (suggestion) is impression through suppression. It is the artistic process of expression. Thus the beauty of a poem comes from Vyanjana*

(suggestion) which in turn comes from suppression. The beauty of a poem is bound by its laws, yet it transcends (exceeds) them. The laws are its wings and they carry it to freedom. Its form is in law, but its spirit (soul) is in beauty. Thus the principle of suggestion (Vyanjana) establishes a synthesis (Samyojana) between law and liberty.

- *Genuine poetry is what comes spontaneously from the human heart. It comes from the rasa filled heart of a poet who is also a sahrdaya. Poetry originates from*

the heart of the poet as spontaneously as a beautiful thought dresses itself in a beautiful dress without even any conscious effort from the poet. It means a beautiful thought is skilfully suppressed by the poet with artistic ornamented lines leading to suggestion (Vyanjana) which gives the reader wonderful impression. This is the highest test of true poetry.

- **Dhvani:** Anandavardhana is credited with the Dhvani theory. He wrote that Dhvani or sound/resonance or suggested meaning is the soul of poetry or Kavya.

When the poet writes he creates a resonant (reverberating) field of emotions. Dhvani is Vyanjana. Vyanjana is suggestion or impression/expression through suppression. Without Dhvani, there can be no poetry.

- **Vakrokti:** *Vakra Yukti or crooked logic has been translated as crooked or twisted expression or is a deviation in expression from the commonplace. It is*

also a part of Auchitya, which is the appropriate use of Rasa, Alankara in the right places. This deviation (Vakrokti) may be due to various causes, but when the deviation is effective, it is termed Vakrokti. Vakrokti is a special speech or expression where an idea is expressed with a view to attain striking results. Vakrokti is also called 'Vaichitrya' which is the essence of poetic speech.

- **Poetic Charm:** *Anandavardhana, born about 820 AD, was the author of Dhvanyaloka (Dhvani Lokam) a work on the philosophy of artistic suggestions.*

He is credited with creating the Dhvani theory. Abhinavagupta, a Kashmiri scholar, born about 950 AD, wrote an important commentary on it, called the Lochana (The Eye). Abhinavagupta also wrote the famous Abhinavabharati, an important commentary on Bharata Muni's Natyasastra.

- **Vyanjana** is regarded as the central principle of literary criticism in Sanskrit. *Vyanjana (suggestion) in poetry is the soul of poetic charm. An element of*

suppression is necessary to attract the reader or the hearer. This element of suppression may be increased or improved in many ways and in poetry Vyanjana is the source of charm.

- **Secret of the force of the charm of Vyanjana:** *The secret of the force of the charm of Vyanjana is that there is an element of novelty in Vyanjana*

(suggestion). The suggested idea is envisaged (imagined) with a certain degree of novelty. More over there is scope for some sort of intellectual quest (search) in the process of Vyanjana. Finally this quest leads to conquest.

- *Thus intellectual quest in Vyanjana certainly leads to some conquest or profound knowledge. Now these two things – quest and conquest are enough to create*

some interest. Thirdly Vyanjana means something is concealed for a moment and this tends to increase the degree of charm just like distance, perspective or a partly concealed beauty.

- **Uttama kavya:** *Anandavardhana, the great critic and artist of Sanskrit literature has divided poetic expression into three heads. The names are Uttama, Madhyama and Adhama. This classification is based on how far the suggested*

element is allowed to rule supreme in a poem. If, in a poem the suggested element is allowed to rule supreme and never lets itself to be subordinated to anything else is called Uttama kavya.

□ ***Sabda and Artha or Literary Form and content*** :The principle of Vyanjana (suggestion) has made possible another beautiful synthesis. It is the synthesis

between speech and thought, or sound and sense or “Sabda and “Artha”. The ancient writers of India have given significant place to this synthesis between “Sabda” meaning ‘word’ and “Artha” meaning sense. We are aware of the fact that the literary art or an expression of literary art involves two important aspects. They are form and content (The wrapping and the gift) Every artist or poet has to pay special attention to literary form and literary content.

□ ***Ordinary words grouped in an artistic way with some ideas, which is “Vachyārtha” (Vaachyaartham/primary sense) constitute form. It must be bright, free from***

defects. The other elements connected with form are technically referred to as ‘Gunas’, ‘Alamkaras’, ‘Ritis’ etc. Literary form contains ‘Gunas(Qualities)’, ‘Alamkaras(Decorative measures in poetry) and ‘Ritis’ (Arrangement of words in poetry). ‘Dhvani’, ‘Rasa’, and ‘Unnaya (Unnayanam) (Exaltation/Ecstasy/Happiness/great-thoughts) or ‘Anumana (Anumanam) (Inference/doubt/Abhuyha)’ refer to the literary content (artistic thought).

□ ***Vyanjana is Lokottara, not Laukika***: Vyanjana is an essentially an artistic process of expression (Padha-prayoga/Sabda-rachana). It is not an ordinary process of

expression, as it involves suppression of the normal/usual/agreeable type of usages. The agreeable type of Vyanjana is of normal quality and is quite different from the Vyanjana of artistic language. It is essentially an artistic process because it gives us an impression of very high order, and not the impression of the ordinary craftsman-like or mechanical type but a delicate impression described as artistic thrill. It is an extraordinary process which can be done by only skilled poets such as Valmiki, Kalidasa, Shakespeare, Keats Shelley etc. Vyanjana adds beauty and glory to the poem. And Alamkarikas described this principle of Vyanjana as extreme process and called it Lokottara-Vritti (Aloukia or The most exalted thing) and not Laukika. Therefore Anandavardhana, the great Sanskrit scholar and author of Dhvanyaloka raised the principle of Vyanjana (suggestion) to the rank of the central principle of literary criticism.

□ ***The contribution of Anandavardhana to Vyanjana or Anandavardhana’s reclassification of poetic art*** :Anandavardhana, born about 820 AD, was the

author of Dhvanyaloka (Dhvani LOKam) a work on the philosophy of artistic suggestions. He is credited with creating the Dhvani theory. Anandavardhana made extensive researches and envisaged the fruitfulness of the principle of Vyanjana (suggestion) and on the basis of his research, he re-classified the poetic expression of Vyanjana under three heads. He divided poetry into three classes such as (1) Uttama or the best, (2) Madhyama (middle) and (3) Adhama

(The worst). Uttama specimen of poetry allows the suggested element (Vyanjana) to reign supreme and never allows itself to be subordinated to anything else. Madhuma specimen of poetry is one in which the suggested element is not raised to the supreme rank but at the same time there is minimum degree of agreeableness, beauty and attractiveness. In Adhama poetry, the suggested element is allowed to lie hidden or buried. Anandavardhana says that the central principle of Vyanjana (suggestion) makes the unity of poetry and can be used as the leading principle of art criticism and as the source of literary beauty by making Vyanjana as a magic wand. This is the great contribution of Anandavardhana to Vyanjana(suggestion).

USE AND ABUSE OF ALAMKARA BY V RAGHAVAN

□ ***Auchithya or Aucitya.*** The meaning of the Sanskrit word *auchitya* is appropriateness (Right or wrong), harmony (agreement) and proportion (ratio). It is the ultimate way of balancing beauty in poetry. Aucitya is the clear statement of the proper place and function of Alamkara and other elements in poetry.

□ ***Hetu Utpreksha.*** *Hetu Utpreksha* means fancied or imaginary cause. A fine example is the case where Lord Brahma appearing before aadhikavi, Valmiki, as if he is jealous of the appearance of his spouse Vani in the form of or Kavyadevatha in Valmiki. Off course Brahma blesses Valmiki to complete the epic.

□ ***Alamkaras*** are the figures used in the poetry to heighten/enhance the effect. Alamkaras help the poet to say something more pointedly/deeply/intensely/profoundly. Alamkaras at the right place are like ornaments. They aid in making the body of the poem beautiful and meaningful. Alamkaras and Rasa are like body and soul in poetry. The function of Alamkara is to heighten the Rasa.

(Rasabhavaparatha and Svabhavokti)

□ ***Rasa*** is an important concept in Sanskrit literary criticism. *Rasa* is the agreeable quality of something or a flavour. *Rasa* theory asserts that entertainment is expected to evoke *Rasa* or artistic joy. *Rasa* is brought about by Alamkara. Alamkara brings *Rasa* to any kind of art, especially to poetry. *Rasa* is the soul of poetry. Without *Rasa*, poetry will be like a carcass, a body without life. Alamkara must be *rasabhavapara*. Alamkara adorns *rasa* and aid the realization of *Rasa*. What aids to the main theme's beauty is Alamkara.

□ *Alamkara should always suggest rasa. It has to come along with the poet's description. It should come naturally. The poet must not make any special efforts*

to bring it. It may seem that the alamkaras are artificial and that they need elaborate intellectual efforts to bring them into the body of the poetry. However, for a master it is never difficult. It comes floating naturally as a flower's fragrance is naturally born by the wind. If alamkaras are used for the sake of alamkaras, they will lose their freshness and natural feel. Such artificial use of alamkaras are to be avoided at all cost.

□ *Language is meant to communicate our thoughts and ideas to others. In ordinary conversation, we use both plain and figurative language. When a person wants to*

describe a scene to another person, he does not give a long list of all the things that he had seen. He explains only those things which had struck him and the emotions that were aroused in him. He transports the mental images to the hearer. If the presentation is plain, we have the natural description called the 'Svabhavokti'. But if he thinks that the hearer has not understood the things in the same way he had experienced, he will use more illustrative images. He will make his language more figurative. In short, he will make it Rasabhavapara.

MODULE 3 : MODERN CRITICISM

POETRY AND POETIC DICTION BY WILLIAM WORDSWORTH : William Wordsworth

(1770-1850) is one of the most famous of all English Romantic Poets. He is also known as the nature poet. He started the romantic revival in English poetry with the publication of Lyrical ballads along with Samuel Taylor Coleridge. Wordsworth's most profound poems are about nature and the humble life of people in a rustic (rural) background.

□ *Wordsworth chose these themes because it was easier to portray the true passions of the heart. The essential passions of the heart grow better in pastoral*

(village/rustic/rural) ambience (environment). In such environment passion grows without restraint (control). The language of the rustic folk is also simpler and straight from the heart. It helps to think and communicate better. The humble village folk live in the lap of nature. They live in close contact with nature and they communicate in simple heart to heart language and are not vain or proud and greedy like the city folk. Their language is simple and at the same time very profound and philosophical. So Wordsworth chose humble and rustic life as the theme of his poems.

□ *Contemporary poetry according to Wordsworth is soul-less, character-less and uninspiring. It is full of gaudiness (flashy words, showiness and colour) and filled with inane (silly/ridiculous/immature) phrases. Poets mostly use figures of speech just for the sake of using them as adornment or decoration to the poetry and not to elaborate or explain the main theme. The contemporary poets use new words and phrases to show off their word power or vocabulary. Thus the contemporary poets give more importance to the body of the poetry and the attractive ornamentation and beautification rather than adding to the soul of the poetry.*

□ *The following are two distinguishing qualities of the poems included in Lyrical ballads.*

Each of the poems has a worthy cause. Wordsworth had chosen to write about humble and rustic life as the theme of his poems. He had chosen to use the language that is used by ordinary people in their ordinary conversation. The importance given to feelings powers the action and situation in the poems. This was particularly dissimilar from the contemporary poems of the period, which were all engaged in filling poetry with ornamental figures of speeches and ornamentation and decorative style of narration.

□ **Personification** is a form of figurative language in which something that is not human is given human characteristics. This is often used to enhance or improve the meaning and beauty of poetry. Wordsworth avoided personification in his poems because his poems represented the language spoken by common people in rustic settings. When moved by feelings even this language will acquire a dignity of its own, removing all kinds of vulgarity of the ordinary life from it. In normal day to day life, people do not use personifications. Hence to keep the style simple and down to earth, Wordsworth avoided personifications in his poetry.

□ **Prosaism** is a form of verbalism in poetry, which degrades poetry into a level which is even lower than that of ordinary prose. Writers are fond of beautifying their poetry using clichés or ordinary usages which take away the quality of poetry and makes it sound very ordinary.

- **Wordsworth's philosophy and style in writing Lyrical ballads/ Wordsworth's criticism of contemporary poetry:** According to Wordsworth, Poetry is the spontaneous overflow of powerful feelings or emotions recollected in tranquility. When the poet is at ease or peace, the tranquility gradually disappears and an emotion akin or similar to the one that the poet experienced by the poet's own self takes over. In this successful mood, the composition of the poem begins. The emotions makes the mind of the poet to stay in a state of enjoyment. This state of ecstasy/elation/inner happiness helps the poet to transfer the pleasure the he experiences to the reader.
- *A poet is a human being speaking to another human being. The poet is the one who is gifted with artistic sensibility, enthusiasm and tenderness, much more* than the reader. The poet has more knowledge of the human nature than the reader. The poet feels pleased with his own passions and desires. He enjoys and rejoices in all things than the reader. The poet thus is in a happy frame of mind and he wants to share his happiness and contentment with the reader. The poet by his gift of poesy or the gift of imagination is in a state of mind much higher than ordinary mortals. He can imagine or conjure (do magic) up passions which are far above than produced by even actual events. A poet has great power in expressing what he thinks and feels.
- *Wordsworth's main intention in writing Lyrical ballads was to choose incidents and situations from life of common people from common rustic environment and* to describe them in a language used by common people. The poet used the power of poesy or poetry to present ordinary people with ordinary lives in an extra-ordinary light.

TRADITION AND THE INDIVIDUAL TALENT BY TS ELIOT

- *Thomas Sterne Eliot (TS Eliot, 1888-1965), the most profound 20th century poet and critic of English literature was born in Missouri, USA. In 1914, he settled in* England and in 1927 accepted British nationality. Eliot received the Nobel Prize for Literature in 1948. The essay Tradition and Individual Talent, has 3 parts. The first part is about Eliot's concept of tradition. The second part is about his theory of impartiality. The third part or the final part is the conclusion.
- *The most famous works of Eliot are: Prufrock and other observations (1917), The Waste Land (1922), Murder in the Cathedral (1935), The Family Reunion*

(1939), *The Cocktail Party* (1950).

□ *The present has roots in the past. There cannot be a present without the past. You judge a present writer by comparing and contrasting him/her with the past*
writers. Present has no existence of its own, it is related to the past, just as children cannot exist without any relationship without their parents and their forefathers.

□ *According to TS Eliot, emotions and feelings are different. Emotions can be termed as mental upheavals. A work may happen out of one emotion or a*
combination of one or several emotions. The poet may use his feelings to express his particular state of mind by using suitable words, phrases, images etc. Sometimes great poetry may be made without the direct use of emotions whatever. It may be composed out of feelings only. The poet is the right judge to decide whether to use his emotions or feelings in the right combination.

□ *In the writing of poetry, there is affair amount of conscious effort and deliberate thinking. The bad poet is unconscious where he should be conscious and*
becomes conscious when he should really be unconscious. These errors make the bad poet personal. Whereas a mature poet will remain impersonal at all times. Poetry is not a running loose of emotions. A mature poet is one who had learned to escape from emotion. Mature poetry is not an expression of personality but an escape from personality. Only those who have a personality and clear emotions know what it means to escape from emotions. The mature poet is one who knows this. The immature poet looks for novelty and makes mistakes.

• **T.S Eliot is of the opinion that in English writing, people do not speak of tradition. At times they use the word tradition to deplore its absence.** They cannot use the word tradition. They can only use the word traditional and say that the poetry of a certain person is traditional (which means derived from tradition or transmitted from generation to generation). The word is normally used in a negative sense.

□ *Tradition is what is handed over from one generation to another. It is a timid adherence to age old practices, then according to Eliot, it must be discouraged.*

Tradition cannot be inherited. If you want it you must earn it with your hard labour. No poet or artist can remain alone. A poet is to be judged by placing him amongst the dead poets. A poet's significance is understood by comparing and contrasting him in relation to the poets of the previous ages or the dead poets. This is the principle of aesthetic criticism according to Eliot.

□ *The present has roots in the past. There cannot be a present without the past. You judge a present writer by comparing and contrasting him/her with the past*

writers. Present has no existence of its own, it is related to the past, just as children cannot exist without any relationship without their parents and their forefathers.

• *TS Eliot does not approve of Wordsworth's definition of poetry that it is emotions recollected in tranquility. The poet's emotions are not to be considered while*

judging poetry. The poet's emotions may be simple, crude or even flat. The emotion in his poetry may be very different from what the poet may or may not have experienced. One mistake the poets make is they look for novelty in the wrong place to express feelings. The poet may use emotions he has never experienced. We have to divert our attention from the poet to the poetry. Then only the effort becomes laudable or praiseworthy. The business of the poet is not to discover new emotions, but to use very ordinary ones to express feelings. He may even use emotions that he had never experienced.

□ *Honest criticism and appreciation of the artist's work is not directed towards the poet but to his or her work. 'The artist' and his 'work of art' are two entirely*

different things. For example, when two gases, oxygen and Sulphur dioxide are put in container in the presence of a shred of platinum, they mix and form Sulphurous acid. The combination takes place only if platinum is present. The newly formed Sulphurous acid contains no trace of platinum. Also platinum itself is unaffected by the chemical process and remains as platinum. The poet's or artist's mind must remain like that of platinum, unaffected by all that happens around him/her. Thus the poet must distance himself/herself from his/her work. This is the depersonalization of the artist according to TS Eliot. Thus the personality of the poet does not come into play in his poetry. Eliot feels that poetry is not the expression of personality but an escape from personality. Poetry is basically a process of depersonalization. In this art reaches the condition of science.

□ *Honest criticism and sensitive appreciation is not directed to the poet but to his poetry. In the writing of poetry, there is fair amount of conscious effort and*

deliberate thinking. The bad poet is unconscious where he should be conscious and becomes conscious when he should really be unconscious. These errors make the bad poet personal. Whereas a mature poet will remain impersonal at all times. Poetry is not a running loose of emotions. A mature poet is one who had

learned to escape from emotion. Mature poetry is not an expression of personality but an escape from personality. Only those who have a personality and clear emotions know what it means to escape from emotions. The mature poet is one who knows this. The immature poet looks for novelty and makes mistakes.

The Nature of the Linguistic Sign by Ferdinand de Saussure

▮ *Ferdinand de Saussure (1857-1913), the Swiss Linguist is known as the father of modern linguistics. He introduced a new concept called 'Semiology' (study of language signs). Saussure says that language has a structure in its own way and there are certain fundamental principles under which the language works.*

▮ *A linguistic unit is a double entity (unit or body), which is formed by the associating of two terms. The two elements are concept and the sound image.*

Each word is associated with a sound image, which becomes a psychological character. The psychological character of the sound images becomes evident when we observe our own speech. Without moving our lips or tongue, we can talk to ourselves or even sing a song. This is because we regard the words of the language as sound images. The problem with the theory that considers language as a naming process is wrong because it assumes that ready-made ideas exist before words. It does not tell us whether a name is vocal or psychological in nature.

▮ *Semiology is the study of signs popularized by Ferdinand de Saussure, the Swiss Linguist. Semiology can be applied to all kinds of human effort. We use a variety of gestures or signs in everyday life to convey messages to people around us. Shrugging the shoulders to show lack of interest, finger tapping to signify impatience, a thumbs up sign to show that everything is okay etc, are signs that we understand too well.*

▮ *A sign is something that signifies or stands for something else. It is an easy means of communication. It helps in easy passage of information. A sign is a combination of two things, which forms a linguistic unit. A linguistic unit is a double entity (unit or body), which is formed by the associating of two terms. The two elements are concept and the sound image. Each word is associated with a sound image, which becomes a psychological character.*

Towards a Feminist Poetics by Elaine Showalter.

□ *Elaine Showalter (1941) is an American Literary critic and feminist. She is one of the founders of feminist literary criticism in the US. In the essay, 'Toward a Feminist Poetics', Showalter advocates a new kind of feminist criticism with a new language and new reading.*

□ ***Gynocentrism** is a new outlook, where the centre place or the spot light is provided to the woman. It aims at empowering woman. Showalter feels that the contribution of the women in art and literature is often neglected because literary criticism has always been male centric. Gynocritics are those who support and propagate Gynocentrism, with special emphasis on woman's role in literature.*

□ *We now have a two tiered system in criticism. One higher concerned with scientific problems of form and structure. The lower one is concerned with the humanistic problems of content and interpretation. Showalter feels that these two levels are assuming a level of sexual polarity, with the women writers risking the danger of being allotted symbolic ghettos.*

□ *According to Showalter, women have divided consciousness. On the one hand, they are the daughters of the male tradition of their teachers, professors, advisors, project guides and publishers. Tradition asks them to be balanced, marginal and grateful. On the other hand, they are also the band of sisters in a new women's movement. This brings to them another kind of awareness and commitment, which makes them fight for their rights to take their rightful place in the literary world. However, there is division in their consciousness as to whether to be part of the age old male traditions or find their own independent ways.*

□ *According to Elaine Showalter, feminist critique can be divided into two kinds. The first is concerned with **woman as a reader**. Here, she is a reader of male produced literature, which includes stereotype, tired labels and images of women as portrayed by men. The exploitation and manipulation of the female audience, especially in films and popular culture is an extended example.*

□ *The second type of female critique is concerned with **women as writer**. Here women are considered as a product of women's literature and its content. The main problem of the female critique is that it is male oriented. If we study stereotypes of women, the sexism /chauvinism / prejudices of male critics and*

the limited roles that women play in literary history, we are not learning what women have experienced. We learn only what men have thought how women should be.

□ *Gynocritics is a term Elaine Showalter has borrowed from the French term, 'La gynocritique'. In English, there is no term for such an area of study. That is why she had to borrow this term from the French language. It means feminist criticism. The programme of Gynocritics is to make a female framework for the analysis of women's literature. Gynocritics wants to develop new models based on the study of female experiences. Gynocriticism starts at the point where women writers free themselves from the domination of male literary history. It stops stereotyping women. Instead, it focuses on the visible world of female culture.*

□ *Difference between Scientific and Feminist Criticism.: We now have a two tiered system in criticism. One higher concerned with scientific problems of form and structure. The lower one is concerned with the humanistic problems of content and interpretation. Showalter feels that these two levels are assuming a level of sexual polarity, with the women writers risking the danger of being allotted symbolic ghettos.*

□ *Scientific criticism struggles to free itself of subjectivity. The whole struggle of scientific criticism is to remain objective. Whereas, the aim of feminist criticism is just the opposite. Feminist criticism asserts subjectivity. Feminist criticism wants to remain subjective because, the experiences of women can easily disappear, become muted and soon become invalid and invisible.*

CPA COLLEGE OF GLOBAL STUDIES

FOURTH MODULE DOT NOTES

CRITICAL TERMS AND CONCEPTS

- **Simile** : Simile is a comparison between two distinctly different things indicated by 'like' or 'as'.
- **Metaphor** : It is also a comparison, but here we do not use the introducing word 'like' or 'as'.
- **A mixed metaphor** joins two or more diverse metaphoric vehicles.
- **A dead metaphor** is one which has lost its punch by overuse.
- **Synecdoche** is a Greek word meaning 'taking together'.
- **Metonymy** means a change of name .
- **Symbol** is anything that can signify something else.
- **Allegory** can be a fictional literary narrative or an artistic expression that conveys a symbolic meaning.
- **Irony** : In Greek comedy , the character named 'Eiron' was someone who puts on a false appearance.
- **Irony** thus means hiding what is actually the case.
- **Verbal Irony** : This is a statement in which the meaning of the speaker implies differs sharply from the meaning that is expressed.
- **Sarcasm** and irony are used interchangeably.
- **Paradox** is a statement which looks logically contradictory or absurd, but interpretable in a way as to make sense.
- **Oxymoron** : when two terms which are contraries are joined together, is called an oxymoron.

LITERARY MOVEMENTS

- **Classicism** : It is an attitude to literature that is guided by admiration of the qualities for balance, proportion, decorum in the ancient Greek and Roman Literature.
- **Neoclassicism**: Neoclassicism stressed the principle of decorum which insisted that style must suit the subject matter.
- **Romanticism** : A sweeping and profound shift took place in the Western attitudes to art and human creativity in the first half of the 19th century. Its chief emphasis was upon the freedom of the individual self-expression.
- **Humanism** : Humanism is a philosophical and ethical stance that emphasizes the value and agency of human beings, individually and collectively.
- **Christian Humanism** : Renaissance humanists were pious Christians, who incorporated the concepts and ideals of pagan antiquity into the frame of Christian creed.
- **Realism** is broadly defined as “ the faithful representation of reality’ or “ verisimilitude”.
- **Magic Realism** : In this writers present real things and ordinary events mixing them fantastic and dreamlike elements.
- **Naturalism**: This is sometimes claimed to give an even more accurate depiction of life than realism.
- **Symbolism**: Is the use of symbols to represent ideas or qualities.
- **Formalism**: It views literature as a specialized use of language.
- **Modernism** : This term is widely used to identify new and distinctive features in the subjects , forms , concepts and styles of literature and the other arts in the early decade of the 20th century , especially after World War I.
- **Structuralism** : Although literary theorists have always thought that structure plays a big part in literary criticism .It is the methodology which says that

elements of human culture must be understood in terms of their relationship to a larger overarching system or structure.

- **Deconstruction:** It is a critical outlook concerned with the relationship between text and meaning.
- **Post colonialism :** It is a critical analysis of the history, culture, literature and modes of discourse that are specific to the former colonies of England , Spain , France , and other European colonial powers.

LITERARY CONCEPTS

- **Ambiguity :** In ordinary usage ambiguity is applied to a fault in style. It means a vague or equivocal expression which lack precision.
- **Intentional Fallacy :** It is used to describe the problem inherent in trying to judge a work of art by assuming the intent or purpose of the artist who created it.
- **Affective Fallacy :** Error of evaluating a poem by its effects, especially emotional effects , upon the reader.
- **Negative Capability :** It was a phrase first used by John Keats in 1818.It is opposed to a preference for philosophical certainty over artistic beauty.
- **Archetypal criticism :** This is a type of critical theory that interprets a text by focusing on recurring myths and archetypes.

LITERARY FORMS

- **Lyric** : It is any fairly short poem, uttered by a single speaker, who expresses a state of mind or a process of perception, thought and feeling.
- **Ode**: In its traditional meaning “ode” denotes a long lyric poem.
- **Elegy** : Initially elegy meant a poem dealing with changes or loss.
- **Sonnet** : It is a lyric poem of 14 lines with an intricate rhyme scheme.
- **Ballad** : It is a song, transmitted orally. It tells a story.
- **Melodrama** : this term is applied to some of the plays that were written to be produced to musical accompaniment.
- **Tragic comedy** :In this kind of Drama there is an intermingling of tragedy and comedy.
- **Farce**: This is a comedy designed to make the audience laugh heartily.
- Satire can be described as the literary art diminishing or derogating a subject.

