



# **Manonmaniam Sundaranar University**

*DIRECTORATE OF DISTANCE AND CONTINUING EDUCATION*

*TIRUNELVELI - 627 012, TAMILNADU*

***B.A ENGLISH (SIXTH SEMESTER)***

## **Literary Criticism**

*(From the Academic Year 2021 onwards)*

Prepared by

**Dr. V. Sathish**

Assistant Professor, Department of English,

St. John's College, Palayamkottai - 627 002

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## **LITERARY CRITICISM**

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#### **UNIT V: 20<sup>th</sup> Century**

T. S. Eliot: Tradition and Individual Talent

C. G. Jung: On the Relation of Analytical Psychology to Poetry

#### **PRESCRIBED TEXTS:**

Vincent B Leitch. The Norton Anthology of Theory & Criticism.

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**UNIT I: CLASSICAL CRITICISM**  
**ARISTOTLE: POETICS – CHAPTERS 13,14,15**

According to Aristotle, the most effective plots are those that are intricate and elicit sympathy and terror. Thus, he deduces that three types of plots ought to be shunned. First of all, stories that depict a nice man traveling from bliss to despair ought to be avoided because they come off as more repulsive than frightful or sympathetic. Secondly, we should stay away from stories that depict a villain who transforms from a miserable person into a happy person because they make us feel neither fear nor sympathy. Thirdly, since these stories won't elicit sympathy or terror, we should stay away from stories that depict a wicked individual going from happiness to sorrow. We experience anxiety if the person we feel sorry for is someone similar to ourselves, and we feel sympathy for unmerited sorrow (since a wicked guy deserves his misery).

Aristotle comes to the conclusion that the most satisfying plots feature the misfortune of a character who Aristotle believed that complex plots that inspire both sympathy and dread are better. Three sorts of plots are advised to be avoided. Avoid such schemes; witnessing a good man go from happiness to despair seems more repulsive than scared or pitiable. Secondly, narratives portraying a bad individual transitioning from suffering to happiness fail to arouse our compassion, fear, or any other feeling. Steer clear of the plot about a wicked character who goes from happiness to agony; it will not inspire sympathy or fear. We fear that the person we pity is someone like ourselves and feel sorry for them when they suffer unjustly (a cruel man deserves it).is neither exceptionally good nor exceptionally wicked, and whose fall from grace is not due to any unhappiness or vice but rather to *hamartia*—a mistake in judgment.

A good plot, then, consists of the following four elements: (1) It must focus around one single issue; (2) the hero must go from fortune to misfortune, rather than vice versa; (3) the misfortune must result from *hamartia*; and (4) the hero should be at least of intermediate worth, and if not, he must be better—never worse—than the average person. This explains why tragedies frequently center on a small number of families (many tragedies revolve around the families of Oedipus and Orestes, for example): they must be honourable families that experience extreme tragedy as a result of a mistake in judgment rather than a sin. A double issue where the good fare well and the bad fare poorly is the subject of only mediocre stories that over aggressively cater to public taste.

It is preferable for pity and fear, which Aristotle refers to as the “pleasures” of tragedy, to originate from the story and not from the spectacle. An Oedipus story, for example, ought to evoke sympathy and terror even in the absence of any acting. A poet who depends purely on his own storyline is entirely accountable for his production; the poet who depends on spectacle is depending on outside assistance.

More often than not, we are sympathetic to one another when friends or relatives hurt one another, as opposed to when enemies or people who don't care about one another engage in unpleasant behaviour. A deed might be committed intentionally, like when Medea murders her children, or unintentionally, such when Oedipus murders his father. A third possibility is that one character makes preparations to murder another, but realizes they are related in time to change their mind.

Therefore, the deed may occur in ignorance or knowledge, and it may be performed or not. According to Aristotle, the optimal type of plot is the third one, in which anagnorisis makes it possible to refrain from doing a bad deed. When the act is performed in ignorance, that is the second-best scenario. The situation in which the deed is carried out with complete knowledge ranks third best. The situation in which complete awareness is there at all times and the planned deed is only avoided at the last minute is the worst. Because there is no suffering in this scenario, it cannot be considered tragic; in addition, it is offensive. Nevertheless, Aristotle concedes that it has been applied well, as in the instance of Haemon and Creon in *Antigone*.

Aristotle then addresses the tragic hero's persona and outlines four prerequisites. The hero needs to be good first. In the play, the hero's character indicates his or her moral aim; a good character will have a good moral purpose. Second, the hero's virtues have to fit the role that they play. For example, warlike traits are sometimes desirable but not appropriate for a woman. Third, there needs to be realism in the hero. Put otherwise, if he is derived from mythology, he ought to resemble the character depicted in myths fairly well. Fourth, Aristotle states that the hero must be consistent—that is, he must be written consistently, not that the hero must act consistently. He acknowledges that certain characters lack consistency, but believes that these inconsistencies should be reflected in the way they are written. The characters' actions should be viewed as necessary or likely, in line with the inherent logic of their personalities, much as the plot itself. As a result, a character may exhibit inconsistent

behaviour as long as we can understand it to be the result of an internally consistent personality.

According to Aristotle, it is evident from these criteria that the *lusis*, or conclusion, must originate from the story and not rely on theatrical devices. The plot and the characters should follow a likely or required order, and the *lusis* should fall inside this order. happenings outside of the play's action or happenings beyond human awareness should be saved for improbable events, or the involvement of the gods. The real happenings themselves ought to be predicated more on necessity and likelihood than on miracles.

Aristotle suggests that the poet preserve all the unique qualities of the person being portrayed but slightly alter them to make the hero appear better than he is in order to balance the first requirement—that the hero be good—with the third requirement—that the hero be realistic. For example, Homer frequently depicts Achilles' fiery anger in the *Iliad*, but he still manages to portray him as incredibly good and heroic.

## **ESSAY**

The objectives of a tragic poet are outlined by Aristotle, along with certain warnings for the poet. Tragedy ought to have a convoluted storyline rather than a straightforward one, evoking sympathy and terror in the viewers. Because this kind of plot does not arouse the audience's emotions, it should avoid extremely simplistic movements, such as the antagonist's total demise. According to Aristotle, a true tragedy features a character who, rather than being evil or immoral in and of themselves, experiences a turn of events that result from man-made error. Introducing some of the most well-known tragic figures—Oedipus, Telephus, and others—he explains why they are the subjects of most of the best tragedies.

Aristotle contends that a competent poet may create sentiments of sorrow and dread through the development of the plot of a tragedy, despite the fact that these emotions can be formed through the performing and production of a theatrical tragedy. After that, he goes into depth about the things that people do or the circumstances that they find themselves in that cause them to feel fear or grief. According to him, these emotions are triggered whenever a sad accident occurs amongst individuals who have a close relationship with one another, such as when a member of one family kills another member of the same family. The audience ought to be filled with intense sensations of fear and sympathy when such a situation is built up with "skillful handling," when it is presented in this manner. The action may be carried out

with a conscious grasp of the relationship between the characters (a mother willfully murdering her children) in order to handle the terrible scenario in a competent manner. There is also the possibility that the action could be carried out without the knowledge of the relationship, with the realisation coming after the fact (for example, Oedipus killing his father without being aware of it).

Aristotle contends that speech or conduct deemed “good” is dependent on social class and appropriateness. To enhance realism, “good” behaviours should be attributed to characters in a manner that is credible. Characters need to be plausible and maintain continuity. Aristotle argues that when a poet writes a character, they should elevate the character in a similar way to how a portrait artist would. If a poet is creating a character with flaws, they should maintain the character type while also portraying the individual as unique and exceptional.

## **LONGINUS: ON SUBLIMITY- SOME MARKS OF TRUE SUBLIMITY, FIVE SOURCES OF SUBLIMITY**

“*On the Sublime*” by Longinus is a piece of literary critique believed to originate from First century Rome. It focuses on aesthetics and the advantages of powerful and well-crafted prose. Longinus analyses both exemplary and deficient writing from works spanning the past millennium. Longinus believes that the writer’s objective is to attain the sublime. The sublime in philosophy refers to a quality of greatness. It can manifest in bodily, intellectual, moral, aesthetic, spiritual, artistic, or metaphysical forms. The sublime possesses a quality that prevents it from being quantified, replicated, or assessed.

*On the Sublime* is written in the epistolary format. An epistolary composition is typically composed using letters, diary entries, or a mix of both. The treatise or talk is incomplete as it lacks the concluding section that supposedly discusses the subject of public speaking. Longinus dedicated the poem to Posthumius Terentianus, a cultured public figure in Ancient Rome. “*On the Sublime*” contains writings by over fifty authors, including Homer, the renowned blind poet of Ancient Greek civilization. Longinus also references Genesis, a text found in the Hebrew Bible. As a result, many people have speculated that Longinus was well-versed in Jewish culture or could have been a Hellenized (Greek) Jew.

Longinus argues that to achieve the sublime, a writer must demonstrate “moral excellence.” Many believe that Longinus refrained from releasing his books to maintain his modesty and moral virtue. This could be another factor contributing to the uncertainty about the authorship of *On the Sublime*.

Longinus also argues that a writer who violates social norms may not always be considered foolish or shameless. Longinus considers social subjectivity significant. He asserts that freedom is essential to sustain spirit and optimism. Excessive freedom can diminish eloquence, perhaps hindering one’s capacity to write in a magnificent manner, as noted by Longinus. Furthermore, Longinus appreciates genius in writing. He cites individual writers such as Sappho, Plato, and Aristophanes, in addition to Homer. Longinus discusses how these writers might evoke the sublime by eliciting pleasure in readers. Longinus included Apollonius of Rhodes and Theocritus in his list of writers known for their complex poetry, but he criticises them for not matching the boldness of great poets like Homer. Courage is essential for doing risks, and undertaking risks is essential for achieving greatness.

Longinus discusses the concept of the sublime and expresses sorrow at the diminishing quality of oratory skills. This is due to both the lack of freedom and moral corruption. Longinus warns readers that these two events can harm the elevated spirit that produces the sublime.

The English term “sublime” accurately denotes “the fundamental elements of a magnificent and impressive style.” Longinus’ writing is seldom regarded as flawless or magnificent due to his excessive enthusiasm. This results in an excessive use of hyperbole, which is an exaggerated statement, on his behalf. Longinus is also faulted for composing in a monotonous manner in his work *On the Sublime*.

Longinus defines “sublime” as “elevation” or “loftiness,” referring to qualities that elevate style above the commonplace and provide it with distinction in its broadest and most genuine form. Sublimity refers to a specific level of distinction and perfection in writing. “Both nature and art,” according to Longinus, play a role in creating sublimity in literature. Art is at its best when it mimics nature, and nature excels when it incorporates art within itself.

Longinus identifies five main sources of the sublime: grandeur of thought, capacity for strong emotion, appropriate use of figures, nobility of diction, and dignity of composition, with the first two being natural gifts and the last three being artistic gifts. The sources of the Sublime are of two kinds: inborn sources (“aspiration to vigorous concepts” and “strong and enthusiastic passion”) and acquirable sources (rhetorical devices, choice of the right vocabulary, and “dignified and high composition”).

The initial stage of the five stages is the first chapter of the work. Longinus promptly acknowledges the *topos* that states great writers achieve supremacy and permanent renown through passages characterised by a high distinction of thinking and expression. Longinus aims to argue a perspective that beyond this ordinary viewpoint. Longinus believes that achieving greatness in writing, denoted by the Greek word *hypsos*, goes beyond mere persuasion or skilful arrangement of words and ideas. According to him, great writing does not aim to persuade but rather to transport the reader beyond their own self. Startling and wonderful qualities are more potent than pleasant and convincing ones. Greatness emerges abruptly, like a lightning, showcasing the writer’s entire power in an instant. Longinus diverges significantly from the typical focus of rhetoricians on skilful creation, careful arrangement, and decorum when defining great writing.



**Grandeur of Thought:**

One cannot create an exceptional piece of work unless their thoughts are exceptional. Sublimity is the reflection of a great soul. Individuals consumed by base and submissive thoughts and behaviours are incapable of creating anything remarkable or deserving of eternal recognition. It is inevitable that those with profound and majestic thoughts will naturally speak with tremendous tones. Profound reflections are characteristic of the most elevated intellects.

To achieve a distinguished writing style, one must immerse oneself in the works of great masters like Homer, Plato, and Demosthenes, in order to absorb and reflect their brilliance, embodying the classicism of Longinus. Longinus is not referring to simple copying or borrowing, but to the idea that individuals are inspired by the spirit of others. Longinus views the operation as an attempt to capture the ancient spirit and creative force that contributed to the making of earlier masterpieces. He describes its effect as illuminating, guiding the mind towards the high standards of the ideal.

The grandeur of conception is to be emphasized and made effective by a suitable treatment of material. Details should be carefully selected to create a cohesive entity. Comprehensive gathering of all the facts about a specific topic might be beneficial. This abundance of amplification implies immense strength and magnitude. Utilising vivid and appealing imagery efficiently conveys the writer's ideas to the audience.

**Capacity for Strong Emotion:**

The second origin of the sublime is characterised by strong and inspired passion. Longinus claims that authentic feeling is the most important factor in creating a lofty tone in literature. He believes that genuine passion in the appropriate context adds grandeur to a piece of writing by infusing the words with intense enthusiasm and divine frenzy. He prefers the Iliad over the Odyssey and Demosthenes over Cicero for this reason. The feelings must be genuine and appropriate. He justifies emotions in a more artistic manner than Aristotle. The subject of emotions has not been thoroughly addressed. The author states his plan to address the topic in a subsequent book, which, regrettably, is not available to us.

**Appropriate Use of Figures /Pictures:**

One way to achieve greatness in writing is by using figures of speech, which the author deems crucial and dedicates a significant portion of his work to. His treatment of the subject demonstrates exceptional judgement and originality of thinking. Figures of speech

should be based on authentic feeling, not exploited in a mechanical manner. When used naturally, they enhance the sophistication of the writing and are more impactful when paired with a sophisticated writing style.

It is important to use figures of thought and diction carefully and wisely. The magnificence of a figure is determined by its appropriate use, timing, circumstances, and intention. The sublime is strengthened by it, and it is supported by the sublime. Figures of speech should only be used when the theme allows for amplification, multiplication, exaggeration, or emotion. Overusing ornamental language in every sentence is considered pedantic. When the figure lacks passion, it raises suspicions of dishonesty and becomes disconnected from sublimity. Key elements contributing to sublimity include the theoretical issue and asyndeton, which originates from the Greek term meaning “unconnected.” A literary device in literature and poetry that purposefully omits conjunctions, such as “and”, “or”, and “but”, which often connect words or clauses in a sentence while still maintaining grammatical correctness.

This literary device reduces the figurative meaning of a phrase and expresses it concisely. For instance: “Have all your victories, glories, triumphs, and spoils diminished to this small extent?” Julius Caesar, Act 3, Scene 1, by William Shakespeare. Hyperbaton is a term adopted from the Greek language, originating from the words hyper, meaning “over,” and bainein, meaning “to step.” The concept is that in order to comprehend the expression, the reader must mentally bypass the words interspersed inside. Example: “Some people achieve success through wrongdoing, while others experience downfall despite their virtuous actions.” Escalus in William Shakespeare’s Measure for Measure, Act II, scene one, and periphrasis, which is the use of several words to convey the meaning of prefixes, suffixes, or verbs. Periphrasis refers to conversing in a roundabout way. An example of periphrasis is when someone expresses their intention to attend an event by expressing they believe they are able to, instead of just saying “yes, I’ll be there.” Figures should be used in a way that is psychologically tied to cognition and emotion, rather than just mechanically.

### **Nobility of Diction /Vocabulary:**

The fourth aspect contributing to the concept of the ‘sublime’ is diction, encompassing the selection and organisation of words, as well as the incorporation of metaphors and ornate terminology. The discussion on diction is unfinished due to the unfortunate loss of four pages in this section of the book. He believes that well-chosen and

impactful words have a powerful and attractive influence on the reader, enhancing a writing style with qualities like grandeur, beauty, mellowness, dignity, force, power, and a captivating appeal.

They are the ones who give life to inanimate objects. Their presence is like a brilliant light that shines into the deepest corners of the writer's thoughts. However, it is important to recognise that using forceful words may not be appropriate in all situations. Using grand and majestic words to describe something inconsequential is like placing a full-sized tragic mask on a little child. This requires using simple phrases that, when used elegantly, compensate for their liveliness and strength. Longinus discusses metaphor and hyperbole as key elements of eloquence.

### **Dignity of Composition:**

The fifth aspect of the sublime is the dignity of composition, which refers to a dignified arrangement of words. The ideal piece should integrate ideas, emotion, figures, and words to create a unified and harmonious composition, encompassing the four aspects of sublimity. This arrangement possesses not only a natural ability to persuade and bring joy but also the remarkable ability to uplift the spirit and influence the emotions of individuals. It evokes empathy in the listener or reader towards the emotions expressed by the speaker. If the big elements are separated, the sublimity is lost. But when structured into a cohesive system and surrounded by harmony, they become alive and form a complete thought. Harmonious composition can compensate for shortcomings in other parts. Rhythm is a key component of this harmony. Deformity, not grandeur, results from compositions that are either excessively concise or overly ornate. One impairs thinking while the other stretches it too far.

### **The False and the True Sublime**

Longinus lists many errors and faults that occur in writing that fails to attain greatness, gleaming passages that exemplify turgidity, puerility, false enthusiasm, and frigidity in discourse. This discussion can appear tedious and is often overlooked; yet Longinus tries to exemplify here several ways that an apparently artistic method has failed to nurture talent and yielded hollow, tawdry, even unseemly rhetoric instead.

The flaws of the sublime arise from a lack of genuine enthusiasm and ineffective communication due to incorrect approaches. The subsequent factors are outlined to explain how they lead to the falsity of the sublime:

**Conceit of turgidity:** It is a form of excessive or boastful language use that he believes is duller than dropsy/edema.

**Puerility:** The use of puerility spoils the sublimity. It is a pretentious form of vanity that contributes to a pompous and aloof manner.

**Parentheses:** It is a misplaced and meaningless passion, arising where there is no justification for passion or being unrestrained in situations where restraint is required. Uncontrolled passion alone does not elevate one to greatness; it is necessary to consider the soul, place, manner, occasion, and purposes involved.

**Defects of style:** False sublimity can result from stylistic flaws, particularly when sincerity is sacrificed for the pursuit of fashionable style. He proposes that the genuine sublime ingredients can lead to a false sublime if they are not managed properly with naturalness and sincerity.

Longinus distinguishes between the false and true sublime by stating that the false sublime is identified by either timidity or bombastic discourse, which is considered as detrimental as bodily swellings. “It is extremely dry.” The fake sublime is marked by puerility, which is an ostentatious and affected use of language that is showy and cold. The false sublime occurs when there is an insincere demonstration of intense emotion that is not appropriate for the situation, making it tiresome.

True sublime is universally pleasing since it conveys thoughts of timeless significance that resonate with people throughout different eras, elevating our spirits through its language.

The Sublime is not just found in beauty but also in things that are terrible enough to evoke bewilderment, awe, and anxiety. Helen of Troy is often considered the most beautiful woman in the world, but in Greek literature, she was not described as sublime. Edmund Burke, however, sees the old men admiring Helen’s “terrible” beauty on the ramparts of Troy as an example of the beautiful, yet he is fascinated by its sublimity.

Despite its faults, the treatise remains critically successful because of its “noble tone,” “apt precepts,” “judicious attitude,” and “historical interests”. Longinus focuses more on “greatness of style” than “technical rules.”

Longinus examines the practical assessments and potential origins of significant expressive potency. The author initially provides three criteria to identify brilliance and

subsequently categorises the “five sources” that are most effective in producing exceptional literature. Longinus asserts that great writing can be recognised through social worth, psychological impact, and canonical or institutional authority. Longinus believes that sheer riches, social standing, and political power do not represent greatness because truly great individuals are admired for their ability to attain these things yet actually look down upon them.

Longinus proposes a secondary practical assessment for determining greatness or sublimity in writing. Great writing is defined by what is remembered and leaves a lasting psychological influence on the audience. Longinus also supports a third practical criteria, which involves the longstanding consensus that tends to establish writing as exceptional or official. Great writing is said to universally satisfy everyone and its recognised excellence is so authoritative that its value is unquestionable.

Longinus believed that achieving equilibrium between form and content was crucial. Hierarchical composition cannot achieve sublimity, just as depicting a magnificent rooster in the middle of the ocean cannot be considered natural or appealing.

Longinus’s treatise “On the Sublime” primarily examines the impact of effective writing. “On the Sublime” is a treatise on aesthetics and a work of literary criticism. Longinus finally advocates for a “elevated style” and an emphasis on “simplicity”. The primary source of sublimity is the ability to create significant ideas, as stated by this renowned author. The sublime is a style of writing that is commonly understood to elevate itself above the ordinary.

## **ESSAY**

### **Introduction:**

Longinus is considered one of the most eminent Greek critics. He ranks second only to Aristotle. ‘On the Sublime’ is an enduring critical document of immense value and importance. It explores the concept of sublimity in the realm of writing. Longinus examines the definition, essence, and origins of the sublime. He differentiates between the genuine sublime and the counterfeit sublime. He provides guidance on how to conquer the faults of the sublime. His proposals are enduring and of utmost importance.

**Sublimity:**

Sublimity is the quality of being elevated, distinguished, and perfected in language, expression, and composition. It is the reverberation of a profound spirit. It elevates style beyond the commonplace. Some people believe that sublimity is an innate talent. They believe it is unrelated to art. One must remember that art is necessary to regulate nature's untamed instincts. Nature and art both contribute to sublimity in writing. Longinus believed that art achieves perfection when it appears natural, while nature is successful when it incorporates concealed art inside it.

**The Sources of the Sublime:**

According to Longinus there are five principal sources of the sublime. These sources are, Grandeur of thought; Strong emotion; The use of figures; Noble diction; Dignified composition. The 'grandeur of thought' and 'strong emotion' is inborn gifts of nature. The rest three sources are the gifts of art.

**Grandeur of Thought:**

'Grandeur of thought' is one of the primary sources of the sublime. It is mainly the gift of nature. It is indispensable for a sublime work. Men with mean and servile ideas can't attain sublimity. In fact, great thoughts spring from great souls. In short, it is the echo of a great soul. In the words of Longinus 'their words are full of sublimity whose thoughts are full of majesty'. Sublimity requires adept curation and arrangement of content. Details should be carefully selected to create a cohesive entity. Imitation is a crucial route to achieving sublimity.

**Strong Emotion:**

Strong and inspired passion is the second significant source of the sublime. The vigorous treatment of it is essential for acquiring sublimity. Strong emotion is an inborn gift of a genius. According to Longinus nothing makes so much for grandeur as true emotion in the right place. But the subject of emotion has not been dealt with in detail.

**The Use of Figures:**

The use of figures is the third principal source of the sublime. It can be acquired by art. It helps in the creation of the sublime. Figures of speech should be used in a natural manner. They should be utilised appropriately, at the correct time, in the correct way, and with the correct intention. Utilising it in this manner enhances the grandeur, and the grandeur in turn sustains it. The main rhetorical figures such as rhetorical questions, adjuration,

asyndeton, hyperbaton, periphrasis, anaphora, diatyposis, and polyptota significantly enhance the grandeur and beauty of language.

**Noble Diction:**

It is a crucial source of the sublime. It involves selecting appropriate vocabulary and incorporating metaphors and decorative language. Choosing appropriate and impactful phrases is crucial for achieving sublimity. Longinus believes that eloquent language illuminates profound ideas. Trivial topics should not be exaggerated or treated with excessive importance. Avoid using overly extravagant language. Metaphors significantly enhance the sublime.

**Dignified Composition:**

The fifth source of the sublime is the dignified composition or harmonious arrangement of words. It is a powerful tool for both convincing others and providing enjoyment. It evokes empathy in the audience towards the speaker's emotion. The sense of harmony imparts attractiveness and organic wholeness to a work of art. Dissonance detracts from majesty and grandeur, resulting in a piece that appears inferior.

**Conclusion:**

Longinus is considered one of the most eminent figures in the field of criticism. He is a trailblazer in the realm of literary critiques. His work 'On the sublime' is the inaugural and unparalleled treatise on style. His guidelines for achieving sublimity are applicable to everyone.

**UNIT II**  
**16<sup>TH</sup> TO 18<sup>TH</sup> CENTURY**  
**SIR PHILIP SYDNEY: AN APOLOGY FOR POETRY**

“An Apology for Poetry” or “The Defence of Poesy” is a notable work in the history of English Criticism. Sir Philip Sidney, the leading poet of the Elizabethan Age, authored this. The text was composed about 1580 and was first published in 1595 posthumously. Sidney is renowned as a writer for three main works: “The Arcadia,” “Astrophel and Stella,” and “An Apology for Poetry,” all of which were released posthumously. ‘An Apology for Poetry’ epitomises Renaissance Criticism. It discusses his perspectives on the essence and purpose of poetry. Sidney composed “An Apology for Poetry” to counter Stephen Gosson’s criticisms of poetry. Stephen Gosson released his critique of poetry in 1579. Gosson uses extensive references from the classical literature of Greece and ancient Rome to support his argument that Plato had valid reasons for excluding poets from his ideal state. The text “An Apologie for Poetrie” can be divided into sixteen sections for ease of reference.

**1. The Prologue**

Sidney justified his defence of poetry by humorously referencing Pietro Pugliano’s essay on horsemanship. If horsemanship can receive such a passionate praise and defence, then poetry certainly deserves much more praise and defence. Pleading a case for poetry is justified as it has declined from being highly esteemed in learning to being considered ‘the laughing stock of children.’

**2. Some Special Arguments in Favour of Poetry**

Poetry has been highly regarded from ancient times. It has been the primary source of enlightenment for ignorance. Early Greek philosophers and historians were essentially poets. Poetry is popular even in uncivilised nations such as Turkey, among American Indians, and in Wales. Criticising poetry is equivalent to undermining the foundations of culture and intelligence.

**3. The Prophetic Character of Poetry**

Ancient Romans held poets in great esteem, referring to them as Vates, signifying a Diviner, a Prophet, or a Foreseer. The Greek term ‘poet’ originates from ‘Poiein’, which translates to ‘to make’. Therefore, the Greeks revere the poet as a maker or creator. This implies the holy essence of poetry.



#### **4. The Nature and Function of Poetry**

Poetry is an art form that involves imitation and its primary purpose is to educate and bring joy. Imitation does not entail simple replication or duplication of information. It refers to representing or transforming reality, and occasionally generating something completely novel. Sidney asserts that a poet, through the strength of their own creativity, can create things that are either superior to what exists in nature or entirely new, such as heroes, demigods, cyclops, chimaeras, and furies.

Sidney emphasises the poet's ability to create vivid and beautiful descriptions of nature, surpassing even the beauty of the planet itself. Her universe is bold, where only poets bring forth excellence.

#### **5. The Three Kinds of Poetry**

Sidney categorises poetry into three types: religious poetry, intellectual poetry, and poetry that creatively explores life and nature. He particularly emphasises the third category of poets, as they can be rightfully called vates, just like the first and most esteemed group. They imitate to instruct and pleasure, borrowing nothing from the past or present, but exploring the heavenly possibilities of what could and should be.

#### **6. Various Sub-divisions of the Third Kind of Poetry**

Poetry can be categorised into different types such as heroic, lyric, tragic, comic, satiric, iambic, elegiac, pastoral, and more. Poets typically utilise verse to clothe their poetic creations. Verse is considered an embellishment rather than a necessity in poetry. There have been exceptional poets who did not use verse, while there are presently many versifiers who do not deserve to be called poets.

#### **7. Superiority of Poetry to Philosophy and History**

Both philosophy and history contribute to promoting morality. Philosophy focuses on theoretical topics and imparts virtue through instruction. History imparts practical morality through tangible life examples. Poetry provides both guidelines and real-life illustrations. Philosophy, rooted in abstractions, is difficult to articulate and challenging to grasp. It is not a suitable mentor for young people. However, the historian is bound by empirical realities, and the example he provides does not necessarily lead to a specific outcome. Poetry provides vivid representations of virtue that are more impactful than the straightforward explanations of philosophy. It provides hypothetical scenarios that are more educational than actual historical instances. Poetry more effectively illustrates the consequences of good and bad

behaviour compared to History. Poetry surpasses Philosophy by having the ability to evoke emotions and inspire good behaviour. It conveys moral teachings in a really appealing manner. Horrible things like terrible conflicts and unnatural monsters are transformed into something lovely through poetic mimicry. The poet is considered the supreme authority in all fields of knowledge. 'He not only indicates the path but also provides such an appealing view of it that would tempt anyone to go on it.' The poet starts by presenting words in a pleasing arrangement, often combined with music, and tells a captivating story that captivates both children and elderly listeners. The individual is no longer faking and is now focused on converting the mind from immorality to virtue.

### **8. Various Species of Poetry**

Pastoral poetry focuses on the beauty of rural life and occasionally depicts the hardships faced by people under oppressive rulers. What are the reasons for its disapproval? Elegiac poetry explores human frailty and the misery of the world. The focus should be on eliciting feelings of pity rather than assigning blame. Satiric poetry ridicules foolishness, while iambic poetry aims to expose wickedness. These should not be condemned either.

No one should criticise the appropriate use of comedy. Comedy mimics the typical mistakes of our lives in a ludicrous way. It helps males avoid such errors. Tragedy reveals the ambiguity of the world by causing deep emotional pain. No one can withstand the powerful impact of a tragedy.

A lyric that provides moral guidance and glorifies the Almighty is always appealing. The epic or heroic poetry cannot be disliked since it promotes virtue to the highest degree by depicting heroic and moral excellence in a highly effective manner. Sidney claims that heroic poetry is not just a type of poetry, but the superior and most refined form of poetry.

### **9. Main Objections Brought Against Poetry by its Enemies**

Poetry is sometimes criticised for its association with rhyme and versing. Verse is not a necessary component of poetry. One can be a poet without composing verses and a writer of verses without creating poetry. Verse is utilised for convenience. It creates verbal cohesion and is conducive to easy memorization. It is the most appropriate language for music. It imbues words with a sensuous and emotional essence.

### **10. Four Chief Objections to Poetry**

There are some more serious objections to poetry, namely-

- (a) that there being many other more fruitful knowledges, a man might better spend his time in them than in this;
- (b) that it is the mother of lies.
- (c) that it is the nurse of abuse, infecting us with many pestilent desires; and,
- (d) that Plato had banished poets from his ideal republic.

### **11. Replies to These Objections**

Sidney refutes the initial accusation by asserting that he has previously proven that poetry is the most effective kind of learning that leads to virtue.

He argues that of all writers, poets are the least likely to be liars in response to the second point that poets are dishonest. The Astronomer, the Geometrician, the historian, and others all make inaccurate remarks. The poet does not declare anything and hence never lies. Their goal is to convey not what does or doesn't exist, but what ought to or ought not to be. What he gives is not factual but rather fictional, representing truth in an ideal form.

Poetry is criticised for including love themes and romantic ideas that are believed to have a negative impact on readers. Sidney argues that poetry does not misuse human intelligence; rather, it is human intelligence that misuses poetry. Arts and sciences can have negative consequences when overused, although their value remains significant when used correctly. Does the misuse of something make the proper use detestable? No.

Sidney is puzzled by Plato's disapproval of poetry. He is curious about Plato's criticism of poetry. Plato cautioned against the misuse of poetry by his contemporaries, who spread incorrect beliefs about the gods. Plato objected to the theological conceptions. Plato praises poetry highly and considers it heavenly in Ion. His portrayal of the poet as 'a light winged and divine entity' in that conversation exposes his perspective on poetry. Plato claimed that poetry was inspired by a heavenly force, even though he personally did not support this idea. Sidney asserts that all great men, including Plato, have respected poetry.

### **12. Why is Poetry not honoured in England as it is elsewhere?**

Why has England been so unsupportive of poets? Sidney inquires. He believes that poetry is now associated with individuals who lack originality and creativity, or with those who, although being diligent, do not possess innate poetic talent. He claims that a poet cannot be created by any amount of effort if they do not possess their own innate talent. Another reason is the lack of dedicated cultivation of the Poetic Art. Three essential components for

creating high-quality poetry are Art, Imitation, and Exercise, which are deficient in today's poets.

### **13. A Brief Review of the State of Poetry in England from Chaucer to Sidney's own Time**

Sidney says that few good poems have been produced in England since Chaucer. Chaucer did marvellously well in *Troilus and Cresseida*. The *Mirroure of Magistrates* also contains some beautiful passages. Earl of Surrey's *Lyrics* also deserve praise. Spenser's *The Shepherds Calender* is worth reading. English lyric poetry is scanty and poor. Love lyrics and sonnets lack genuine fire and passion. They make use of artificial diction and swelling phrases.

### **14. Condition of Drama**

The state of drama has also declined. The sole commendable tragedy is *Gorboduc*, despite being flawed. A tragedy should adhere to poetic laws rather than historical ones. A playwright should have the freedom to adapt history to suit their tragic needs. Many things exist that are better expressed through words rather than visual representation on stage. Dramatists should be able to distinguish between reporting and representing. They should immediately get into the main action they wish to portray in their play. Tragedies and comedies should not be mixed, as English comedy is founded on an incorrect assumption. Its goal is to provoke laughing, not bring joy. The primary goal of comedy should be to provide enjoyable instruction, rather than just crude entertainment. Comedy should entertain and provide moral guidance.

### **15. Advantages of the English Language**

English offers distinct benefits. It is commendable for its capacity to adapt to both ancient and modern systems of versification. It incorporates both the unrhymed quantitative system of ancient poetry and the rhyme characteristic of modern English.

### **16. Summary**

Poetry is abundant in creating beautiful virtues. It lacks no gift that should be present in the noble pursuit of learning. All the accusations against it are unfounded and without merit. The poets were the original preservers of Greek mythology and the pioneers of civilization. Poetry contains numerous mysteries. A poet can immortalise individuals through his poetry.

## ESSAY

### **How does Philip Sidney defend his admiration for poetry in Defence of Poesy?**

Philip Sidney defends poetry in his article “An Apology for Poetry” against the accusations made by Stephen Gosson in his work “School of Abuse” which was dedicated to Sidney. Gosson raises objections against poetry. Sidney strongly responds to Gosson’s concerns, vigorously defending poetry in his essay. Sidney approaches this task with a logical and intellectual way.

The major objections against poetry are: (a) There are many other more productive areas of knowledge where one might invest their time rather than in this one. (b) that it is the mother of lies; (c) that it is the nurse of abuse; infecting us with many pestilent desires; and (d) that Plato had rightly banished poets from his ideal republic.

#### **Sidney’s replies to these objections:**

(a) He argues that there is no better way for a person to spend their time than by engaging in poetry. He believes that the best form of learning is that which teaches and inspires virtue, and that poetry is the most effective in teaching virtue.

(b) His answer to the second objection that poets are liars is that of all writers under the sun the poet is the least liar. The poet creates something by emotion or imagination against which no charge of lying can be brought. The astronomer, the geometrician, the historian and others, all make false statements. But poet “nothing affirms, and therefore never lieth”, his end being “to tell not what is or what is not, but what should or should not be”. The question of truth or falsehood would arise only when a person insists on telling a fact. The poet does not present fact but fiction embodying truth of an ideal kind.

(c) The third objection to poetry is that it might foster harmful behaviour by influencing our impulses or intellect. This criticism may be somewhat valid, but it should be directed at certain poets rather than poetry as a whole. Sidney responds to the accusation by stating that poetry does not misuse human intelligence; rather, it is human intelligence that misuses poetry. When arts and sciences are overused, they have negative consequences, but this does not diminish their value when used correctly. Sidney argues that the abuse of poetry is not due to the nature of poetry itself, but rather to the actions of the poet.

(d) Plato’s fourth objection to excluding poets from his ideal republic is not valid since he aimed to exclude the amoral poets of his era, not poetry as a whole. Plato thought

that poetry is inspired by divine forces. Plato praises poetry in “Ion” with great reverence and divine approval. His portrayal of the poet as “a light-winged and sacred thing” demonstrates his perspective on poetry. Sidney concludes that we should follow Plato’s example of eradicating abuse but still honouring the ‘Thing’, making Plato our patron rather than our opponent.

Sidney vehemently defends poetry against the charges made by Stephen Gosson.

### **Superiority of poetry over history and philosophy:**

Both philosophy and history contribute to promoting morality. Philosophy focuses on its theoretical components and imparts virtue through principles. History imparts practical morality through tangible life examples. Poetry provides both practical guidance and illustrative examples. Philosophy, rooted on abstractions, is considered as something difficult to understand and mysterious. It is not a suitable mentor for young people. However, the historian is bound by empirical realities, and the example he provides does not necessarily lead to a specific outcome. Poetry provides vivid representations of virtue that are more impactful than the straightforward explanations found in philosophy. It provides hypothetical scenarios that are more educational than actual historical instances. Poetry more effectively illustrates the consequences of good and bad behaviour compared to history. Poetry surpasses philosophy by its ability to evoke emotions and inspire good behaviour. It conveys moral teachings in a captivating way. Horrible things like brutal conflicts and monsters are transformed into something lovely through poetic mimicry. The poet is considered the sovereign of all knowledge. “He not only shows the way but also provides such an appealing view of it that will tempt any man to enter.”

The poet does not start with unclear definitions that create uncertainty in the mind. Instead, the poet presents words arranged in a pleasing manner, often combined with music, to captivate the audience with a compelling story that engages both children and the elderly. The individual no longer pretends and aims to change the mentality from wickedness to virtue.

## **SAMUEL JOHNSON: PREFACE TO SHAKESPEARE**

Samuel Johnson's "Preface to Shakespeare" is a renowned and widely accepted document in English literary criticism. This book compiles the author's reliable knowledge, assumptions, and thoughts regarding the renowned playwright's life and artistic legacy. The critic adeptly and gladly familiarises a reader with the intricacies and unique aspects of Shakespeare's creative abilities, his exceptional perspectives, and assessments on the essence of things and human phenomena. Johnson defends and praises the English playwright Shakespeare, successfully addressing objections about his works and highlighting their unique and incomparable nature in writing, despite opposition from his contemporaries.

The Preface is divided into two sections: one focusing on Johnson's critical study of Shakespeare as a dramatist, and the other explaining the editorial processes employed by Johnson in his Edition of Shakespeare. Johnson starts the Preface by stating that people value the works of deceased writers but overlook those of contemporary writers. Johnson agrees with 18th-century critics that antiquity should be respected, particularly in the arts rather than the sciences, as their value can only be judged by their enduring popularity throughout time. The writer argues that being revered by future generations is evidence of a writer's quality, using Homer as an example. The ancients should be honoured not just for their age but because the truths they convey have endured over time. He then uses this standard to evaluate Shakespeare, suggesting that Shakespeare has reached a level of respect and admiration that comes with age and established reputation. He has surpassed the time period typically considered as the standard for evaluating literary quality.

Johnson uses multiple dimensions to analyse Shakespeare. Using multiple perspectives, he portrays the bard as timeless and universal as well as a product of his time. Neo-classicists try to balance Shakespeare's praise and condemnation. He views Shakespeare "ahistorically and historically" (Desai 5). He distinguishes between Shakespeare's attraction to his contemporaries and future generations. He claims that modern audiences no longer care about Shakespeare's manners since times and conventions have changed. He believes Shakespeare is still revered for his expression of universal truths: "Nothing can please many, and please long, but just representations of general nature".

### **Shakespeare "a poet of Nature"**

Johnson calls Shakespeare "a poet of Nature" who "holds up to his readers a faithful mirror of manners and of life": his Romans, Danes, and monarchs depict universal human

impulses and ideas. Johnson believes Shakespeare's situations are populated "only by men, who act and speak as the reader thinks he should himself have spoken or acted on the same occasion". Another reason he likes Shakespeare is that his characters are unique but having universal human desires. Shakespeare's exploration of human passion beyond love is likewise appreciated. He denies opponents' claim that Shakespeare portrays aristocratic individuals of other nations as buffoons and drunkards. He calls these accusations "petty cavils of petty minds". He thinks Shakespeare "always makes nature predominate over accident; and that if he preserves the essential character, he is not very careful about the accidental distinctions". He concludes that "a poet overlooks the casual distinctions of country and condition, as a painter, satisfied with a figure, neglects the tapestry". Shakespeare is metaphorically praised: "The stream of time, which is continually washing the dissoluble fabrics of other poets; passes by the adamant of Shakespeare".

He sees Shakespeare's plays as "exhibiting the real state of sublunary nature, which partakes of good and evil, joy and sorrow" (17). Shakespeare had the skill to combine comedy with tragedy, unlike the ancients. His blended drama defied dramatic writing norms, but Johnson believed truth trumps rules, stating that poetry should instruct by appealing. He adds that "mingled drama may convey all the instruction of tragedy or comedy cannot be denied, because it includes both in its alterations of exhibition and approaches nearer than either to the appearance of life". Johnson justifies this mix since Shakespeare's plays "instruct and delight". Rather than weakening the dramatist's feelings, he thinks blending sad and comedic passages adds to pleasure.

### **Shakespeare – A Genius in Writing Comedy**

Johnson believes Shakespeare a comedic genius. He agrees with Rhymer that Shakespeare was naturally funny. Shakespeare worked hard on his tragic situations, while his comedic sequences feel spontaneous: "His tragedy seems to be skill. His instinctive comedy". He claims Shakespeare's comedic exchanges come from everyday life, thus their charm hasn't faded.

### **Shakespeare's Faults**

Johnson criticises Shakespeare after praising him. Johnson separates art and life. He argues the audience knows they are viewing a fictionalised representation and can only appreciate tragedy for this reason, albeit the enjoyment is exactly proportional to the characters' authenticity.



Johnson lectures on Shakespeare like a neo-classicist. He thinks creative artists should not surrender “virtue to convenience” no matter how accurate to life they are. Shakespeare is more interested in pleasing than teaching, says Johnson. Johnson believes Shakespeare occasionally writes without a moral intent. He criticises Shakespeare because “he makes no just distribution of good or evil, nor is always careful to show in the virtuous a disapprobation of the wicked; he carries his person’s indifferently through right and wrong and at the close dismisses them without further care and leaves their examples to operate by chance”. Johnson cannot excuse this “barbarity” since writers must constantly “make the world better, and justice is a virtue independent on time or place”. In his King Lear notes, he condemns Shakespeare for sacrificing Cordelia’s virtue: “Shakespeare has suffered the virtue of Cordelia to perish in a just cause, contrary to the natural ideas of justice, to the hope of the reader, and, what is yet more strange, to the faith of chronicles”. He goes on to say:

A play in which the wicked prosper, and the virtuous miscarry may doubtless be good, because it is a just representation of the common events of human life; but since all reasonable beings naturally love justice, I cannot easily be persuaded, that the observation of justice makes a play worse; or, that if other excellencies are equal, the audience will not always rise better pleased from the final triumph of persecuted virtue.

Johnson also thinks Shakespeare’s plots are haphazard and unfocused. Shakespeare fails to use his opportunity to teach and entertain. He adds that Shakespeare neglects the ending of his plays, so “his catastrophe is improbably produced or imperfectly represented”. Shakespeare violates chronology and verisimilitude because “he gives to one age or nation, without scruple, the customs, institutions and opinions of another” (36). Shakespeare is criticised for making Hector mention Aristotle in Troilus and Cressida and for blending Theseus and Hippolyta’s passion with Gothic Fairy mythology.

Johnson praises Shakespeare’s humorous sequences but doesn’t ignore his flaws. Shakespeare uses crude language and filthy jokes in many comedy dialogues. He says the men and women having these foul conversations are like clowns. Johnson believes Shakespeare should have known better as a poet, even if this coarseness was common in his time. In Shakespeare’s plays, excessive labour causes meanness, tediousness, and obscurity, Johnson says. He thinks Shakespeare’s narration is too wordy and repetitive. Shakespeare is also accused of inappropriate language. Shakespeare wrote “cold and weak” prepared

speeches to demonstrate his erudition, but readers hated them. He sometimes finds Shakespeare's language too formal for his message.

### **Shakespeare's Violation of The Unities**

Shakespeare broke the law of time-place unities established by dramatists and critics. Shakespeare's lack of compliance was criticised in the 18th century. Johnson disagrees and believes Shakespeare can be defended this way. He claims that Histories must change time and location by nature and are not comedies or tragedies, so they cannot be violated. He thinks Shakespeare follows Aristotelian standards and preserves action unity outside the Histories. His narratives have a beginning, middle, and end and progress slowly but surely to match reader expectations. Johnson admits that Shakespeare violates the time-place unities revered since Corneille, but he claims that the norms are not sound. His critique shows their futility. Critics feel time and place unities provide dramatic plausibility; thus they insist on them. They argue that a three-hour theatrical play would make it hard for the audience to believe in a long-term activity. Since the audience is situated in the same area throughout the performance, one action in Alexandria and the other in Rome would strain their credulity. To counter these claims, Johnson claims that all art is artifice and that audiences know this. He claims that if a London theatrical audience can picture the first act taking place in Alexandria, they can conceive the second act in another country. By the same rationale, viewers might imagine months or years between acts. As Samuel Taylor Coleridge subsequently observed, the audience is in a "willing suspension of disbelief" rather than incredulous. Johnson says sad events on stage would not be enjoyable if the audience felt they were real. Enactment brings reality to mind, which is the actual enjoyment.

### **Shakespeare and Elizabethan England**

To Johnson, Elizabethan England was "just emerging from barbarity" where "literature was yet confined to professed scholars, or to men and women of high rank" and the population was nurtured on popular romances. Johnson says Shakespeare typically employs these popular romantic sources to build his plays so non-specialists can follow the tale.

Without any evidence, Johnson argues Shakespeare did not know French or Italian and borrowed from English translations of foreign literature. Shakespeare had no English drama or poetry models to follow in Elizabethan England because character and dialogue were still undefined, according to Johnson. Johnson believes Shakespeare a pioneer in play who brought character and conversation. He attributed Shakespeare's success to his

brilliance, not learning. Johnson repeatedly emphasises that Shakespeare's personal observation and life experience helped him develop his creativity. Johnson claims that Shakespeare's extraordinary portrayal of human nature and character came from his talent of observing life, as his knowledge of the inanimate world was as wide and accurate as that of humans. No psychology books were available at the time. Johnson calls Shakespeare a pioneer. He says:

Shakespeare is always original; nothing is derived from the works of other writers. He is comparable only to Homer in his invention.

Shakespeare is the pioneer of English drama – the originator of the form, the characters, the language and the performances.

Shakespeare was the first playwright to establish the harmony of blank verse and to discover the qualities of the English language for smoothness and harmony.

Shakespeare was the first successful playwright whose tragedies as well as comedies were successful and gave appropriate pleasure.

Johnson's Preface to Shakespeare is a remarkable example of literary critique, despite its shortcomings even by contemporary standards. Johnson courageously opposed the prevailing norms of his era by supporting Shakespeare's deviation from the unities of time and place, as well as his blending of sad and humorous themes. He deemed the text to be superior to any regulations, basing his decision on its impact on him rather than its adherence to rules. Johnson is known for providing critics with the foundation of critique based on comparisons and historical context. His analytical assessments of Shakespeare are so profound that contemporary generations can only echo his observations on Shakespeare's universality and profound comprehension of human nature. Johnson's editorial approach, albeit lacking by contemporary standards, surpassed that of earlier and contemporary editors. His commendable moderation in making corrections is praiseworthy. Johnson's views on Shakespeare often align with neo-classical principles, particularly his emphasis on moral integrity, a stance that is now widely disputed. Johnson has faced criticism for favouring Shakespeare's comedies over his tragedies. His accomplishments surpass his flaws, and the most compelling evidence of his greatness is that his era is frequently referred to as The Age of Johnson.

### UNIT III: ROMANTICISM

#### WORDSWORTH: PREFACE TO LYRICAL BALLADS

*Lyrical Ballads* is a collection of poetry by William Wordsworth and Samuel Taylor Coleridge that was originally published in 1798. Wordsworth's preface to this collection was composed for its second edition, published in 1801, and expanded for its third edition in 1802; in it, he outlines and justifies his poetic choices and beliefs. *Lyrical Ballads* is considered by many to be the beginning of the Romantic movement in literature, and the preface describes and demonstrates many of the characteristics of Romantic poetry.

In the beginning of his preface to *Lyrical Ballads*, William Wordsworth explains the purpose behind the collection of poems: it was an "experiment" to determine whether poetry written in "the real language of men" could be successful. He was shocked to discover that a majority of readers favour the poems rather than disapprove of them, as they are notably distinct from other poetry being circulated at that time. Before *Lyrical Ballads* was published, Wordsworth and his friends anticipated that its success could lead to the establishment of a new genre of poetry. Wordsworth explains the overall objective of *Lyrical Ballads* and expresses concern that by writing a preface, he may excessively sway readers' opinions of his poetry. Wordsworth acknowledges that the poetry in this book may not be recognised as traditional poetry due to its significant divergence from readers' expectations.

Wordsworth's poetry in *Lyrical Ballads* stands apart from his peers due to its very straightforward language and subject matter. Wordsworth and Coleridge selected themes related to "low and rustic life" for this anthology. They tried to write about these subjects using the language commonly used by people, but with a touch of creativity and a connection to the fundamental laws of human nature to make them engaging. Wordsworth and Coleridge chose to utilise the language of the common man because its simplicity enables a more precise expression of feeling. They described this language as "simple and unelaborated," making it "a far more philosophical language." Wordsworth suggests that many of his contemporaries' poetry is inferior because they distance themselves from the common emotions and experiences of people by using overly complex language, literary techniques, and themes.

Wordsworth contends that his poems possess a distinct aim compared to those of his contemporaries. Here, he famously states that all good poetry arises from powerful emotions and that significant poems are only those that result from thoughtful reflection. Wordsworth

aims to demonstrate how our emotions and thoughts are linked at moments of heightened emotion, specifically to shed light on the mental responses triggered by nature and life experiences. He asserts that the poetry of his peers seek for immediate satisfaction, but Wordsworth desires the downfall of the neoclassical literary movement and its negative aspects.

Wordsworth then commences his examination of his poetry form in *Lyrical Ballads*. His aim was to write in a manner that reflects daily conversation, thus he avoided using personifications of abstract ideas and poetic diction. He states that personifications of abstract ideas are considered distinctive features of poetry that set it apart from prose. However, Wordsworth has refrained from utilising them, considering them to be purely mechanical stylistic devices. Furthermore, he has refrained from employing specific lyrical phrases that, despite their beauty, have become too common and cliché.

Wordsworth begins a response defending his poetry against critics who argue that poetry must use distinct language from prose to be considered poetry. Wordsworth illustrates that prose language can be effectively utilised in poetry by quoting a verse from Thomas Gray's "Sonnet on the Death of Mr. Richard West." Art enthusiasts enjoy comparing poetry and painting but tend to overlook the parallels between poetry and prose, which are actually more alike than poetry and painting.

Wordsworth discusses the essence of his poetry and then delves into an examination of the characteristics and role of a poet. According to him, a poet possesses the capacity to feel specific emotions more profoundly and articulate them more precisely than the average individual. The poet is able to evoke emotions inside himself without needing external stimulation. Similarly, the poet can empathise with the individuals he portrays in his poetry, connecting his emotions with theirs even if their hardships are not his own. One essential duty of the poet is to bring enjoyment to their audience. Wordsworth asserts that while both poetry and science offer enjoyment, scientific truth is personally experienced and gradually attained, while poetic truth connects readers and is grounded in human nature.

Wordsworth recognises that poetry imposes limitations on both the poet and the reader that prose does not, through the use of metre. Wordsworth contends that writing in poetry, as opposed to prose, does not impose significant restrictions on the poet's ideas. He believes that metre enhances the appeal of the writing and offers a sense of comfort in poems dealing with complex and weighty subjects, preventing the reader from feeling inundated.

People read Shakespeare's works repeatedly due to the consistent metre, even though they are sometimes dense, but they are hesitant to revisit the distressing sections of 'Clarissa Harlowe' or 'The Gamester'.

Wordsworth states in the preface that poetry is the natural outpouring of intense emotions, but later he delves deeper into the poetry writing process. In a condition of tranquilly, the poet recalls and reflects on an emotion. By doing this, he starts to experience the emotion he had been contemplating, and as a result, he writes his poetry. Regardless of the emotion the poet portrays in their poetry, they will derive pleasure from the process of writing. He should ensure that his readers experience more pleasure than any emotion conveyed in the poetry.

Wordsworth briefly acknowledges the "defects" he anticipates readers may identify in his poetry. He admits to writing about topics that may not be of interest to readers but are more personal to him. However, he is more worried about how the words he used to discuss these topics may impact readers differently than he meant. He is concerned that his vocabulary, which he believed conveyed his emotions, may be perceived as "ludicrous" by readers. Therefore, he asks his audience not to condemn him too severely if this happens.

Wordsworth concludes his preface by urging readers to form their own opinions about his poetry, advising them not to rely on the opinions of others, and to be cautious when assessing his work. He acknowledges that his poetry requires readers to make a significant sacrifice by giving up many conventional pleasures, as it stands out distinctly from contemporary poetry. Wordsworth thinks that if he has achieved his goal of writing poetry that is in the "language of men" and is as entertaining as his contemporaries' work, he will have brought out "genuine poetry." He entrusts the evaluation of his success in the mission and the worthiness of undertaking it to his readers.

## ESSAY

Dr. Samuel Johnson's Preface to Shakespeare is widely regarded as a timeless piece of English literary critique. Johnson outlines his editorial standards and provides a thoughtful examination of the strengths and weaknesses of Shakespeare's works. Some of his ideas are now basic principles of contemporary criticism, while others reveal more about Johnson's biases than about Shakespeare's brilliance. The preface's compelling wording enhances the author's thoughts with authority.

Johnson is a classicist who focuses on universal themes rather than specific details. He praises Shakespeare by describing his plays as accurate depictions of general human nature. The dramatist's success is attributed to his understanding of human nature rather than relying on unusual effects. Johnson concludes that the intellect can only find true peace in the steadiness of knowledge, as the joys of unexpected amazement are short-lived. Shakespeare's enduring legacy allows his works to be evaluated objectively, free from personal biases and prejudices that often complicate judgement of contemporary writers.

Johnson admires Shakespeare's skill in creating characters that are diverse, profound, believable, and capable of captivating his viewers. Employing his comparative method, he notes, "They are the authentic descendants of common humanity...In the writings of other poets, a character is frequently portrayed as an individual. Shakespeare often includes that type of character in his works. Shakespeare's characters and circumstances are remarkable because they lack heroes and instead feature individuals who behave and communicate in a way that readers can relate to. He believes that his drama reflects life.

Johnson believes that modern readers have a better grasp of the universal themes in Shakespeare's works compared to the audiences in Elizabethan England, as the passage of time has removed the plays' relevance to specific historical events. The characters in the plays are universal and represent typical human traits that are timeless and not restricted by specific time periods or nationalities. Johnson suggests that the true value of Shakespeare's plays is found in their overall impact, the authenticity of the action, language, and character development, rather than in highlighting specific exceptional sections with asterisks.

Johnson's critique of Shakespeare's shortcomings is considered a classic example of literary criticism. These faults he finds are owing to two causes—(a) carelessness, (b) excess of conceit. Shakespeare's complexities stem from:

- (a) the careless manner of publication;

- (b) the shifting fashions and grammatical license of Elizabethan English;
- (c) the use of colloquial English,
- (d) the use of many allusions, references, etc., to topical events and personalities,
- (e) the rapid flow of ideas which often hurries him to a second thought before the first has been fully explained.

Many of Shakespeare's obscure elements can be attributed to the time period or the requirements of theatre production rather than the playwright himself.

Johnson wrote the Preface to Shakespeare after spending nine years working on an edition of Shakespeare's plays. The Preface contains broad statements about Shakespeare's works and remarkable assessments of their quality, positioning Shakespeare as the greatest European writer of all time. Johnson, like his peers, sometimes criticises Shakespeare for his wordplay and lack of poetic justice in his plays. However, later readers believe these criticisms reveal more about the critic's shortcomings than the playwright's. Johnson's work stands out from his peers due to his profound knowledge that underlies many of his assessments. He regularly demonstrates his acquaintance with the texts, and his conclusions are based on specific passages from the tragedies. Johnson is the first prominent Shakespeare critic to emphasise the playwright's profound comprehension of human nature. Johnson's emphasis on character analysis sparked a significant trend in Shakespeare criticism and dramatic criticism for over a century, influencing notable critics including Samuel Taylor Coleridge, Charles Lamb, and A. C. Bradley.



## **S.T. COLERIDGE: BIOGRAPHIA LITERARIA- PART II – CHAPTER 14**

Biographia Literaria, published in 1817, is regarded as Coleridge's most important work where he discusses his ideas about poetry, imagination, and creativity, drawing from early philosophical ideas and nineteenth-century theoretical thought.

Coleridge commences his treatise by mentioning James Boyer, his former secondary school instructor at Christ's Hospital Grammar School. His poem "Frost at Midnight" is based on the years he spent at this school. Coleridge thinks that formal instruction at school suppressed his creative abilities.

Coleridge argues that creativity and intellectual freedom are found beyond the confines of school, and true education comes from real-world experiences. He emphasises the need of maintaining a connection with Nature in order to be able to inquire about and obtain insights into Nature's role as a child's teacher. Children should have the liberty to explore freely instead of being confined within. This would guarantee the inherent independence of the spirit.

Having made the initial introduction, Coleridge continues with an explanation of the development of his critical precepts. He discusses his early engagement with Associationist psychology, which is based on the premise that new ideas are formed via associations among earlier ideas. New ideas are embedded within combinations of earlier concepts.

Coleridge later rejects this theory, asserting that the human mind is not only a receptacle for existing ideas but an active participant in perceiving reality. Coleridge concludes that reality is produced via dialogue with Nature. This statement is akin to the Cartesian method of thinking, named after René Descartes.

Coleridge then moves on to define imagination. He refers to it as a "esemplastic power," which is the ability of the human soul to comprehend the universe in its unprocessed state, as a spiritual whole. He asserts that the spiritual oneness of the world is the sole ultimate reality to be recognised, implying that all other entities may be considered illusions or byproducts of various cognitive activities of the human mind.

Coleridge discusses the concepts of "imagination" and "fancy" before critiquing Wordsworth's poetry. Coleridge disputes Wordsworth's assertion that his poetry, written in

“common language” for ordinary people, is inaccurate. Wordsworth’s poetry is just as contrived as any other poet’s work since it is crafted deliberately by the poet.

Despite the shortcomings in the Preface, Wordsworth is recognised as a prominent poet, likely the best of his era. Coleridge stated that Wordsworth has the ability to elevate mundane nature imagery to a remarkable level. Coleridge describes his poetic goal as representing the supernatural and the realistic through the use of natural language.

Coleridge disagrees with Wordsworth’s belief that poetry should use language from everyday human speech. He claims that there is no difference between the spontaneous language of prose and the structured form of poetry. All languages innately contain metre and rhyme. He examines certain poems by Wordsworth in which the usage of everyday language could be substituted with more engaging metrical phrases.

Biographia Literaria is widely regarded as a highly significant work on poetic creation and creative expression. Coleridge’s focus on philosophy does not diminish the significance of his debate on creativity. Coleridge’s description of his creative energy as natural, uninhibited, and unpredictable reveals his intentional departure from conventional practices.

### **Coleridge’s Achievements as a Critic**

Coleridge is the first critic to introduce psychology and philosophy into literary criticism. He is interested in the study of the process of poetic creation and analysis of the principles of creative activity. For this purpose, he freely drew upon philosophy and psychology. He made philosophy the basis of literary inquiry and synthesised philosophy, psychology and literary criticism.

His literary theories are based on philosophy. He philosophised literary criticism and brought about a better understanding of the process of poetic creation and the nature and function of poetry. His unique contribution to literary criticism is his theory of imagination. William Wordsworth and Joseph Addison had examined the nature and function of imagination. But these discussions appear insignificant when compared to Coleridge’s treatment of subject. He is the first critic to differentiate between imagination and fancy and between Primary Imagination and Secondary Imagination.

Through his theory of imagination, he revolutionised the concept of artistic imitation. Poetic imitation is neither a copy of nature nor the creation of something entirely new, which is different from nature. Poetry is not imitation but creation based on the sensations and

impressions received from the external world. Such impressions are shaped, ordered, and modified. Opposites are reconciled and harmonised by the imagination of the poet and in this way poetic creation takes place.

Coleridge resolved the problem of the relation between the form and content of poetry. Through his philosophical inquiry into the nature and value of poetry, he established that a poem is an organic whole and its form is determined by its content, and essential to that content.

Meter and rhyme are not “pleasure superadded”. They are not merely something superfluous, which can be dispensed with, not mere decoration, but essential to pleasure, which is true poetic pleasure. This demonstration of the organic wholeness of a poem is one of his major contributions to literary theory.

## **UNIT IV: VICTORIAN PERIOD**

### **MATTHEW ARNOLD: CULTURE AND ANARCHY - SWEETNESS AND LIGHT**

Matthew Arnold is a prominent figure from the Victorian era. This era is considered illustrious in English history due to its exceptional advancements in many aspects of life. This era is characterised by material prosperity, political awareness, democratic reforms, industrial and mechanical advancements, scientific advances, and social turmoil. He maintained a pessimistic outlook in his later years because of a conflict between religion and science. He authored the book 'Culture & Anarchy' with the intention of revitalising values reminiscent of ancient Greek culture. He evaluates the standards of his era based on the principles of that culture. His book 'Culture & Anarchy' is a compilation of distinct pieces that illustrate his opposition to worldly wealth.

The main topic and reasoning of this book revolve upon curiosity. It is characterised as a liberal and intelligent enthusiasm for intellectual pursuits or mental activity. He believes that curiosity originates from a desire. Desires drive individuals to pursue. Desire's purpose is to perceive things as they truly are. When pursued by an intellectual individual with an unbiased comprehension, it becomes commendable. It exudes a sincere scientific enthusiasm that embodies the appropriate type of curiosity. Curiosity brings us to genuine culture. Curiosity lies beyond the cultured individual.

Matthew Arnold's perspectives on the social dimension of culture. It stems from the affection for one's neighbour. This part of culture originates from the desire to eliminate human faults and reduce human suffering. An individual of culture who contributes to society's improvement. The desire mentioned allows one to perceive things accurately, and a cultured individual works diligently and without bias. It produces sweetness and brightness. He refers to it as a genuine culture that motivates individuals to leave the world in a better and happier state than they encountered 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 delves into the root of culture, which is rooted in the pursuit of perfection. Put simply, culture can be defined as the study of excellence. Two prevailing desires coexist in it—the scientific zeal for pure knowledge and the moral and social zeal for doing good. A cultured individual should seek pure knowledge with unbiased enthusiasm and promote it in society to alleviate human suffering. Miseries can be reduced by promoting refinement and

enlightenment, which is the responsibility of a cultured or perfection-seeking individual. This task is simple for a cultured individual.

Culture tends to favour the dominance of genuine logic and the divine intent. It involves the examination and the quest for perfection. Religion is the primary source of inspiration for humans to strive for excellence. Arnold describes religion as the expression of profound human experiences. A person with genuine culture pays noteworthy attention to the various voices of human experience found in art, science, poetry, philosophy, and history. All of the aforementioned fields contribute to achieving internal perfection in individuals, with the ultimate goal being complete human perfection. Cultural expression is demonstrated through the broad and positive development of thoughts and emotions, characterised by dignity, abundance, and joy in human nature. Culture enhances both the internal and exterior aspects of human excellence. It eliminates all biases and mistakes made by humans. Biases and mistakes lead to chaos in society.

Arnold discovers a genuine and authentic relationship between culture and the concept of sweetness and light. His preferred epitome of culture is a Greek individual named Euphuasis. Arnold adopted the expression 'sweetness and light' from Swift. A man's cultural character is shaped by religion and poetry. Religion aims to achieve ethical perfection in individuals, while poetry focuses on the beauty and completeness of human nature. Culture can promote calm and contentment by suppressing our animalistic tendencies and connecting more closely with the spiritual realm with excellence. Religion does not guide us to achieve such perfection. He discusses how religious organisations in England during his time appeared to have moral failures. He presents an example of Puritanism centred on man's inclination for moral advancement and self-discipline. This perfection gives rise to the concept or urge of limitedness and inadequacy. He hastily reaches conclusions by evaluating religious organisations based on superficial qualities like kindness and positivity.

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 takes joy in encouraging his peers to engage in many creative endeavours in art, literature, and life. He argues that the enlightenment brought by culture should lead this national revival towards a brighter and more refined state. Culture operates uniquely and is not influenced by preconceived judgements or clichés. Its attraction is not limited to any specific social class. It pertains to the most superior version of oneself that is recognised and acknowledged globally. Culture fosters an environment where individuals can freely engage with ideas, promoting a harmonious and enlightened atmosphere.

Great cultural figures advocate for equality and open-mindedness. They are driven by a strong desire to disseminate culture throughout all levels of society. They possess the most advanced knowledge and innovative concepts of their era. These men are responsible for making information more humane, resulting in the most valuable knowledge and wisdom of all time, which serves as a genuine source of enlightenment and positivity. Great cultural figures enhance life and intelligence, striving to promote enlightenment and reason in accordance with God's purpose.

Therefore, a cultured individual can be likened to a honey bee. Honey bees collect nectar from various flowers to produce honey. Honey is universally enjoyed for its sweetness in all its variations. Honey contains wax that is valuable as it is used to create candles that produce light. Therefore, sweetness ultimately leads to enlightenment. A cultured individual seeks knowledge from several fields and disseminates it to others. His broad-mindedness leads to perfection, indicating he is not narrow-minded. His pursuit of perfection is characterised by sweetness and brightness.

## **WALTER PATER: PREFACE-STUDIES IN THE HISTORY OF RENAISSANCE**

Art and poetry writers have tried to define abstract beauty, convey it broadly, and create a universal formula. These attempts are usually most effective when they say something suggestive and penetrating. Such conversations offer little to help us appreciate good art or poetry, distinguish between good and bad, or use words like beauty, excellence, art, and poetry more precisely. As beauty, like other attributes, is relative, its definition becomes meaningless and useless as it gets abstract. The serious aesthetics student seeks to describe beauty in the most concrete terms and find the formula that best conveys this or that particular manifestation of it.

“To see the object as in itself it really is,” is the goal of all true criticism, and in aesthetic criticism, the first step is to know one’s own perception, discern it, and realise it clearly. Music, poetry, artistic and accomplished human existence are receptacles of various powers or forces and possess numerous attributes or qualities, like natural products. What is this song, picture, or interesting personality in life or a book to me? How does it affect me? Does it please me? If so, how much pleasure? How does its presence and effect change me? As with light, morals, and number, the aesthetic critic must discover the answers to these issues for themselves or not at all. He who strongly experiences these impressions and drives directly at their discrimination and analysis has no need to bother himself with the abstract question of what beauty is in itself or its exact relation to truth or experience—metaphysical questions as unprofitable as the rest. They may seem uninteresting to him, whether accountable or not.

The aesthetic critic views all items, including works of art and beautiful aspects of nature and human existence, as sources of delightful feelings, each with its own distinct and unique qualities. He wishes to explain the influence he experiences by dissecting and breaking it down into its basic components. He values the picture, landscape, and captivating personalities in life or literature, such as La Gioconda, the hills of Carrara, and Pico of Mirandola, for their distinctive qualities that evoke a specific and singular sense of pleasure. Our education is enhanced when our receptiveness to various influences deepens and diversifies. The role of the aesthetic critic is to discern, analyse, and isolate the specific quality that creates a sense of beauty or pleasure in a work of art, nature, or individual, and to identify the source of that impression and the circumstances under which it is felt. His goal is achieved when he has identified and understood that virtue, similar to how a chemist

identifies a natural element, for his own benefit and for others. The guideline for those aiming to achieve this goal is clearly articulated in the words of a recent critic of Sainte-Beuve: To focus on deeply understanding beautiful things and to cultivate oneself as refined connoisseurs, as skilled humanists.

The critic's temperament, the ability to be deeply moved by beautiful items, is more vital than a correct abstract concept of beauty for the intellect. He will always remember beauty's diversity. He considers all time, type, and taste schools equal. Excellent workmen and labour have existed throughout history. In whom did the period's spark, brilliance, and sentiment find itself? Where was its refined, elevated, tasteful container? "The ages are all equal," writes Blake, "but genius is always above its age." Distancing this virtue from its commoner companions often requires significant nicety. Not even Goethe or Byron operate neatly, removing all debris and leaving us only what their imagination has fully fused and altered [x/xi]. Example: Wordsworth's writings. The flame of his creativity has crystallised a part of his work, but only a part, and that enormous mass of verse contains much that could be forgotten. But scattered up and down it, sometimes fusing and transforming entire compositions like the Stanzas on Resolution and Independence or the Ode on the Recollections of Childhood, sometimes, as if at random, depositing a fine crystal here or there in a matter it does not wholly search through and transmute, we trace his unique, incommunicable faculty, that strange, mystical sense of a life in natural things, and of man's life as a part of Well, that's Wordsworth's virtue, the active principle, and the critic's job is to follow it, disentangle it, and measure how much it permeates his verse.

The following Renaissance studies cover the main themes of the complicated, multifaceted movement. In the first, I defined the word, giving it a much broader meaning than those who originally used it to refer to the fifteenth-century revival of classical antiquity, which was only one of many results of a general excitement and enlightening of the human mind and which led to the great aim and achievements of Christian art, which is often falsely compared to the Renaissance. This breakout of the human spirit may be traced back to the mediaeval era, when its objectives were clear: caring for physical beauty, worship of the body, and tearing down the religious system's constraints on the heart and imagination. I chose two early French compositions to illustrate this earlier Renaissance within the middle age, not because they are the best expression of its qualities but because they help unify my series, as the Renaissance ends also in France, in French poetry, in a phase of which Joachim du Bellay's writings are the best example.



The Renaissance is most interesting in Italy in the fifteenth century, a solemn century that can hardly be studied too much for its positive results in the intellect and imagination, its concrete works of art, its special and prominent personalities, with their profound aesthetic charm, but for its general spirit and character, for its consummate ethical qualities.

The intellectual activities that build up an age's culture usually start from separate places and travel disconnected paths. As products of the same generation, they share a common character and implicitly exemplify each other, yet as creators, each group is solitary, obtaining intellectual advantage or disadvantage. Art, poetry, philosophy, religion, and that other life of refined pleasure and action in the world's prominent places are each confined to its own circle of ideas, and those who pursue them are rarely curious about others' thoughts. In times of better conditions, men's thoughts come closer together than usual and the intellectual world's diverse interests merge into one full culture. Italy's fifteenth century was one of these nicer ages, and Lorenzo's age was prolific in individuals, many-sided, concentrated, and complete. Artists, philosophers, and those raised and sharpened by the world breathe the same air and catch light and heat from each other's thoughts. Everyone communicates with enlightenment. The unity of this spirit unites all Renaissance works, and the art of Italy in the fifteenth century owes much of its solemn dignity and importance to this tight alliance with the mind and involvement in the best Renaissance ideas.

An essay on Winckelmann, written in the eighteenth century, fits well with the studies that before it since he embodies an earlier age. He shares the humanists of a previous century's zeal for intellect and imagination for their own sake, Hellenism, and lifelong quest to acquire the Greek spirit. He is the last Renaissance product and describes its motives and tendencies compellingly.

## UNIT V: 20<sup>TH</sup> CENTURY

### T. S. ELIOT: TRADITION AND INDIVIDUAL TALENT- SUMMARY

The critical essay Tradition and Individual Talent appeared in the Times Literary Supplement in 1919. Since the essay includes all of the critical tenets that Eliot has used to inform his criticism ever since, it could be seen as an unofficial declaration of his critical creed. His later essays reap the rewards of this seed. This statement of Eliot's critical creed underpins all his later critique.

The essay has three sections. The first part gives us Eliot's concept of tradition, and in the second part is developed his theory of the impersonality of poetry. The brief third section concludes the debate.

Eliot begins the article by saying that 'tradition' is usually a derogatory term. English people dislike this word. The English laud poets for their "individual" and original qualities. His main merit is said to be these. The English's emphasis on individuality reflects their uncritical nature. Praise the poet for the wrong reason. If students look at the issue objectively, they will see that a poet's best and most unique work exhibits the most influence from past writers. He wrote: "Whereas if we approach a poet without this prejudice, 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.

Eliot considers tradition's worth. Tradition is not mindless loyalty to past generations' customs. This would be slavish copying, because "novelty is better than repetition." Passive repetition is bad tradition. Eliot views Tradition more broadly. True tradition is earned through hard work, not inherited. This is knowing prior writers. The crucial work of separating good from bad and knowing what is beneficial and valuable. Only those with historical sense can gain tradition. "Not only of the pastness of the past, but also of its presence: One who has the historic sense feels that the whole of the literature of Europe from Homer down to his own day, including the literature of his own country, forms one continuous literary tradition." He sees that the past and present are one order. Historical sense is timeless and temporal, as well as both together. This historic sense makes a writer conventional. Tradition-conscious writers are aware of their generation and location in the present, as well as their link with prior writers. In summary, tradition means (a) acknowledging the continuity of literature, (b) critically assessing which former writers remain relevant now, and (c) painstakingly learning about these writers. Tradition represents

ages of wisdom and experience, so its knowledge is vital for big and honourable achievements.

Eliot emphasises tradition and notes that no writer is meaningful alone. We must compare and contrast a poet's or artist's work with past works to appraise it. Comparison and contrast are necessary to assess a new writer's worth and effort. Eliot views tradition dynamically. Tradition is continuously changing, growing, and evolving, according to him. Present writers must follow literary tradition and learn from the past. The past informs the present, while the present changes the past. If a work of art is truly original, it changes the literary tradition, even modestly. The past-present relationship is reciprocal. Past influences present, and present changes past. Great poets like Virgil, Dante, and Shakespeare contribute to the literary legacy that will shape future poetry.

Contemporary poets should be judged by past standards and compared to their predecessors. However, this judgement does not determine good or evil. It does not mean comparing current work to past ones. A contemporary author should not be judged by past standards. The comparison is for learning all the data about the new art. The comparison helps analyse and grasp the new. Also, this comparison is reciprocal. history helps us comprehend present, and present illuminates history. Only this way can we understand what is unique and new. Only by comparison can we separate traditional from particular components in a work of art.

Eliot defines tradition now. Tradition does not mean the poet should know the past as a lump or mass without discernment. This course is unattainable and undesirable. The past should be rigorously reviewed and only the important learned. Tradition does not require the poet to know simply a few poets he admires. This shows inexperience and immaturity. A poet shouldn't be satisfied with knowing his favourite age or time. Though nice, this is not tradition. Real tradition implies awareness "of the main current, which does not at all flow invariably through the most distinguished reputations". To understand the tradition, the poet must critically evaluate the primary tendencies and those that are not. He must focus on major trends and ignore minor ones. The poet must be highly critical. He must also recognise that great poets do not set literary trends alone. Small poets matter too. They must be considered.

The artist must always put himself aside for the literary heritage. He must let the past influence his poetry. He must develop tradition throughout his career. His personality may emerge initially, but as his powers expand, it must go away. He must become more objective.

His emotions and feelings must be depersonalised and impartial like a scientist. Tradition matters more than the artist's personality. A good poem embodies everything poetry ever written. He forgot his personal joys and sorrows to learn tradition and express it in his poetry. Thus, the poet's personality is a medium, like a catalytic agent or a chemical reaction receptacle. Eliot says, "Honest criticism and sensitive appreciation is directed not upon the poet but upon the poetry."

In the second section of the article, Eliot expands on his poetry impersonality idea. He compares the poet's imagination to a catalyst and poetry composition to a chemical reaction. Like chemical reactions, the poet's imagination catalyses the combination of emotions. Consider a jar of oxygen and sulphur dioxide. A fine platinum filament in the jar creates sulphurous acid from these two gases. Only the platinum piece is needed for the combination, although the metal does not change. It is neutral and unaffected. Poets' minds are catalytic. It is important for fresh emotional and experiential combinations, but it does not change during poetic combination. The poet constantly combines feelings and experiences, yet the new mixture contains no trace of the poet's intellect, just as the new sulphurous acid contains no platinum. A young poet's intellect, feelings, and experiences may be expressed in his writing, but Eliot writes, "the more perfect the artist, the more completely separate in him "will be the man who suffers and the mind which creates." The extent to which an artist digests and transforms his passions into poetry is a sign of maturity. The man suffers, yet his thinking changes his sensations. The poet's personality catalyses lyrical production, not expressing it.

Eliot then compares the poet's mind to a jar or receptacle that holds unsettled feelings, emotions, etc. until "all the particles which can unite to form a new compound are present together." Poetry organises, not inspires. The intensity of literary writing, not the emotions, determines the grandeur of a poem. Just like a chemical process requires pressure, emotion fusion requires intensity. Greater poems result from intense poetic processes. Poets' artistic and emotional emotions are constantly different. Keats' Ode to Nightingale incorporates feelings unrelated to the Nightingale. "Art versus event is always absolute." The poet is just a conduit for strange and unexpected combinations of impressions and experiences. Impressions and events that matter to the guy may not be in his poetry, and those that are may not matter to him. Eliot opposes romantic subjectivism.

Poetry is separate from the poet's emotions. His poetry may be rich and nuanced, yet his emotional feelings are plain or crass. The misguided belief that poets must express new

feelings causes much quirkiness in poetry. Poetry is not about discovering new emotions. He may express regular emotions, but he must give them new meaning. They need not be his feelings. Even emotions he's never felt can be poetic. (Book-induced emotions can help him.) Eliot disputes Wordsworth's claim that poetry has "its origin in emotions recollected in tranquillity" and claims that poetic creativity lacks emotion, recall, and tranquilly. Poetry is simply the concentration of several experiences, which creates something new. This passive concentration is neither conscious nor deliberate. Certainly, the poetry process has conscious and purposeful parts. Bad poets are conscious when they should be unconscious and unconscious when they should be conscious. Misguided consciousness makes a poem personal, while mature art must be impersonal. However, Eliot does not specify when a poet should be cognizant. The point is unclear.

The poet 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." The poet's personality and emotion are not denied by Eliot. But he must depersonalise his emotions. His personality should die. Only by committing to the work can a poet achieve impersonality. The poet can only know what to do if he develops a sense of tradition, the historic sense, which makes him aware of both the present and the past, of what is dead and what is alive.

## ESSAY

### Introduction

Eliot's 1919 critical essay "Tradition and the Individual Talent" appeared in London's literary periodical *The Egoist*. It appeared in *The Sacred Wood* (1920) with nineteen other Eliot articles. After helping start the New Criticism movement, Eliot's early article "Tradition and the Individual Talent" is still famous and important. Close reading and aesthetic and stylistic elements of poetry are emphasised in New Criticism, not ideological or biographical ones. In "Tradition and the Individual Talent," Eliot separates art from artist and argues that tradition is more about knowing and enriching the intellectual and literary framework in which one writes than imitating. The article has three sections: Eliot's definition of tradition, poetry and the poet, and a brief conclusion.

In part 1, Eliot defines literary tradition. He claims that great poetry typically engages with past poetry. He believes that being "traditional" means knowing the "whole of the literature of Europe." Innovation and creativity are crucial, but great poets grasp how their works relate to the past and present. Eliot argues that poetry is not a vacuum and that its

contents do not define its meaning. Instead, all work is in dialogue with itself, with each generation's contributions growing and changing the literary canon. As experienced poets must give themselves over to tradition, which is continually evolving, "continual self-sacrifice, a continual extinction of personality."

In part 2, Eliot builds on his notion that poetry depersonalises. He claims that mature poets write because their style allows them to express feeling more clearly. In the presence of oxygen and sulphur dioxide, platinum serves as a catalyst to make sulphurous acid but remains unaltered. This remark compares the poet to platinum: art creates fresh work, but the poet remains unchanging.

Based on his view of the poet as an impersonal medium, Eliot claims that great art is an act of aesthetic distillation, not subjective expression. Instead of expressing new or intense emotions, the poet must synthesise conventional "feelings, phrases, [and] images" into a "new compound." Instead of the intensity of its components, the poet's "artistic process" makes this new composite great. The outcome should transcend personal emotions and feelings. Thus, the poem develops a self-contained artistic sense that engages with past, current, and future works.

Part 3 concludes briefly and calls for focusing on poetry rather than poets. Eliot repeats that "the emotion of art is impersonal." He believed that poets should transmit the collective thoughts, feelings, and emotions of the living "mind of Europe" rather than their personal "sincere emotion."

## **C. G. JUNG: ON THE RELATION OF ANALYTICAL PSYCHOLOGY TO POETRY**

C. Jung's article "On the Relation of Analytical Psychology to Poetry" examines the principles of psychology as a science, their connections to creative work, and the process of its development. He acknowledges that despite their apparent disparities, these two domains are intricately interconnected. According to the psychoanalyst, the connection between genre, gender, and psychology in a work is superficial rather than substantial, as all works, regardless of their characteristics, have a psychological aspect and are created by individuals. Jung believed that psychology is a science, while artistic endeavour is not. It can only be observed from an aesthetic standpoint, not from psychological principles.

Jung thinks that art and science are inherently distinct from each other, each possessing unique characteristics that can only be understood within their respective domain. Therefore, when discussing the connection between psychology and art, we will focus solely on the aspects of art that may be analysed through psychology. The conclusions drawn by psychology from the investigation will be limited to the mental process of artistic creation and will not pertain to the core essence of art.

When examining Freud's psychoanalytic concepts, he observes that creative works were previously interpreted by analysing basic psychological components, including attempting to understand the art through the poet's relationship with their parents. Such knowledge will not provide us with a profound comprehension of the work. This method allows for the analysis of labour alongside various life events, such as mental diseases like neurosis and psychosis, habits, beliefs, character traits, specific interests, and more. According to Freud's theory, these are manifestations of the repressed unconscious mind, linked to the child's bond with their parents. Nevertheless, the different phenomena stated should not be attributed to the same cause. If we see a work of art as a neurosis, then either the work of art is a neurosis or a neurosis is a work of art. It is hard to equate a work of art with neurosis.

All individuals possess parental influences, have either a father or mother complex, possess knowledge of sexuality, and hence display common and typical human distinctions. Jung provides an example where one poet is impacted by their relationship with their father, another by their connection to their mother, and a third by sexual maturity or experience. Upon closer examination, it becomes evident that all these traits are characteristic of ordinary individuals.

Z. Freud's school of medical psychology provided literary historians with fresh opportunities to link and compare works of art with personal, private feelings.

Jung viewed Freud's theory as a tool to gain profound insight into the artistic concerns of poets, particularly those rooted in early childhood experiences. Jung does not wholly dismiss his teacher's teachings; he believed they could be utilised effectively without being taken to extremes.

The psychoanalysis of art does not reveal the subtleties of the work, as seen in literary and psychological analysis. The artist's childhood and relationship with his parents, no matter how intriguing, are not the determining factors in understanding his works.

Freud utilised his psychoanalytic theory to delve into the secondary level of human psychology, known as the subconscious. Nevertheless, all of his approaches were more medically oriented. He thoroughly examined each incident, utilising connections and other techniques to uncover the repressed unconscious or subconscious, which likely contained a sexual connotation. Not all aspects of a work of art are related to the sexual drive, known as libido.

In his article "On the Relation of Analytical Psychology to Poetry," Jung emphasises the need for analytical psychology to eliminate medical bias when approaching works of art, as art should not be treated as a disease.

When a botanist studies a plant, the plant can reveal information about its species, but this is not comprehensive of all plant life. Psychology and psychoanalysis do as well.

Artistic works can be intentionally created to address any phenomenon. In this scenario, the writer focuses his thoughts on the latter, which is not related to libido.

The writer's intentions may be to write in a certain manner, but the work itself ultimately determines its context, forms, and means. In this scenario, the writer is positioned one level below the work, serving as a conduit between spoken words and written text. Jung emphasises the need of prioritising the creative effort and the final artistic product over the writer's identity. He believes that the artist is subordinate to the work, which dictates to the writer rather than the other way around. Jung believed that the idea of the artist being in charge of their work is an illusion. He suggested that individuals may think they are guiding the creative process, but in reality, they are being influenced and directed by external forces.



The originator of analytical psychology's theories provide literary and other critics with extensive options to analyse artistic works. Long-established works can be reinterpreted to reveal entirely new perspectives and ideas. When new aspects are observed in art, they are not mere creations of the artist's imagination. These elements must truly exist for individuals to perceive them. Therefore, everything has been present from the start, but concealed by symbols and archetypes. Symbolic literature does not require explicit explanation of its symbols, as Jung believed it inherently conveys that what is expressed is not literal but holds a concealed significance.

Do art and artistic work have meaning? Art may lack inherent meaning, with individuals attributing significance by drawing inferences and expressing opinions. Jung believes that everything has significance and purpose, and anything that appears meaningless should be analysed through psychoanalysis and archetypes. The psychoanalyst suggests that everything is rooted in the unconscious mind and its archetypes.

Upon examining C. Jung's article "On the Relation of Analytical Psychology to Poetry" and the principles of psychoanalytic and archetypal schools, we determined that there is a strong link between an individual and artistic creation. This connection is frequently revealed through psychoanalysis, which dissects the unconscious mind and reveals the archetypes present. The latter contribute to the creation and understanding of the artistic work's nuances.