



SHIVAJI UNIVERSITY, KOLHAPUR

CENTRE FOR DISTANCE EDUCATION

M. A. Part-II : English

Semester-III : Paper C-8

Critical Theory-1

Semester-IV : Paper C-10

Critical Theory-II

(Academic Year 2019-20 onwards)

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Kolhapur. (Maharashtra)
First Edition 2021

Prescribed for **M. A. Part-II**

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Copies : 1,000

Published by:
Dr. V. D. Nandavadekar
Registrar,
Shivaji University,
Kolhapur-416 004

Printed by :
Shri. B. P. Patil
Superintendent,
Shivaji University Press,
Kolhapur-416 004

ISBN-978-81-951367-9-7

★ Further information about the Centre for Distance Education & Shivaji University may be obtained from the University Office at Vidyanagar, Kolhapur-416 004, India.

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Preface

Dear Student,

‘Critical Theories’ is one of the most important and challenging courses of the M.A. English programme. It is significant as it will equip you with the necessary theory, critical concepts, methodology, and tool kit to analyse literary texts on your own. These theories will help you understand the literary structure, to interpret it and also to evaluate literary texts from multiple perspectives.

This book is a Self-Instruction Material on the Core Paper VIII - *Critical Theories I* and Core Paper X - *Critical Theories II* prepared in accordance with the prescribed units in the syllabus. This book intends to provide the students learning in the Distance Mode some instructional material that can be self-explanatory and capable of providing proper direction to explore the area of study on one’s own.

The book comprises of instructional materials on Six General Topics and Twelve Essays. The Unit writers have tried to explain the prescribed general topics and essays in a simple and lucid style. Additional reading lists, glossary and questions for practice and to check one’s progress have been provided. In no way is this instructional manual a substitute to reading the original texts. We urge you to read the original texts and also to follow the list given under suggested reading to expand your knowledge.

The editors take this opportunity to thank the unit writers, the officers and the supporting staff of the Centre for Distance Education and from the University Press and all other people who directly and indirectly assisted in preparing this Self-Instruction Material.

Editors

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Each Unit begins with the section objectives -

Objectives are directive and indicative of :

1. what has been presented in the unit and
2. what is expected from you
3. what you are expected to know pertaining to the specific unit, once you have completed working on the unit.

The self check exercises with possible answers will help you understand the unit in the right perspective. Go through the possible answers only after you write your answers. These exercises are not to be submitted to us for evaluation. They have been provided to you as study tools to keep you in the right track as you study the unit.

Dear Students

The SIM is simply a supporting material for the study of this paper. It is also advised to see the new syllabus 2018-19 and study the reference books & other related material for the detailed study of the paper.

Unit-1

1.1 Psychoanalytical Criticism

1.2 Marxist Criticism

1.3 Structuralist Criticism

Unit 1.1 - PSYCHOANALYTICAL CRITICISM

Dr. Sigmund Freud, a Swiss psychiatrist was one of the original thinkers and epoch-makers of the early modern period. He was a psychiatrist by profession who treated neurotic patients. He developed his theory based on his clinical experiences and concluded his empirical study as 'Theory of Psychoanalysis'. He is the founder of the Theory of Psychoanalysis which influenced the whole world beyond the boundaries of psychology. His idea was that most of the human mental activity is unconscious and the primary source of psychic energy is 'libido'. Freud's contribution to the understanding of human nature is of great significance. Many critics think that nature and function of literature can be best understood by knowing its psychological origin. William Wordsworth, father of English Romantic Poetry and also one of the critics of his time, in his famous work *Preface to Lyrical Ballads* began his enquiry into the nature of poetry by asking how the poet works. Towards the end of the 19th century Mr. William James published his famous book *Principles of Psychology* (1890) which explains human mind as a swift-moving stream. Though Sigmund Freud studied human mind scientifically and systematically, his views on the place of art in life, and his application of analytical method to the study of art have not been approved by all.

Since the 1920s, a widespread form of psychological literary criticism emerged. It was a dynamic form of psychology as a means of analysis and therapy for neuroses. Soon its scope enveloped many areas including mythology, religion, as well as literature and the other arts. Freud's brief comment on the workings of the artist's imagination proposed the theoretical framework of what is sometimes called Classical Psychoanalytic Criticism. It deals with Literature and the other arts. It explains that dreams and neurotic symptoms consisting of imagined or fantasied

fulfillment of wishes are either denied by reality or are prohibited by the social code of conduct.

According to Freud, the sexual desires which he refer as 'libidinal' wishes come into conflict with, and are repressed by, the internalized 'censors' present within each individual. These censors get created due to the moral code of conduct in the society. The suppressed and unfulfilled desires slip into the unconscious realm of the artist's mind. Whenever there is an occasion, the internalized censors allow the artist to achieve a fantasied satisfaction in distorted forms without disclosing his or her real motives and objects.

M.H. Abrams mentions that according to Freud, the chief mechanisms that effect these camouflages of unconscious wishes are (1) 'Condensation' (the omission of parts of the unconscious material and the fusion of several unconscious elements into a single entity); (2) 'Displacement' (the substitution for an unconscious object of desire by one that is acceptable to the conscious mind); and (3) 'Symbolism' (the representation of repressed, mainly sexual, objects of desire by nonsexual objects which resemble them or are associated with them in prior experience). Freud calls these disguised fantasies that are evident to consciousness as the 'manifest' content of a dream or work of literature; and the unconscious wishes that find a resemblance of satisfaction in this distorted form as the 'latent' content.

According to Sigmund Freud, the residual traces of prior stages of psychosexual development are present in the unconscious of every individual. These traces outgrow but remain as 'fixations' in the unconscious region of the adult. The suppressed desire gets activated by some later event in adult life and motivates a fantasy in disguised form in such a way that the wish had been satisfied in infancy or early childhood.

The main intention of the psychoanalytic critic which is equivalent to the business of a psychiatrist is to reveal the hidden truth behind a literary work by finding out and explaining the unconscious determinants that have constituted the suppressed meanings.

Freud makes it very clear in his world famous essay *Creative Writers and Day Dreaming* that an artist possesses special abilities that differentiate him fundamentally from the neurotic personality. An artist possesses an extra ordinary power to channelize his instinctual drives from their original sexual goals to the

nonsexual sophisticated goals. This ability of an artist to elaborate fantasied wish-fulfillments into the features of his work of art in such a way that it conceals or deletes extremely personal elements of himself, and making them acceptable of satisfying the unconscious desires of other such persons, is an exclusive quality. And this quality or ability can only be found in the genius. Freud says that Psychoanalysis is unable to explain this process or phenomenon. The result is a fantasied wish-fulfillment of a complex and artfully shaped artistic product that allows the artist to overcome his personal conflicts and repressions, and also makes it possible for the artist's audience to obtain relief and comfort from their own unconscious sources of gratification which had become inaccessible to them. It is therefore can be said that Literature and Art, unlike dreams and neuroses, may serve the artist as a mode of fantasy that opens 'the way back to reality'.

According to Freud, every single fantasy is a fulfillment of suppressed wish – a correction of unsatisfied reality. These motivating wishes change according to sex, time, character, circumstances of the person who is fantasizing. The relation of a fantasy to time is very important, as mental work is always linked to some current impression. Fantasies are the immediate mental precursors. If fantasies become over powerful, the person fantasizing may become neurotic.

This psychological theory of art in 1920 was expanded and refined but was not thoroughly reformed by the later developments in Freud's theory of mental structures, dynamics, and processes.

Freud's model of the human mind consists of three functional aspects:

1. Id or Unconscious
2. Superego or Super-conscious (censors)
3. Ego or Conscious

The Id combines libidinal and other desires, that is, the basic instincts of an individual. The Superego deals with the internalization of Code of Conduct in the society and standards of morality and propriety. The Ego tries to negotiate the conflicts between the unappeasable demands of the Id, the stern instructions of the Superego and also the extremely limited possibilities of fulfillment of such unappeasable desires in the world of reality.

Freud's view about psychology makes poetry inherent to human nature as he feels that mind is a poetry-making organ. He made poetry natural to human nature. According to him, when one is emotionally excited, one uses a highly-charged figurative language, as difficult ideas can be conveyed by the use of poetic metaphors. Freud thinks that the unconscious mind works without the constraints of logic. And therefore, psychology comes for help to explain the nature of work of art.

Freud himself applied psychoanalysis to brief discussions of the hidden content in the visible characters or events of literary works including Shakespeare's Hamlet, Macbeth, A Midsummer Night's Dream, and King Lear. Many writers produced critical analyses, modeled on the Classical Theory of Freud. One of the well-known books is *Hamlet and Oedipus* (1949) by the psychoanalyst Ernest Jones. It should be noted that many modern literary critics, like many modern authors, owe debt to Freud. Kenneth Burke, Edmund Wilson, and Lionel Trilling are some of the major critics.

Check Your Progress-1

- 1) Dr. Sigmund Freud was a Swiss _____.
a) writer b) critic c) psychiatrist d) artist
- 2) Most of the human mental activity, according to Freud, is _____.
a) conscious b) sober c) curious d) unconscious
- 3) _____ published his famous book *Principles of Psychology* in 1890.
a) William James b) Sigmund Freud
c) Carl Jung d) Jacques Lacan
- 4) The famous essay *Creative Writers and Day Dreaming* is written by _____.
a) C.G. Jung b) Sigmund Freud c) Lionel Trilling d) Jacques Lacan
- 5) The _____ combines libidinal and other desires.
a) Superego b) Conscious c) Id d) brain

Carl Gustav Jung began his career as a disciple of Freud but his mature version of depth-psychology is very different from that of his master. His theory of literary

criticism (Jungian criticism) departs drastically from that of Freud's Psychoanalytic criticism. The famous critic M.H. Abrams underlines that Jung's emphasis is not on the individual unconscious, but it is on what Jung calls, the 'Collective Unconscious'. It is the universal collection of unconscious shared by all individuals in all cultures since the dawn of human era which Jung regards as the storehouse of 'racial memories' and of 'primordial images'. According to Freud, these racial memories, primordial images and patterns of experiences are the archetypes. Another significant critic, Northrop Frye developed his theory based on archetypes as 'Archetypal Criticism' in later years. Jung explained his concept of 'Collective Unconscious' in his famous essay *Psychology and Literature*.

Jung views literature, unlike Freud, not as a disguised form of libidinal wish-fulfillment. Instead, he regards great works of arts as an expression of the archetypes of the collective unconscious like that of the myths. According to Jung, a great author possesses and provides access for his readers to the archetypal images buried in the racial memory. In this way the author succeeds in refreshing the aspects of the psyche which are essential both to individual self-integration and to the mental and emotional well-being of the human race. Carl Gustav Jung's theory of literature has been a fundamental decisive influence on Archetypal Criticism and Myth Criticism which was later initiated by Northrop Frye.

There has been a solid renewal of Freud's ideas since the development of structural and poststructural critical theories. But a number of feminist critics have attacked the male-centered nature of Freud's theory - especially the 'Oedipus Complex' and 'penis envy' on the part of the female child. At the same time many feminists have also adjusted to a revised version of Freudian concepts and mental mechanisms to their analyses of the writing and reading of literary texts. For example, Juliet Mitchell's *Psychoanalysis and Feminism* (1975); Mary Jacobus' *Reading Woman* (1986); Nancy Chodorow's *Feminism and Psychoanalytic Theory* (1990); Rosalind Minsky's ed., *Psychoanalysis and Gender: An Introductory Reader* (1996) are some of them.

M.H. Abrams thinks that Jacques Lacan, a significant postmodern critic, developed a semiotic version of Freud by converting the basic concepts of psychoanalysis into formulations derived from the linguistic theory of Ferdinand de Saussure. He applied these concepts not to human individuals, but to the operations of the process of signification. Lacan is often called as 'the French Freud'. His often-

quoted dictum, "The unconscious is structured like a language" is typical. His procedure is to reorganize Freud's key concepts and mechanisms into the linguistic mode, viewing the human mind not as pre-existent to, but as constituted by the language we use.

According to M.H. Abrams, the important aspect of Lacanian literary criticism is Lacan's recreation of Freud's concepts of the early stages of psychosexual development and the formation of the Oedipus Complex into the distinction between a prelinguistic stage of development (which he calls as the imaginary stage) and the stage after the acquisition of language (which he calls as the symbolic stage).

Lacan thinks that in the imaginary stage there is ambiguous difference between the subject and the object or between one's self and the other selves. Incidental between these two stages (imaginary and symbolic) is what Lacan calls the 'mirror stage'. It is the stage when the infant learns to identify with his or her image in a mirror, and so begins to develop a sense of a separate-self which is later enhanced by what is reflected back to it from the encounters with other people. According to Lacan, the infant conforms to the inherited system of linguistic differences when it enters the symbolic stage and learns to accept its pre-determined position in a society where linguistic oppositions exist such as male/female, father/son, mother/daughter etc. In the symbolic realm of language, according to Lacan's theory, there exists the realm of the 'law of the father', in which the 'phallus' is 'the privileged signifier' that serves to establish the mode for all other signifiers.

On the similar ground, Jacques Lacan translates Freud's views of the mental workings of dream formation into textual terms of the play of signifiers, converting Freud's distorting defense-mechanisms into linguistic figures of speech. According to him, all processes of linguistic expression and interpretation, driven by 'desire' for a lost and unachievable object, move constantly along a chain of unstable signifiers, without any possibility of coming to rest on a fixed signified. M.H. Abrams thinks that Lacan's notions of the inalienable split, or 'difference' that inhabits the self, and of the endless chain of displacements in the quest for meaning, has made him a prominent poststructural theorist. Many of Freud's psychoanalytic writings on literature and the arts have been collected by Benjamin Nelson which will help students to learn more about Sigmund Freud's Psychoanalytical Criticism.

Check Your Progress-2

- 1) _____ explained his concept of 'Collective Unconscious'.
a) Sigmund Freud b) Jacques Lacan c) C.G. Jung d) Juliet Mitchell
- 2) Archetypal Criticism and Myth Criticism was initiated by the famous critic _____.
a) Northrop Frye b) Juliet Mitchell c) C.G. Jung d) William James
- 3) Juliet Mitchell's ----- is a famous essay.
a) *Psychology and Literature* b) *Psychoanalysis and Feminism*
c) *Principles of Psychology* d) *Art and Psychoanalysis*
- 4) Lacan is often called as 'the _____ Freud'.
a) American b) Swiss c) German d) French
- 5) "The _____ is structured like a language", is typical dictum by Jacques Lacan.
a) mind b) conscious c) id d) unconscious

Terms to Remember :

- 1) empirical - experimental
- 2) libido - the sexual urge
- 3) prohibited – forbidden, taboo, banned, illegal
- 4) internalized – adopted, assumed, coopted, embraced
- 5) distorted – misleading, biased, partial
- 6) camouflages – disguises, masks, concealments, cover-ups
- 7) latent – dormant, hidden, concealed, underlying
- 8) residual – remaining, lasting, left over
- 9) determinant – factors, elements
- 10) gratification – contentment, fulfillment, satisfaction, enjoyment, pleasure

- 11) unappeasable – voracious, greedy, unquenchable
- 12) disciple – follower, supporter, devotee, pupil, believer
- 13) drastically – severely, considerably, extremely, radically
- 14) primordial – primal, prehistoric, ancient, primitive, aboriginal
- 15) decisive – critical, crucial, significant, vital, pivotal, influential
- 16) dictum – saying, maxim, statement, motto
- 17) ambiguous – vague, unclear, equivocal, indistinct, confusing,
- 18) incidental – secondary, supplementary, accompanying, related
- 19) conform – follow, obey, adapt, fit in, suit
- 20) notion – idea, view, belief, concept, opinion
- 21) inalienable – unchallengeable, immutable, undeniable, absolute, undisputable

Answers to Check Your Progress -1

- 1) psychiatrist
- 2) unconscious
- 3) William James
- 4) Sigmund Freud
- 5) Id

Answers to Check Your Progress -2

- 1) C.G. Jung
- 2) Northrop Frye
- 3) *Psychoanalysis and Feminism*
- 4) French
- 5) unconscious

Exercise :

- 1) Write a detailed note on Psychoanalytical Criticism.
- 2) Write a short note on Freud's concept of human mind.
- 3) Explain how C.G. Jung differs from Sigmund Freud.
- 4) Comment on Jacques Lacan's contribution in extending Freud's theory.

Further Reading :

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Unit 1.2 - MARXIST CRITICISM

Karl Marx (1818-83) was a German political thinker, philosopher, economist and revolutionist. His philosophical thinking caused the emergence of Marxism. His well-known work *Das Kapital* (1867), considered as the Bible of world's communist movement, explains his principles and theory about the economic structure of the society, the core of Marxism. Marx analyzed the structure of society from economic point of view, and his ideas left permanent impression on the world of thought encircling Sociology, Philosophy, Culture, Politics as well as Literature. Marx stresses that economic structure gives birth to culture, religion, philosophy, arts, literature etc. Marxism has provided basic material for the formation of the principles of Marxist Criticism making it an internationally acclaimed discipline. Marxism aims to initiate political action to bring about expected changes in the society especially liberating it from suppression, misery and exploitation.

Karl Marx and his fellow thinker Friedrich Engels worked together to formulate Marxist Criticism on the basis of following claims:

- 1) The history of mankind, its social groups and interrelations, its social interests and ways of thinking are extensively determined by the changing mode of its material production.
- 2) The historical changes in the fundamental mode of material production cause changes in the class structure of society, ultimately giving rise to two classes in each period and condition namely dominant class and subordinate class. Both the classes engage in social, economic and political struggle of the contemporary age.
- 3) An ideology of the age helps to form 'human consciousness' of that particular period. An ideology is nothing but beliefs, values, ways of thinking, feelings, perceptions, senses etc. belonging to that particular period. Marx inherited the term 'ideology' from the French philosophers of the late eighteenth century who used it to designate the study of the assumption that all general concepts develop from sense perceptions.

The two terms: 'base' and 'superstructure', according to primary Marxists, are very significant in Marxism. 'Base' refers to the socio-economic system of the given period at a given time; whereas 'superstructure' indicates religion, culture, art, philosophy and politics of the period. The concept of Marxism is basically materialistic and the prime intention is to shift every focus from individual to society.

According to Marx, ideology is a 'superstructure' and concurrent socio-economic system is the 'base'. But Friedrich Engels described ideology as a 'false consciousness'. According to the famous critic M.H. Abrams, many later Marxists consider it to be constituted largely by unconscious prepossessions that are illusory, in contrast to the 'scientific' (that is, Marxist) knowledge of the economic determinants, historical evolution, and present constitution of the social world.

In the present era, 'ideology' means ways of thinking and perceiving that are specific to an individual's race, sex, education, or ethnic group or political views etc. But in Marxist context, an ideology is a product of the position and interests of a particular class, the dominant and exploitative class, the 'bourgeoisie' who are the owners of the means of material production and distribution; as against the 'proletariat' or the wage-earning working class. According to the famous critic M. H. Abrams, the reigning ideology in any era is conceived to be, ultimately the product of its economic structure and the resulting class-relations and class-interests. In any historical period, Marx mentions, the prevailing ideology serves to legitimize and perpetuate the interests of the bourgeoisie. An ideology helps in examining, explaining and articulating the surrounding world including religion, culture, philosophy, politics, law, literature and other arts. Ideology helps in legitimizing the status, power and economic interests of the ruling class. *The German Ideology* (1845-46) jointly written by Karl Marx and Friedrich Engels became a key concept in Marxist Criticism of literature and other arts. Unfortunately it was not much discussed or improved upon by Marx or Engels in the later period.

'Dialectic Materialism' is another important term used in Marxist criticism. It refers to the forces that bring about historical change. Marx borrowed this term from the great German philosopher Hegel. Dialectic Materialism gives preference to the social and economic 'base' in any society, and to the relegated beliefs, customs and ideas of a cultural unit than to the realm of superstructure. Literature and culture are supposed to be determined by and reflect the relations at the base of the society. Though Karl Marx adopted Hegel's idea of dialectic, he differs in the basic

understanding that religious and philosophical ideas influence the social structure. Marx emphasizes that economic structure constitutes the social structure.

An orthodox Marxist critic always tries to concentrate on how far any work of art reflects the interests and aspirations of the class. He wants to check how far any work of art helps to understand the goals of a particular society and comments upon it. A revolutionary Marxist critic may use art as a weapon to expose the falsities and atrocities of bourgeois culture. Therefore, it is to be noted that Marxist critic tries to explain the literature of any period not merely as a work created in accordance with artistic criteria; but as a 'product' of the economic and ideological trends of that period. Some liberal Marxist critics demand that social realism should replace the bourgeois literary work in order to present the true reality of the particular period and it is termed as 'Vulgar Marxism'. Liberal and flexible Marxist critics maintain that traditional works of literature always transcend the prevailing bourgeoisie ideology in order to reflect the objective realism of the contemporary age.

Franz Mehring from Germany and Georgy Plekhanov from Russia were the first practitioners of Marxist criticism. The development of Marxist criticism, in real sense, as a coherent theory began only after the Great Revolution in Russia (1917).

Check Your Progress -1

- 1) Das Kapital (1867) is considered as the Bible of world's ----- movement.
a) feminist b) communist c) modernist d) structuralist
- 2) According to Karl Marx, ----- is a superstructure.
a) culture b) economy c) ideology d) religion
- 3) ----- described ideology as a 'false consciousness'.
a) Karl Marx b) Hegel c) Georgy Lukacs d) Friedrich Engels
- 4) The ----- are the owners of the means of material production and distribution.
a) proletariat b) bourgeoisie c) officers d) workers
- 5) Karl Marx adopted ----- idea of dialectic.

a) Hegel's

b) Plato's

c) Aristotle's

d) Descartes'

A Hungarian critic Georgy Lukacs promoted Marxist criticism in Germany as his interest was fired by the Great Revolution of 1917. During the regime of Stalin, Lukacs was in Russia. Lukacs in his famous essay *Ideology of Modernism* (1963) suggests considering the ideology underlying the work of art irrespective of whether it is for art's sake or for society's sake. But, at the same time, Lukacs stresses that it should be checked whether the work of art is created keeping the man at its focal point or not. His views about the position of ideology in Marxist criticism are flexible; and he is totally against the opinion of assessing the work of art merely on the basis of political or social values. Lukacs thinks no literature is created keeping any fixed ideology in the mind; but it is likely that some of the ideological concepts of a particular period get reflected in the work of art. Lukacs strongly feels every great work of art creates 'its own unique world', quite different from the common ordinary reality.

Lukacs feels that publicizing cannot be the prime function of literature as he believed in totality of art. His stress is on realism, the wholesome presentation of total human personality with all its contradictions. Environment has powerful impact on personality and Lukacs emphasizes that this objective reality hasn't been adequately represented by the modernist writers. He also sharply criticizes the modern experimentalists who gave undue importance to social fragmentation and the subjectivity of alienated characters under the pressures of Capitalism in their works. But other Marxist critics from Frankfurt School -Theodor Adorno and Max Horkheimer appreciated the experiments of modern writers like James Joyce, Marcel Proust and Samuel Beckett for exposing dark aspects and impacts of Capitalism on human lives. Lukacs highlights real issues, the inner tensions of capitalist society through his various comments on Scott, Tolstoy and Balzac. His ideas have been further developed by Lucien Goldmann by examining the structure of a literary text and by finding out the world it surrounds.

Bertolt Brecht and Walter Benjamin have considerable impact on the contemporary criticism. They welcomed modernism and the realistic art for it is natural. Moreover they feel revolutionary art should dissociate from the traditional thinking. Brecht discarded 'Aristotilian' theory of art: 'Art is an imitation of reality'.

Brecht thinks that illusion of reality should be deliberately broken to produce an 'alienation effect' in order to shatter the sensibilities of the readers that will subsequently help in highlighting the dark aspects of Capitalism, and further in attracting the crowd towards the revolutionary forces to rectify and change the situation.

Walter Benjamin was an admirer of Brecht who, according to Abrams, is known for his keen interest in the effects of changing material conditions in the production of the art. In his essay *The Work of Art in the Age of Mechanical Reproduction*, Benjamin admits that modern technical innovations such as photography, the phonograph, the radio, and especially the cinema have transformed the very concept and status of work of art.

Antonio Gramsci (1891-1937) has been very instrumental in blossoming Marxist Criticism in Italy for which he was imprisoned by the fascist government. He has written extensively during his days in prison. Gramsci approves the primary distinction between economic base and cultural superstructure; but, at the same time, discards the older concept of considering culture as a disguised reflection of the material base. His concept of 'hegemony' is very significant. According to him, hegemony is a situation when a particular social class, that is, a sophisticated dominant class establishes its own influence and power through its ideological views about society over a subordinate class, in such a manner that the subordinate class unconsciously accepts and participates in its own suppression and exploitation. Gramsci's *Prison Notebooks* have provided impetus to great literary Marxist critics of our time like Terry Eagleton, Fredric Jameson and Edward Said.

Louis Althusser, an influential French Marxist critic incorporated Structuralism to devise his views about the structure of society constituted by various elements like religion, law, politics and literature. According to him, each element is interrelated with the other in a complex manner; and in the end comes the ideology of a particular institution determined by the material base of its period. Althusser examines the relationship between art and ideology more keenly. As per his observation, an art, by giving it the experience of a particular situation that is equivalent to a particular ideology can help us to understand it completely. According to Abrams, Althusser opposes the definition of nature of ideology as a false consciousness. Althusser thinks that a great work is not a mere product of ideology, because its fiction establishes for the reader a distance from the text in order to expose its ideology from

which it is born. Therefore ideologies vary according to the form and practices of each mode of state machinery. He makes an important remark saying that ideology of each mode operates as per the position of an individual in a particular society with certain pre-established views and values which serve his or her interests.

Pierre Macherey, is a well-known French Marxist literary critic at the University of Lille Nord De France, was a student of Louis Althusser. He was a prime figure in the development of French Post-structuralism and Marxism. His views about art and ideology are reflected in his famous book *A Theory of Literary Production* (1966). He says literary text divorces itself from its ideology with the help of its fiction and form; and also discovers the inherited contradictions that are present in the ideology. These contradictions, Macherey remarks, are represented in the form of ‘silences’ or ‘gaps’, and are nothing but symptoms of ideological repressions. According to him, it is the foremost duty of the Marxist critic to make these silences ‘speak’; and also expose the unconscious content of the text, that is, to reveal the conscious intention of the author.

Raymond Williams, Terry Eagleton, Christopher Caudwell, Fredric Jameson and Edward Said are important Marxist critics of the recent period. Raymond Henry Williams (1928-88), is an important Welsh Marxist theorist, novelist and critic. His writing on politics, culture, the mass media and literature made significant contribution to the Marxist Criticism of culture and arts. He links literature with the lives of people. According to him, all significant human qualities are communal and it is nothing but a Marxist derivation. His books *Culture and Society* (1958) and *The Long Revolution* (1961) became very popular in England. His critical essay *Realism and the Contemporary Novel* explains his concept of Marxist Criticism to define realism. He emphasizes that socialistic realism differs from bourgeois realism in its ideology and affiliation.

Raymond Williams thinks Marxist critics have dissociated Economics from culture; and have ignored individualism. Therefore Williams prefers culture to ideology and coins the term ‘Cultural Materialism’, and thus modifies his views on Marxism. According to him, different cultural forces are always in action with the dominant forces; and these forces are often unsuccessful in gaining complete power because of the resistance by reactionary forces. Hence, Williams suggests that the complex nature of the social formation should be always considered while analyzing materialistically the relation between literature and its relevant social elements. In his

Marxism and Literature (1977), William stresses the urgency of an amendment in the determinism of Marxism that literature reflects reality.

Christopher Caudwell produced his major work under the title *Illusion and Reality* (1937) in England. Basically Caudwell was an anthropologist and his book deals with Anthropology and Psychoanalysis. According to him literature, especially poetry, has an important function to perform. Literature should adapt men's fixed instincts to society's welfare by changing their ways of thinking. But Caudwell failed to express his concern for the extremism of the nineteenth century English left-wing poets. Caudwell thinks that form is an attempt to impose order on the content which is formless and turbulent. But Marxist criticism always looked upon the relationship of form and content as dialectical though it gives preference to content.

Terry Eagleton, one of the powerful theorists of Marxist criticism in England, has elaborated the concepts put forth by Althusser and Macherey. The relation between literary text and ideology has been explained by Eagleton in his book *Criticism and Ideology: A Study in Marxist Theory* (1976). As per his thinking literary text is a creative product of an ideology in the form of a literary discourse; but definitely not an expression of it. Moreover ideology of the text is not that antedates the text; instead it is identical with the text. Eagleton's *Criticism and Ideology* is a response to the works of Raymond Williams. He is of the view that history enters texts with different forms of ideology: 'general', 'authorial' and 'aesthetic'.

Fredric Jameson, modern American Marxist critic writes about his notions about Marxism in his book *Marxism and Form* (1971). Jameson discusses on the complexities of Structuralism and Poststructuralism in his another famous book *The Political Unconscious : Narrative as a Socially Symbolic Act* (1981) with the help of dialectical criticism. According to him, Archetypal Criticism, Psychoanalytical Criticism, Structuralist Criticism, Semiotics and Deconstruction are various modes of literary criticism that are applicable at various stages of the critical interpretation of literary work; but Marxist criticism integrates them all by retaining their positive findings within a 'political interpretation of literary texts'. This political interpretation, Jameson says, exposes the concealed role of the 'political unconscious'.

Check Your Progress -2

- 1) A Hungarian critic ----- promoted Marxist criticism in Germany.
a) Louis Althusser b) Antonio Gramsci
c) Georg Lukács d) Pierre Macherey
- 2) ----- thinks that illusion of reality should be deliberately broken to produce an ‘alienation effect’.
a) Benjamin b) Brecht c) Caudwell d) Mehring
- 3) ----- stresses the concept of ‘hegemony’ which is very significant in Marxism.
a) Bertolt Brecht b) Walter Benjamin
c) Georg Lukács d) Antonio Gramsci
- 4) According to Macherey, ----- are represented in the form of ‘silences’ or ‘gaps’.
a) contradictions b) similarities c) affirmations d) harmonies
- 5) Raymond Williams prefers culture to ideology and coins the term -----.
a) Cultural Materialism b) Dialectic Materialism
c) Economic Realism d) Ideological Socialism

Marxist critics attack the theory of Deconstruction for ignoring the social and historical aspects of texts. But Fredric Jameson, Raymond Williams and Terry Eagleton deal with these issues in their own manner. It is to be noted that Marxist criticism has split into several other schools of criticism; and it is also linked with Postcolonialism. One of the most influential postcolonial critics Aijaz Ahmad has written about the postcolonial criticism from Marxist point of view in a systematic manner in his well-known book *In Theory* (1992). According to Bart Moor-Gilbert, Marxism is already inside Postcolonialism, even ingrained in post-colonial theory to a much greater degree than has been thought. The early Marxist critics took greater interest in ‘ideology’; whereas the neo-Marxist critics seem to be more interested in the term ‘Cultural Materialism’. Marxist Criticism has now adopted interdisciplinary

approach to literary studies. The insights of Marxism, which originated in the philosophy of Hegel, have inspired many branches of modern criticism including Historicism, Feminism, Deconstruction, Postcolonial Criticism and Cultural Studies.

Terms to Remember :

- 1) core – central, basic, fundamental
- 2) acclaimed – praised, admired, commended, appreciated
- 3) concurrent – simultaneous, coexisting, parallel
- 4) determinants – factors, causes, elements
- 5) reigning - leading, controlling, ruling
- 6) legitimize – validate, authenticate, verify
- 7) perpetuate – preserve, continue, maintain, spread
- 8) relegated – lowered, downgraded, referred
- 9) realm – empire, territory, jurisdiction
- 10) aspiration – aims, goals, ambitions, targets, objectives
- 11) falsities – untruths, fallacies, falseness
- 12) atrocities – violence, injustice, tortures,
- 13) trends – fashions, styles, tendencies, inclinations
- 14) coherent – lucid, rational, intelligible, comprehensible
- 15) rectify – fix, repair, mend, correct, cure, resolve
- 16) hegemony –supremacy, dominion, power, authority
- 17) incorporated – fused, united, unified, integrated, merged
- 18) reactionary – conservative, illiberal, intolerant, unreasonable
- 19) amendment – modification, revision, change, improvement, correction
- 20) Anthropology – the study of human races, origins, societies, and cultures
- 21) extremism – radicalism, fanaticism, immoderation
- 22) turbulent – stormy, wild, rough, harsh

- 23) elaborated – enlarged, explained, expanded
- 24) discourse – sermon, address, speech, dialogue, dissertation
- 25) notion – idea, view, belief, concept, opinion

Answers to Check Your Progress -1

- 1) communist
- 2) ideology
- 3) Friedrich Engels
- 4) bourgeoisie
- 5) Hegel's

Answers to Check Your Progress-2

- 1) Georgy Lukacs
- 2) Brecht
- 3) Antonio Gramsci
- 4) contradictions
- 5) Cultural Materialism

Exercise :

- 1) Write a detailed note on Marxist Criticism.
- 2) Explain in detail the principles on which Marxist criticism is based.
- 3) Write a detailed note on the chief Marxist critics and their contribution in the field of Marxist Criticism.
- 4) Write a short note on Georgy Lukacs.
- 5) Write a short note on Raymond Williams and his 'Cultural Materialism'.
- 6) Write a short note on Antonio Gramsci and his concept of 'Hegemony'.
- 7) Write a short note on Louis Althusser and his contribution.
- 8) Write a short note on Pierre Macherey's views.
- 9) Write a short note on the views of Bertolt Brecht.

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Unit 1.3 STRUCTURALIST CRITICISM

The New Criticism was a reaction against the previous philological, historical and biographical approach to literature in the sense that it compelled the readers to pay keen attention to the text; instead of collecting information about the author and his intention behind the creation of the text. It began in a radical way and became mechanical, objective and more dehumanized in the hands of the New critics. The New critics felt that the readers and their responses to the text should be given more prominence than the intention and information about the writer. The ultimate impact of the teaching of New Critics was that it resulted in the disappearance of the author and his intention finally causing the exaltation of the text.

Naturally the theory of the New Criticism was challenged and the first reaction came to it in 1940s. One of the contemporary influential critics Northrop Frye suggested the shift from the New Criticism to Structuralism and Post-structuralism through his own Archetypal Criticism. It is a familiar fact that the interest of the New critics was in semantics and verbal complexity, but the curiosity of the structuralists was more in the system of conventions underlying the work of art.

Structuralism is a movement by a group of French writers and their American counterparts. The group also includes a number of Russian formalists, especially Roman Jakobson. These writers used the linguistics concepts developed by Swiss linguist Ferdinand de Saussure in his *Course in General Linguistics* (1915). This mode of criticism is part of a larger movement, that is, French Structuralism which was inaugurated in the 1950s by the cultural anthropologist Claude Levi-Strauss. It is believed that the fundamental insights of Structuralism have been supplied by Ferdinand de Saussure and Claude Levi-Strauss.

In its early form, according to M.H. Abrams, as revealed by Lévi-Strauss and other writers in the 1950s and 1960s, Structuralism cuts across the traditional disciplinary areas of the Humanities and Social Sciences by undertaking to provide an objective account of all social and cultural practices, in a range that includes mythical narratives, literary texts, advertisements, fashions in clothes, and patterns of social dignity. Thus, Structuralism is a certain mode of analysis based on the contemporary linguistics.

According to Abrams, almost all literary theorists since Aristotle have emphasized the importance of 'structure' in analyzing work of literature. The word 'structure' is used in several contexts and disciplines of Science and Humanities. There is a structure of everything like structure of a word, sentence, chapter or book; similarly structure of a substance, cell, organ, cloth, painting, building etc. Therefore the word 'structure' has a special significance in the world of literary criticism and it is derived from linguistics. Almost all literary theories since ancient times have emphasized the importance of 'structure' of a work of art in the process of evaluating literature. Structure has elements that can be arranged or rearranged in order to modify structure.

The special significance of Structuralism lies in the fact that it marks a revolt against a particular type of scholarship that dominated the French universities; and secondly it believed in a 'return-to-the-text'. The aim of Structuralism, as stated by Jonathan Culler, is not to provide interpretation of text, but to construct a 'poetics' which stands to literature as linguistics stands to language; and that which can help to study the conditions of meaning and the formal structures that help to organize a text, and in this way create possibility for variety of meanings.

Structuralist believes that a system of conventions is the matrix in which individual signs are embedded which acquire meaning and significance within a total structure. Structuralist presumes that meaning is made possible because of the existence of underlying system of conventions that enable elements to function individually as signs.

It is evident that Ferdinand de Saussure's description of language and its elements provided basis for 'signifier' and 'signified'. Saussure analyses the sign into two components : the sound or the acoustic component which he calls as 'signifier'; and the mental or conceptual component as 'signified'. Saussure also

introduced two more significant and contrasting terms: 'langue' and 'parole'. They are very essential in the understanding of Structuralism. Langue is a theoretical structure of language which the speaker of that language must follow and obey, if he or she needs to communicate. Whereas parole is actual use made of that system by the individual speaker. Structuralist is more concerned with signifier rather than signified because Structuralism gives primacy to langue over parole. The primary interest of the structuralist, like that of Saussure, is not in the cultural parole but in the langue.

M. H. Abrams clarifies that Structuralist Criticism views literature as a second-order signifying system that uses the first-order structural system of language as its medium. When a proficient reader tries to make sense of a particular literary work by specifying the underlying system of literary conventions and rules which have been unintentionally mastered by him; Structuralist Criticism undertakes to explain this process.

Check Your Progress-1

- 1) The New Criticism caused the exaltation of the ----- .
 a) text b) author c) reader d) intention
- 2) ----- suggested the shift from New Criticism to Structuralism and Post-structuralism through his own Archetypal Criticism.
 a) Roland Barthes b) Todorov c) Jonathan Culler d) Northrop Frye
- 3) The linguistics concepts have been developed by ----- in his *Course in General Linguistics*.
 a) Jakobson b) Saussure c) Barthes d) Frye
- 4) The aim of Structuralism, as stated by Jonathan Culler, is not to provide interpretation of text, but to construct a ----- which stands to literature.
 a) Base b) Structure c) Framework d) Poetics
- 5) Structuralism gives primacy to langue over ----- .
 a) parole b) structure c) meaning d) style

The aim of Structuralist Criticism, unlike New Criticism, is not to provide interpretation of any individual text; but to make clear and explain the implicit grammar that governs the forms and meanings of all literary productions. The intention of the structuralist is to define the conditions that permit the very creation of a work of art because he is concerned with the system of beliefs and ideas that make possible such creations. The structuralist works upon a piece of literature in order to discover the principles that allowed the arrangement of words and phrases to form that particular piece. Therefore at the heart of Structuralism there is, thus, an idea of a system. We all believe that there is something mystic and indefinable in literature which has to be discovered; and this urge is definitely scientific. Hence, by discovering that mystic element in literature, Structuralist Criticism tries to make literary criticism a scientific discipline.

According to Abrams, Structuralism is in explicit opposition to mimetic criticism (the view that literature is primarily an imitation of reality), to expressive criticism (the view that literature primarily expresses the feelings or temperament or creative imagination of its author), and to any form of the view that literature is a mode of communication between author and readers. Structuralist Criticism is not an analysis of a particular work of art with an intention of providing its interpretation; but on the contrary, it scrutinizes the work of art in order to find out its structure. In this sense, Structuralist Criticism performs double function : firstly it analyzes a text, and secondly it discovers or defines the underlying structure of a text. This process can be called as ‘dissection and articulation’.

It is quite noteworthy to know that in Structuralist Criticism the reader is placed in the position of an author as the vital agency, engaged in the impersonal activity of reading. Now, according to the understanding of Structuralist Criticism, whatever the reader reads is not a work of art filled with meaning; but it’s just an ‘écriture’, a written matter, just a write-up. This proves that focus of Structuralist Criticism is on the impersonal process of reading which makes possible the literary sense of the words, phrases and sentences that compose the text by activating the play of essential codes and conventions of that language. Therefore, according to a structuralist, a literary work is nothing but just a ‘text’, a mode of writing consisting of a play of component elements which belong to particular literary conventions and codes. Structuralists believe that these elements may produce an illusion of reality; but it neither has any truth nor refers to any sort of reality outside the literary system.

Structuralist tries to explain that it is the language that speaks in literature; and thus constructs an elaborate metalanguage assuming that literature itself is like language. Hence for Roland Barthes language becomes 'literature's being'. Structuralist examines a work of art to discover how meaning is shaped or how meaning is made possible; and thereby discovers the basic structures of literature. Structuralist Criticism gives tremendous insight into the basic and process of understanding.

Roland Barthes, Gerard Genette, Julia Kristeva, Tzvetan Todorov are some of the important structuralist critics of literature.

Roland Barthes, a French critic speaks about the parallelism of homology between language and narrative. According to him, a narrative is like a long sentence. He also makes use of the distinction, suggested by Benveniste, between personal and impersonal aspects of language. This notion alienates the traditional emphasis on Psychology and Realism which may dwell outside of a narrative. Therefore Barthes says that language of narrative achieves self-reflexivity. As per the assumption of Structuralism, the author is not assigned with any expressive intentions, design or initiative as a producer of a work of art; but it is the conscious 'self' of him which is the creator of a work. According to M. H. Abrams, the mind of an author can be described as an attributed 'space' within which the impersonal, 'always-already' existing system of literary language, conventions, codes, and rules of combination gets precipitated into a particular text. Roland Barthes in his famous essay *The Death of the Author* highlights it : "As an institution, the author is dead".

Gerard Genette's contribution in the field of Structuralism is quite notable and comprehensive. He has incorporated and explained all aspects of narrative in his famous book *Narrative Discourse* (1980). According to him, 'narrative' as a series of events is different from the act of narrating. Genette defines the term 'narrative discourse' to great accuracy suggesting that narrative is governed not by any relation to reality but by its own internal laws and logic.

TzvetanTodorov has made significant contribution in the field of Structuralist Criticism through his books :*The Poetics of Prose* (Trans; 1977) and *Introduction to Poetics* (Trans; 1981). According to him, art is not expected to reproduce or imitate reality; it is rather a system by itself, and is under no obligation to represent anything. Jonathan Culler, another prominent structuralist presented a wide-ranging survey of

the programme and accomplishments of Structuralist Literary Criticism in his book :*Structuralist Poetics* (1975).

Check Your Progress-2

- 1) Structuralist Criticism performs double function : firstly it analyzes a text, and secondly it discovers or defines the underlying _____ of a text.
a) base b) theory c) structure d) meaning
- 2) In Structuralist Criticism the reader is placed in the position of an author as the vital _____.
a) agency b) authority c) person d) assistance
- 3) In Structuralist Criticism, whatever the reader reads is not a work of art filled with meaning; but it is _____.
a) structure b) caricature c) ecriture d) architecture
- 4) According to _____, language of narrative achieves self-reflexivity.
a) Saussure b) Frye c) Genette d) Barthes
- 5) According to _____, art is not expected to reproduce or imitate reality; it is rather a system by itself, and is under no obligation to represent anything.
a) Todorov b) Kristeva c) Barthes d) Genette

In the late 1960s, the general structuralist enterprise, submitted its central position to Deconstruction and other modes of Poststructural theories. Structuralist Criticism emphasized the view that literary meanings are determined by a system of invariant conventions and codes. But this scientific claim of Structuralism was destabilized by Deconstruction and other Post-colonial theories. Roland Barthes in his later writings abandoned the scientific aspirations of Structuralism and granted tremendous emphasis on the role of reader in reading texts. The absence of the author in the zenith days of Structuralism heralded Barthes to look upon the writing of a text as a practice. According to his views, readers are always at liberty to take pleasures of the text. Barthes in his *The Pleasure of the Text* (1973) acclaims, in contrast to the comfortable pleasure offered by a traditional text that accords with cultural

conventions, the jouissance evoked by a text that incites a hedonistic abandon to the uncontrolled play of its signifiers.

Barthes distinguishes between 'lisible' [readerly e.g. realistic novels] and 'scriptible' [writerly e.g. metafiction] texts. The lisible is what we already know as realistic novel which restricts the variety of interpretation by insisting on specific meaning; whereas the scriptible is that which is unintelligible in terms of our traditional models and which encourages the reader to be a producer of his or her own meaning on the basis of multiplicity of codes. Thus, Structuralism believes in the assumption that the reader contributes in the production and writing of the texts.

Terms to Remember :

- 1) compel – force, induce, make to do,
- 2) dehumanize – degrade, debase, desensitise
- 3) prominence – importance, eminence, status, fame,
- 4) exaltation – acclamation, adoration, praise, appreciation
- 5) verbal – spoken, oral, voiced, uttered
- 6) complexity – intricacy, complication, difficulty
- 7) counterpart – equal, colleague, matching part, corresponding part
- 8) insight – vision, perception, understanding, awareness, intuition
- 9) matrix – ground, medium, surrounding, atmosphere, milieu
- 10) embedded – fixed, rooted, implanted, ingrained
- 11) acoustic – sound, audio, auditory
- 12) primacy – preeminence, predominance, importance, superiority
- 13) proficient – skillful, talented, capable, expert, gifted
- 14) implicit – unspoken, implied, inherent, hidden, couched
- 15) mystic – supernatural, mystical, magical, spiritual
- 16) indefinable – vague, indefinite, obscure, impalpable, inexpressible,
- 17) explicit – clear, overt, plain, open, unequivocal, unambiguous
- 18) mimetic – simulated, copied, imitative, derivative

- 19) temperament – disposition, temper, nature, character, personality
- 20) articulation – diction, delivery, speech, enunciation, pronunciation
- 21) vital – dynamic, vibrant, vigorous, vivacious, energetic
- 22) elaborated – enlarged, expanded, explained, particularized
- 23) metalanguage – a form of language or set of terms used for the description or analysis of another language
- 24) homology – state of having similar relation, relative position, or structure
- 25) attributed – credited, ascribed, accredited, endorsed
- 26) precipitated – triggered, hastened, advanced, lead to
- 27) alienate – estrange, isolate, separate, make unfriendly, detach
- 28) incorporate – join, include, integrate, unite, combine
- 29) obligation – duty, responsibility, commitment, favour
- 30) enterprise – initiative, creativity,
- 31) invariant – regular, fixed, stationary
- 32) destabilize – weaken, threaten, dislocate, disrupt, undermine
- 33) aspirations – ambitions, goals, objectives, aims, targets, hopes
- 34) zenith – peak, pinnacle, apex, summit
- 35) heralded – signaled, foreshown, indicated
- 36) unintelligible – jumbled, meaningless, incoherent, incomprehensible
- 37) multiplicity – diversity, variety, range, collection, assortment
- 38) evoke – induce, arouse, suggest, remind
- 39) incite – provoke, inflame, rouse, stimulate, motivate
- 40) hedonistic – profligate, decadent, debauched, pleasure-seeking
- 41) abandon – wildness, recklessness, unrestraint, uninhibitedness
- 42) joissance – orgasmic bliss or ecstasy

Answers to Check Your Progress-1

- 1) text
- 2) Northrop Frye
- 3) Saussure
- 4) Poetics
- 5) parole

Answers to Check Your Progress-2

- 1) structure
- 2) agency
- 3) ecriture
- 4) Barthes
- 5) Todorov

Exercise :

- 1) Write a detailed note on Structuralist Criticism.
- 2) Write a detailed note on the contribution made by major structuralist critics.
- 3) Explain in brief the aim and assumptions of Structuralist Criticism.
- 4) Comment in brief on the role played by Roland Barthes in Structuralist Criticism.
- 5) Write a short note on Gerard Genette's views on Structuralist Criticism.
- 6) Write a short note on Tzvetan Todorov's views on Structuralist Criticism.

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Unit-2

1. Carl Jung (1875-1961) Psychology and Literature

Contents

- 2.1.0 Objectives:
- 2.1.1 Introduction
- 2.1.2 Life and works of Carl Jung
- 2.1.3 Analysis of the Essay
- 2.1.4 Summary
- 2.1.5 Key terms
- 2.1.6 Check your Progress
- 2.1.7 Key to check your Progress
- 2.1.8 Exercises
- 2.1.9 References for further study

2.1.0 Objectives:

After studying this unit you will be:

- ❖ familiar with the life and works of Carl Jung.
- ❖ able to understand Jung's contribution as a critic
- ❖ able to understand the significance of psychology in studying literature.
- ❖ able to analyze and apply the critical theoretical framework to the literary texts.

2.1.1 Introduction

Carl Gustav Jung, a Swiss psychologist and psychiatrist founded analytical psychology. His work has been influential in Psychiatry, Anthropology, Philosophy, religious studies and related fields. He worked as a research scientist at the famous

Burgholzil hospital, under Eugen Bleuler. He advanced the idea of introvert and extrovert personalities, archetypes and the power of unconscious. He collaborated with Sigmund Freud, but disagreed with him about the sexual basis of neurosis. Jung published numerous works during his life time and his ideas have had reverberations traveling beyond the field of psychiatry, extending into art, Literature and religion as well. Jung's 'Psychology and Literature' (1930) can be read as a critic of classical Freudian psychoanalytical approach to Literary Studies. The essay is remarkable for its ambitious attempt to discuss the social role of a creative writer from a psychological and psychoanalytical perspective. It is also notable for its similarities with the Impersonality Theory of creative process put forth by T.S.Eliot in the early part of the twentieth century.

2.1.1 Life and Works of Carl Jung

Swiss Psychiatrist Carl Gustav Jung was born on July 26, 1875 in Kesswil, Switzerland. The only son of a protestant Clergyman, Jung was a quiet, observant child who had spent his childhood in loneliness. The loneliness and his keen observation resulted into his being a psychiatrist.

His father, Paul developed a failing belief in the power of religion as he grew older whereas his mother, Emilie was suffering from mental illness and was admitted in a psychiatric hospital. Jung started reading Philosophy in his teens and attended the University of Basel. Along with Philosophy he was exposed to numerous fields of knowledge including Biology, Paleontology, Religion and Archaeology and finally settled on Medicine. He was graduated from the University of Basel in 1900 and obtained the degree of M.D. two years later from the University of Zurich.

He joined the Burgholzil Asylum of the University of Zurich under the guidance of psychologist Eugen Bleuler. At Burgholzil he studied patients' peculiar and illogical responses to stimulus words and found that they were caused by emotionally charged clusters of associations withheld from consciousness because of their disagreeable, immoral and frequently sexual content. He used the now famous term 'complex' to describe such conditions.

He became an established psychiatrist of international reputation. His findings confirmed many of Freud's ideas. For a period of five years (1907 to 1912) he was Freud's close collaborator. But because of differences of view point the collaboration ended. Jung differed with Freud over latter's insistence on the sexual bases of

neurosis. A serious disagreement came in 1912, with the publication of Jung's *Wandlungen und Symbole de libido (Psychology of the Unconscious 1916)*, which ran counter to many of Freud's ideas.

Although Jung had been elected President of the International Psychoanalytical Society in 1911, he resigned from the society in 1914. His first achievement was to differentiate two classes of people according to attitude types: extroverted (outward looking) and introverted (inward looking). He stated four functions of mind-thinking, feeling, sensation and intuition in his book 'Psychological Types (1923). He developed the Theory of Collective Unconscious and the Theory of Archetypes.

Jung devoted the rest of his life to developing his ideas especially those on the relation between Psychology and religion. In later years, he became Professor of Psychology at the Federal Polytechnical University in Zurich and Professor of Medical Psychology at the University of Basel. Many of Jung's most important works have been collected, translated and published in a 20 volume set by Princeton University Press under the title, *The Collective Worksof C.G.Jung*.

His Writing

<i>Psychological Types</i>	-	1921
<i>Psychology of the Unconscious</i>	-	1912
<i>Modern Man in Search of a Soul</i>	-	1933
<i>The Undiscovered Self</i>	-	1957
<i>The Psychiatric Studies, the Collected Works of C.G.Jung</i>	-	1953
<i>Studies in Word Association</i>	-	1907
<i>The Psychology of Dementia Praecox</i>	-	1930
<i>The Psychogenesis of Mental Disease</i>	-	1991
<i>Two Essays on Analytical Psychology</i>	-	1917
<i>The Archetypes and the Collective</i>		

Unconscious.

Jung's married life with Emma RauschenBanch was quite happy one. Jung died on 6th June 1961 after a short illness.

2.1.3 Analysis of Text:

Jung's concept of psychology is closer with Literature than Freudian psychology. In his studies we find a fusion of Psychology, Anthropology and Literature.

According to Jung, 'Psychology is the study of the psychic process. Human psyche is womb of all sciences and art.' Psychological research tries to explain the formation of a work of art (creative process) and looks at the factors that make a person an artist (creative artist).

The psychological critic analyses differently a work of art from that of a literary critic. According to Jung those novels are more fruitful for psychologist in which the author has not given a psychological interpretation of his characters and which therefore leave room for analysis and explanation. Jung thinks the French novels of Pierre Benolt, English novels of Rider Haggard and Conan Doyle's detective fiction and American novels of Melville (Moby Dick) are great novels.

For the psychologist the most interesting thing to find out are the hidden psychological assumptions. Sometimes the author provides psychological expositions and explanations but such novels are not as great as the novels where hidden psychological assumptions pose a challenge to the psychologist.

Jung gives two types of creative creation:

1) Psychological- Everything is explained so clearly that the psychologist has very little task to perform.

2) Visionary- The work is endowed with deeper meaning and the psychologist has to take a lot of attempts to reach to the meaning.

In the psychological mode the materials are taken from ordinary human consciousness. The poet transforms it from ordinary to the poetic. It is an interpretation and illumination of contents of consciousness. The poet leaves nothing to the psychologist to explain – the work is self-explanatory, no obscurity remains.

But in visionary mode the experiences are related with man's unconscious. It is related to the unfathomed mind. It is not self-explanatory. In such kind of artistic creation we are astonished, taken aback and we need commentaries and explanations. There is obscurity. The curious images given to explain the vision may be 'cover figures' and they may be an attempt to conceal the basic experience. The visionary mode can be related with monstrous, chaotic images of the world or humans. It is something completely unknown to ordinary men. It is sometimes regarded as the fantasy of the poet and is understood as a poetic license. Certain poets encourage this view so as to keep a distance between them and their works.

Visionary mode is closely associated with mysterious, uncanny and deceptive things. Human enlightenment is born out of fear. In daytime man believes in an ordered cosmos. He tries to maintain faith against the fear of chaos that besets him by night. The seers, prophets, leaders and enlighteners were also familiar with the nocturnal world. Man has known it from time immemorial. We want an ordered world that is safe and manageable. But in our midst the poet now and then catches the sight of the figures of night world. He sees something of the psychic world that strikes terror into the savage and the barbarian. In the primitive culture too, there were attempts to give expression to the visionary mode.

Jung also defines the term "Collective Unconscious". We mean by collective unconscious, a certain psychic disposition shaped by the forces of heredity. In the physical structure of the body we find traces of earlier stages of evolution.... It is a fact that in eclipses of consciousness,in dreams, narcotic states, and cases of insanity – there came to the surface psychic products or contents that show all the traits of primitive levels of psychic development. Literature is manifestation of collective unconscious. They bring abnormal and dangerous level of unconscious into equilibrium in a purposive way.

According to Jung every creative person is a duality of contradictory attitudes. On one hand he is a human being with personal life, while on the other hand he is an impersonal, creative person. As an artist he is a man of higher sense – 'he is collective man', one who carries and shapes the unconscious, psychic life of mankind. The artist has to sacrifice his joy, satisfaction and has to suffer because of the divine gift of creative fire in him. Whenever the creative force predominates, human life is ruled and molded by the unconscious as against the active will. It is the work that determines the poet's fate and the psychic development.

The present essay is notable for its attempt to discuss the social role of a creative writer from a psychological and psychoanalytical perspective. It is similar to T.S.Eliot's theory of 'Impersonal Creative Process.'

There is a basic difference between the literary critic and the psychological critic. For a psychologist, the psychological novel may be the most uninteresting work as most of the elements of fiction like motives or thoughts of characters are explained and are made explicit by the author. The most interesting novels for a psychologist would be the works where these things are not explained and made explicit by the author and there is a room for interpretation. Psychological Literature draws its material from conscious mind. Visionary Literature draws its material from unconscious mind. Jung points out that the first part of Goethe's *Faust* is an example of 'psychological literature' while the second part is 'visionary' in nature.

According to Freud while interpreting the text, the personality of the author counts much importance. But Jung thinks that the author's personality is not the most important aspect of a literary work as the writer usually has to transcend the personal and the subjective in order to make his work appealing to others. Freud thinks that the creative work of the author is/can be the reflection of author's neurosis. But at the same time, Freud fails to explain why all neurotics are not authors.

Jung notes that the contents and materials of 'visionary' literature are not drawn from the author's psycho sexual history as Freudians would insist but are also from 'racial memory' or the collective unconscious of the entire human race. Such symbols, figures and images are primordial and not specific either to an individual or even to a culture. The collective unconscious is sometimes called the objective psyche. It refers to the idea that a segment of the deepest unconscious mind is genetically inherited and is not shaped by personal experience. Collective unconscious is common to all human beings and is responsible for a number of deep-seated beliefs and instincts, such as spirituality, sexual behaviour and life and death instincts.

Like Freud, Jung regarded the psyche is made up of a number of separate but interacting systems. The three main ones are the ego, the personal unconscious and the collective unconscious. Ego represents conscious mind as it comprises the thought, memories and emotions a person is aware of. The ego is responsible for

feelings of identity and continuity. The conscious consists of two layers 'personal conscious' and 'collective unconscious.' Personal conscious contains temporarily forgotten information and repressed memories. The collective (the transpersonal) unconscious comprises latent memories from our ancestral and evolutionary part. The human mind has innate characteristics 'imprinted' on it as a result of evolution. These universal predispositions stem from our ancestral part. Jung rejected the concept of tabula rasa or the notion that human mind is a blank slate at birth to be written on solely by experience. He believed that the human mind retains fundamental unconscious, biological aspects of our ancestors. Fear of dark, or of snakes and spiders might be examples. Jung called these ancestral memories and images archetypes.

Archetypes are images and thoughts which have universal meanings across cultures which may show up dreams, literature, art and religion. Jung believes that these symbols from different cultures are often very similar as they are emerged from the archetypes shared by the whole human race which are a part of collective unconscious. There are a large number of archetypes. Some examples of archetypes that Jung proposed include – 1) The Mother 2) Birth 3) Death 4) Rebirth 5) The Anima 6) Power 7) The Hero 8) The Child. Jung considered the mother archetype to be the most important. He thought the archetype not only manifested in the literal form personal mother, grandmother, step-mother, mother-in-law but also in the figurative form of mothers like Mother Mary, country, the earth, the woods, a garden etc. Another example is figure of 'Cross' in Christians and *Swastika* in Hindus becomes a sacred symbol. Archetypes manifest themselves in mythology, religion, spirituality and folklore and they affect human behaviour deeply.

Some of the most important archetypes in Jungian psycho-analysis are the persona, the shadow, the anima/animus, and the wise old man.

The Persona: The word 'persona' is derived from a Latin word that literary means 'mask.' The personal represents all of the different social masks that we wear among various social groups and situations. It is the outward face we present to the world. It conceals our real self and Jung describes it a 'conformity' archetype. The persona develops as a social mask to contain all the primitive urges, impulses and emotions that are not considered socially acceptable. The persona archetype allows people to adapt to the world around them and fit it with the society in which they

live. This is the public face of the person which can be different from the real face. When it drops, he has to encounter the dark repellent side – the shadow.

The Shadow: The shadow is an archetype that consists of the sex and life instincts. The shadow exists as a part of the unconscious mind and is composed of the repressed ideas, weaknesses, desires, instincts and shortcomings. It is this archetype that contains all of the things that are unacceptable not only to society, but also to one's own personal morals and values. It might include things such as envy, greed, prejudice, hate, aggression, etc. This is often described as the darker side of the psyche, representing wildness, chaos and the unknown. Jung suggested that the shadow can appear in dreams or visions and may take variety of forms. It might appear as a snake, a monster, a demon, a drags or some other dark, wild or exotic figure. Jung believed this archetype is present in all of us. It is the source of both our creative and destructive energies.

The Anima or Animus: The anima/animus is the mirror image of our biological sex that is the unconscious feminine side in male and the masculine tendencies in women. The anima is a feminine image in the male psyche and the animus represents the “true self” rather than the image we present to others and serve as the primary source of communication with the collective unconscious. Jung believed that physiological changes as well as social influences contributed to the development of sex roles and gender identities. In many cultures, men and women are encouraged to adopt traditional and often rigid gender roles. Jung suggested that this discouragement of men exploring their feminine aspects and women exploring their masculine aspects served to undermine psychological development.

The combined anima and animus is known as the syzygy or the divine couple. (*Ardhnarinateshwara* image in Indian culture) The syzygy represents completion, unification and wholeness.

The Self: The self is an archetype that represents the unified unconsciousness and consciousness of an individual. Creating the self occurs through a process known as individuation, in which the various aspects of personality are integrated. Jung often represented the self as a circle, square or *mandala*. The self-archetype represents the unified psyche as whole. Jung suggested that there were two different centers of personality. The ego makes up the center of consciousness, but it is the self that lies at the center of personality. Personality encompasses not only consciousness,

but also the ego and the unconscious mind. For Jung the ultimate aim for an individual is to achieve a sense of cohesive self.

Along with this 'The Wise Old Man' is an archetype who represents profound philosopher distinguished for wisdom. 'Senex' is another term used for the wise old man. In India we have *guru* who enlightens us to choose the right path.

The function of creative artist according to Jung is to express the content of collective unconscious in a society which is gradually losing its touch with this side of its personality due to process of modernization and secularization. A work of art would lead to man's reconnection with the collective unconscious thus assisting him in the process of individuation.

Shifting of the focus of psychoanalysis from personal psychosexual history to collective spiritual history in Jungian analytical theory made his theory extremely influential among the writers and critics.

But Jung's theory fell out of favour with more materialistic oriented and relativist cultural theorists along with scientific psychologists due to its universalizing and idealistic notions and spiritual orientation. However, Jung's ideas have greatly influenced 'Myth and Archetypal' theorist of literature.

In this way, 'Psychology and Literature' is Carl Jung's analysis of art, artist and creative process. Jung justifies psychology for studying Literature because all thoughts and expressions are derived from the human psyche. A great piece of art is like a dream. Great art is comprised of intentional acts, tapping into collective unconscious and pushing the newer to reflect and ponder on the great ultimate questions.

2.1.4 Summary

Carl Jung, the Swiss psychiatrist and psychoanalyst founded Analytical Psychology. His work influenced Psychiatry, Anthropology, Literature, Archeology, Philosophy and religious studies. He was influenced by Nietzsche, Kant, Rudolf and dominantly by Sigmund Freud. He developed concepts like 'Psychological types,' 'Collective Unconscious,' 'Archetypes,' etc. He was basically different from Freud as he downplayed the importance of sexual development and focused on the collective unconscious. Jung's concept of psychology is closer with Literature. In his studies we find a fusion of Psychology, Anthropology and Literature. He illustrated

the terms ‘creative process’ and ‘creative artist.’ He gives two types of artistic creation – psychological and visionary and prefers visionary mode as it is endowed with deeper meaning. He defines the term the ‘collective unconscious,’ a certain psychic disposition shaped by the forces of heredity. He also explained the archetypes like persona, shadow, anima/animus, self and the wise old man. Jung justifies psychology for studying literature. The present essay is notable for its attempt to discuss the social role of a creative writer from a psychological and psychoanalytical perspective. It is, to some extent, similar to T.S.Eliot’s theory of ‘Impersonal Creative process.’

2.1.5 Key Terms –

- 1) **Eugen Bleuler** – One of the most influential psychiatrists of his time, best known for his introduction of the term schizophrenia.
- 2) **Neurosis** - Mental disorder that causes a sense of distress and deficit in functioning.
- 3) **Extrovert** – A person whose interest is generally directed towards other people and the outside world. Extrovert is characterized by outgoingness, responsiveness, activeness, aggressiveness and ability to make quick decisions.
- 4) **Introvert** – A person whose interest is directed towards his own feelings and thoughts. The typical introvert is shy, contemplative and reserved. He has difficulty in adjusting to social situations.
- 5) **Faust** – German poet Goethe’s dramatic poem in two parts.
- 6) **Collective Unconscious** – The form of the unconscious common to mankind as a whole and originating in the inherited structure of the brain. It is distinct from the personal unconscious.
- 7) **Archetype** – The original pattern or model of which all things of the same type are representations or copies, prototype.
- 8) **The Persona**- Different social masks human beings wear among various social groups and situations – outward face.
- 9) **The Shadow** – Part of unconscious mind and is composed of repressed ideas, desires, instincts, shortcomings, etc.

- 10) **The Anima/Animus** – The unconscious feminine side in males and the masculine tendencies in females.
- 11) **The wise old man** – Profound philosopher distinguished for wisdom.

2.1.6 Check Your Progress

I) Fill in the blanks:

- 1) In _____ mode, the experiences are related with man's unconscious.
- 2) _____ is often described as the darker side of the psyche.
- 3) _____ is the feminine image in the male psyche.
- 4) _____ is a term used for 'the wise old man.'
- 5) Jung's theory is similar to _____ theory of 'Impersonal Creative Process.'

II) Answer the following questions with one word/phrase/sentence each

- 1) What was Jung's classification of people according to attitude types?
- 2) What are the four functions of mind?
- 3) What are the two mode of creative creation?
- 4) What is collective unconscious?
- 5) What is the persona?

2.1.7 Answers for Check Your Progress

- I) 1) Visionary 2) Shadow 3) Anima
4) Senex 5) T.S.

Eliot's

- II) 1) Extroverted and Introverted.
- 2) Thinking, feeling, sensation and intuition
- 3) Psychological and visionary
- 4) Collective unconscious is a certain psychic disposition shaped by the forces of heredity.
- 5) It is the outward face, a social mask we present to the world.

2.1.8 Exercises

- 1) Explain in detail Carl Jung theory of 'Collective Unconscious' and its relevance to literature.
- 2) Discuss Jung's four major archetypes.
- 3) How did Carl Jung's conception of the unconscious differ from that of Freud's?

2.1.9 Reference for further study

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2. Juliet Mitchell

Femininity, Narrative and Psychoanalysis

Contents

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- 2.2.1 Introduction
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2.2.0 Objectives:

After studying this unit you will be able to:

- ❖ familiar with the life and works of Juliet Mitchell.
- ❖ understand Mitchell's view on Feminism and women's writing.
- ❖ understand Mitchell's contribution as a feminist, psychoanalyst and critic.
- ❖ analyze and apply the critical theoretical framework to the literary texts.

2.2.1 Introduction

Juliet Mitchell, one of the most powerful and controversial voices of women's liberation movement heralded the emergence of politically radical feminism through her essay "Women, the Longest Revolution." She shocked her fellow feminists by highlighting the usefulness of Freud's works which were considered anti-feminist by many. She argued that the rejection of psychoanalysis as bourgeois and patriarchal

was fatal for feminism; she saw the usefulness of Freud's work as re-read by Lacan and other poststructuralists.

"Femininity Narrative and Psychoanalysis" is the transcript of a lecture delivered to a conference on Narrative held in Australia, 1972. The lecture brings together English Literature, Politics, Psychoanalysis and Feminism. Mitchell examines the role that the novel has played in our capitalist society for women and the influence of psychoanalytic motives for writing the novel to prove that the novel was and perhaps still is the defining element of women in our society.

2.2.2 Life and works of Juliet Mitchell

Juliet Mitchell (born 1940) British psychoanalyst, socialist feminist, research professor and author is born in Christchurch, New Zealand in 1940 and then moved to England in 1944, where she stayed with her grandparents in the midlands. She attended St. Anne's College, Oxford, where she received a degree in English in 1962. She taught English literature from 1962 to 1970 at Leeds University and Reading University. Throughout the 1960s, Mitchell was active in leftist politics and was on the editorial committee of the journal, *New Left Review*.

She was a fellow of Jesus College, Cambridge and Professor of Psychoanalysis and Gender Studies at Cambridge University, before in 2010 being appointed to be the Director of the Expanded Doctoral School in Psychoanalytic Studies at Psychoanalysis Unit of University College London (UCC). She is a retired registrant of the British Psychoanalytic council.

Writings

Psychoanalysis and Feminism

Mitchell is best known for her book *Psychoanalysis and Feminism: Freud, Reich, Laing and Women* 1974, in which she tried to reconcile psychoanalysis and feminism at a time when many considered them incompatible. Peter Gay considered it "the most rewarding and responsible contribution" to the feminist debate on Freud, both acknowledging and rising beyond Freud's male chauvinism in its analysis.

Child Rearing

A substantial part of the thesis of the book is that Marxism may provide a model within which non-patriarchal structures for rearing children could occur. Liberating

women from the consequences of penis envy and the feeling of the being castrated which Mitchell contends is the root cause of women's acceptance that they are inferior. According to Mitchell, children are socialized into becoming the caretakers of their households.

Feminine Sexuality

In her introduction to Lacan on feminine sexuality, Mitchell stresses that, "in the Freud that Lacan uses, neither the unconscious nor sexuality (are) pre-given facts, they are constructions; that is, they are objects with histories."

Her other works

Women's Estate (1971)

Women, the Longest Revolution (1984)

Mad Men and Medusas: Reclaiming Hysteria

Siblings Sex: and violence 2003.

2.2.3 Analysis of the Essay

Femininity, Narrative and Psychoanalysis is the transcript of a lecture delivered to a conference on Narrative held in Australia in 1972. The essay is related with 4 primary interests of Mitchell – 1) English Literature 2) Politics 3) Psychoanalysis 4) Feminism. The language is appealing, lucid and graceful.

Psychoanalysis is a talking cure. What happens in psychoanalysis is a kind story telling where the patient recounts certain incidents affecting his or her psycho. The psychoanalysis is then able to offer solution to the incident and for that both of them need language to express. Psychoanalysis is like telling and retelling stories. It is hearing and retelling histories. When history is disrupted, another history is created. One kind of history – the preeminent form of literary narrative is novel. Roughly speaking novel starts with autobiographies written by women in the seventeenth century. Even though there were certain popular men novelists, vast majority of early novels were written by the large numbers of women. These women were trying to create a history from a state of flux – a flux in which they were feeling themselves in the process of becoming women in the bourgeois society. They wrote novels to describe that process – novels – which said: 'Here we are: women. What are our lives to be about? Who are we? Domesticity, personal relations, personal intimacies,

stories...’ In the dominant social group, the bourgeoisie, that is essentially what a woman’s life was to become under capitalism. The novel is that creation by the woman of the woman, or by the subject who is in the process of becoming woman of woman under capitalism. The novel is the best example of the way women start to create themselves as social subjects under bourgeois and capitalism.

When a society changes, its social structure and economic base changes. Literary forms arise as one of the ways in which changing subjects create themselves as subjects within a new social context. The novel is the prime example of the way women start to create themselves as social subjects under bourgeois capitalism – create themselves as a category – women. The novel remains a bourgeois form. Certainly some novels represent working class women but the dominant form is represented by the woman within the bourgeoisie. Women write novel to tell their story of domesticity, story of their seclusion within the home and the possibilities and impossibilities provided by that.

Julia Kristeva attacks such novels as ‘*the discourse of the hysteric*’ Mitchell agrees and states that women novelists must be hysteric. Hysteria is the woman’s simultaneous acceptance and refusal of the organization of sexuality under the patriarchal capitalism. It is simultaneously what a woman can do both to be feminine and to refuse femininity, with a patriarchal culture. Mitchell says that there is no such a thing as ‘*female writing*’, ‘*a woman’s voice*.’ There is the hysteric voice which is the woman’s masculine language talking about feminine experiences. In a novel, a novelist builds a woman’s world as created by bourgeois society and the novelist refuses and denies the same world. A woman novelist according to Mitchell refuses femininity but is trapped within femininity.

The difference between man and woman is biological, a sex difference. But patriarchy considers it as gender difference on the mark of the phallus. Two sexes are said to be masculine and non-masculine. The phallus is missing in mother. Masculinity is the norm and femininity is what masculinity is not. The difference between man and woman, therefore creates a phallogentric gap.

Mitchell refers Lacan and says that sexuality is constructed as meaning. Woman’s sexuality is not related to the genital only but to the whole body.

The relationship between feminism and psychoanalysis is problematic. Freud has presented women as the problem. In classical psychoanalytical theory, female

psychosexual development is only marginally and infrequently discussed. North American feminists believed that the concept of 'penis envy' developed by Freud in his account of the female version of the 'castration complex' represented the 'misogynist bias' of psychoanalytic theory. Though certain feminists rejected Freud psychoanalytical theories, Mitchell and other feminists explored the same theory. They interpret Freud's theory as a description of processes that contribute to women's oppression.

Mitchell talks about pre-Oedipal, the semiotic, and the carnivalesque (questioning the authority) the disruptive. A pre-Oedipal child has its own organization of polyvalence and polyphony. It means the child has an inborn capacity to recognize itself as different from mother. The child is one and still different from the mother. Carnival is different from the church (law). Mitchell thinks that Pre-Oedipal and Oedipal stages are not separate or disconnected. Mitchell disagrees with the suggestion that carnival is the area of the feminine. Mitchell says that is only what the patriarchal universe defines as feminine. The intuitive, religious, mystical and the playful – all those things have been assigned to women. Woman is heterogeneous. Woman's sexuality is not only genital but more of a body.

Mitchell talks about Emily Bronte's *Wuthering Heights*. Mitchell says Bronte's writing is not 'carnavalesque query' to patriarchal order but phallogocentric writing.

The first question is ----

1) Who tells the story?

- Bronte's manuscript was stolen from her and presented to a publisher by her sister Charlotte. It was eventually published under a male pseudonym Ellis Bell.
- The author is a woman, but published as a man.
- She uses two narratives – a man Lockwood and the woman – the nurse (Nelly Dean).
- Lockwood is the parody of romantic male lover. He is foppish.
- His romantic presentations are criticized within the novel through Isabella. For Isabella Heathcliff, the dark romantic Gothic hero will prove to be a gentleman beneath all his cruelty.

The tale of Heathcliff and Catherine is a story of bisexuality. It is the story of the hysteric. Catherine's father has promised her that he would bring her a whip. Instead he brought a fatherless gypsy child. The child is given the name Heathcliff, the name of the brother of Catherine who had died in infancy.

For the rest of her life, Catherine wants nothing but Heathcliff, she breaks the taboo: 'I am Heathcliff, he is more myself than I am.' Heathcliff says the same about Catherine. This oneness is the opposite of heterogeneity. This oneness comes only with death. Catherine dies and haunts Heathcliff for 20 years. Heathcliff lives in the hope of becoming one with Catherine. He dies getting back to her. 'Oneness' is symbolic – it is death and has to be death.

Catherine has married Edgar Linton but never felt united with him. So the novel states two choices in front of women – either to survive by making an ambiguous choice or go for oneness by suffering death.

The novel arose as the form in which women had to construct themselves as women within new social structure. The women novelist is necessarily the hysteric. She tries to reject the sexual differences imposed by the patriarchy. Both Freud and Lacan identified an Oedipal stage (after 3-4 years) in the development of the child when it becomes aware of the difference between masculine and not masculine (Feminine). Throughout the history woman is defined in relation to man and not as an independent entity. She is always the negative (what man is not). Women novelist cannot break the shackles of patriarchy as she is a woman living in a patriarchal society which thinks of a woman as hysterical (irrational). The novelist has to cater the needs of the public which is mainly patriarchal.

The novel starts at a point where society was in a state of flux. Mitchell asks a puzzling question – "If today we are again talking about a type of literary criticism about a type of text where the subject is not formed under a symbolic law, but with what is seen as a heterogeneous area of the subject in process. I would like to end with asking a question in the process of becoming what?"

Man's history is mainly the history of being men or women under bourgeois capitalism. If we deconstruct the history, we have to create the other histories. When we do that, what are we in the process of becoming?

Thus Mitchell ends this speech with a question for which no rational answer is available.

In this way Mitchell in her essay “Femininity Narrative and Psychoanalysis” describes the progression of women as writers and analyses the use of femininity within narrative. The idea of novel written by women – being simultaneously feminine and masculine: the striving of the female author to relate to the patriarchal society and yet, still to keep a feminine sexuality.

Mitchell’s essay effectively brings together her four primary concerns: Literature, Gender Politics, Psychoanalysis and Feminism. In doing so, she is successfully able to draw parallels between the limited ability of woman under patriarchal construct. Instead of a radical feminist approach Mitchell suggests while being in a phallogentric society a woman is still able to express her femininity.

2.2.4 Summary

Juliet Mitchell, in her essay “Femininity, Narrative and Psychoanalysis” describes the progression of women as writers and analyzes the use of femininity within narrative. First she explains the role of psychoanalysis on narrative through a feminist reading; and also describes what impact this type of analysis has on a literary text. She is dealing with novels by women; and her essay mainly with Emily Bronte’s *Wuthering Heights*. She says that the novel is one of the ways “women started to create themselves as social subjects under bourgeois capitalism – create themselves as a category: women.” She goes on to say, “It’s both simultaneously the woman novelist refused of the woman’s world – she is after all, a novelist – and her construction from within a masculine world of that woman’s world. It touches on both. It touches, therefore, on the importance of bisexuality.” This is one of the key points in her essay, this idea of the novel – written by women – being simultaneously feminine and masculine: the strive for the female author to relate to the patriarchal society and yet still keep a feminine sexuality.

2.2.5 Key Terms

- 1) **Sigmund Freud** – an Austrian neurologist and founder of psychoanalysis who stated the theory of psychosexual development in which he discussed the concept of Oedipal complex, castration anxiety, penis envy and hysteria. Where as other feminists criticized Freud harshly, Mitchell declares that to understand women, feminists must study Freud’s theories seriously.

- 2) **Lacan**– Jacques Lacan (1901-1981) was a fresh psychoanalyst and psychiatrist. Feminist thinkers have both utilized and criticized Lacan’s concept of castration and phallogentric analysis
- 3) **Julia Kristeva** – (1941) Bulgarian-French philosopher, literary critic psychoanalyst and feminist.
- 4) **Emily Bronte** – (1818-1848) English novelist and poet who is best known for her only novel *Wuthering Heights*.
- 5) **Femininity** – Femininity is a quality of having characteristics that are traditionally thought to be typical or suitable for a woman.
- 6) **Pre-Oedipal Phase** – Initial phase, mother is the sole love item of both genders. It is the stage of psychosexual development prior to the formation of Oedipus complex.
- 7) **Hysteria** – A psychoneurotic disorder characterized by violent emotional out breaks, disturbances of sensory and motor functions and various abnormal effects due to autosuggestion. It was considered at first entirely female disease, associated with uterus (hysteron) and later on it was associated with brain and it was stated that it can affect both sexes.
- 8) **Phallogentric** – Centered on or emphasizing the masculine view point. The term was coined by Ernest Jones in 1927.
- 9) **Carnival** – A lively festival in which people enjoy, and involve in public celebrations like parades by using colourful costumes and masks. The term carnival came to have particular prominence for literary criticism after the publication of Mikhail Bakhtin’s *Rabelais and his World* (1965). The concept of carnival is seen as method of subversion by the black and the feminist critics, in fact by all those who feel themselves existing on the borders of the dominant culture. Carnival offers them a means to get equal with the oppressing and dominant culture. Carnival stands for the disregard/challenge to the authority which the ‘church’ represents.

2.2.6 Check Your Progress

I) Fill in the blanks:

- 1) Mitchell's "Femininity, Narrative and Psychoanalysis" is a transcript of a lecture delivered to a conference in _____
- 2) Psychoanalysis is a _____ cure.
- 3) _____ attacks novels written by women novelists as 'the discourse of the hysteric.'
- 4) Freud has presented woman as _____
- 5) Bronte's manuscript was given to the publisher by _____

II) Answer the following questions with one word/phrase/sentence each

- 1) Why did the women novelists write novels?
- 2) Under which pseudo name Emily Bronte's *Wuthering Heights* was published?
- 3) Who is Heathcliff?
- 4) What are the four primary concerns of Mitchell's essay?
- 5) What is phallogocentric?

2.2.7 Answers for Check Your Progress

- I) 1) 1972, Australia 2) talking 3) Julia Kristeva
4) Problem 5) Charlotte Bronte
- II) 1) The women novelist wrote novels to describe the process of becoming woman in the bourgeois society.
2) A male pseudo name – Ellis Bell
3) Heathcliff is a fatherless gipsy child brought home by Catherine's father.
4) Four primary concerns of Mitchell's essay – i) Literature ii) gender politics
iii) psychoanalysis iv) feminism.
5) Phallogocentric is centered on or emphasizing the masculine view point.

2.2.8 Exercises

- 1) “The novel is the best example of the way women start to create themselves as social subjects under the bourgeois capitalism.” Explain this statement with reference to Juliet Mitchell’s essay “Femininity, Narrative and Psychoanalysis.”
- 2) Mitchell says Emily Bronte’s *Wuthering Heights* is not ‘carnavalesque query’ to patriarchal order but “phallogentric writing”: Illustrate this statement with reference to *Wuthering Heights*.
- 3) Critically analyze Juliet Mitchell’s essay ‘Femininity Narrative and Psychoanalysis.’

2.2.9 Reference for further study

Bronte, Emily, *Wuthering Heights*. New York: Penguin Books, 1995, Print.

Mitchell, Juliet – ‘Femininity, Narrative and Psychoanalysis’ A Modern Criticism and Theory: A Reader. Ed. David Lodge, New Delhi, Pearson, 2003, Print P.388-392

Mitchell, Juliet – Psychoanalysis and Feminism: A Radical Assessment of Freudian Psychoanalysis. Basic Books, 2000.



Unit-3

- i) Etienne Balibar and Pierre Macherey--- ‘Literature as an Ideological Form’(Essay 13 from Rice and Waugh)
 - ii) Terry Eagleton -On Canon Formation- from Literary Theory: An Introduction (Essay 40 Rice and Waugh’s Modern Literary Theory A Reader , Fourth Edition)
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- I) ‘Etienne Balibar and Pierre Macherey--- ‘Literature as an Ideological Form’(Essay 13 from Rice and Waugh)

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3.0 Objectives

After studying this unit, you will be able to -

- understand that Marxism in the 1970s and 1980s was influenced and dominated by the theories of Louis Althusser and Pierre Macherey and their theories exhibit striking resemblances to structuralist thought.
- know the concepts of ideology and interpellation.
- understand the way in which literature functions in the reproduction of ideology within the French education system.

- see the relations between the literary texts and social reality.
- understand literature as an ideological form.
- know the specific complexity of literary formations.
- examine fiction and realism as aspects of the mechanism of identification in literature.
- realize the aesthetic effect of literature as an ideological domination-effect.

3.1 Introduction :

The essay “Literature as an Ideological Form”, by Etienne Balibar and Pierre Macherey has become one of the classic statements of Structuralist Marxism. Marxism in the 1970s and 1980s was dominated for a while by the theories of Louis Althusser and in literary criticism by the work of Pierre Macherey. While both claimed not to be Structuralists, their theories exhibit striking resemblances to Structuralist thought. The initial influence of Structuralist Marxism upon literary theory centered mainly around the concept of ideology, though Althusser’s notion of Ideological State Apparatuses and the construction (‘interpellation’) of the human subject also influenced much post- Structuralist theory. In Althusser’s account, ideology reproduces subjects who are willing workers in the capitalist system. Capitalism requires not only the hands of labour, but also the willingness of workers to subject themselves to the system—to accept the status quo---and it is here that ideology works. This conception of ideology is what distinguished Althusser’s Marxism from other models.

For Althusser, ideology is not a matter of conscious beliefs, attitudes or values, nor is it a matter of false consciousness (sets of false ideas imposed on individuals to persuade them that there is no real contradiction between capital and labour), it is, rather, a matter of the representation of imaginary versions of the real social relations lived by people. These imaginary versions are seen as necessary for the perpetuation of capitalism. Ideology imposes itself not simply through consciousness or through systems and structures. Ideology is inscribed in the representations (signs) and the practices (rituals) of everyday life. Most importantly though, it is through ideology that individuals are constituted as subjects, misrecognising themselves as free and autonomous beings with unique personalities. The main agencies for the reproduction of ideology and the subject are what Althusser calls Ideological State

Apparatuses (ISA) which might include the church, the family, the media, schools, art, sports, and cultural activities in general.

In the essay 'Literature as Ideological Form', Etienne Balibar and Pierre Macherey take up this notion of ISAS in order to examine the way in which literature functions in the production of ideology within the French education system. Literature is seen in terms of the acquisition and distribution of what the socialist Pierre Bourdieu has called 'cultural capital'. However, a residue of Macherey's *Theory of Literary Production* (1978) can be seen in the discussion of the relations between the literary text and social reality.

3.2 Critical Summary of the Essay

3.2.1 Literature as an Ideological Form by Etienne Balibar and Pierre Macherey-

Etienne Balibar and Pierre Macherey define literature as an ideological form. There is a close relation between literature and history. It is important to 'locate' the production of literary effects historically as it is a part of social practices. The relationship of 'history' to 'literature' is not like the relationship of two branches of a tree which cannot meet or cannot come together. Literature and history are not externally related to each other. They are in intricate relationship with each other. The historical conditions of existence of literature always remain at the base of literature. This base affects literature. The nature of this base is crucial in determining what kind of literature will be written by the writers in that period. It means literature has a material basis. For instance, postcolonial critics show that the fiction of Joseph Conrad or Rudyard Kipling is located within their historical contexts of Britain's colonial empire in the nineteenth and early twentieth century. But literature is not a straightforward reflection of historical condition of that period like a mirror. It is concerned with the developing forms of an internal contradiction. Class conflict, exploitative capitalism, the domination of bourgeois class lead to the creation of different groups and classes in the society. Their interests contradict with interests of each other. They set in opposition. This gives us an idea of the complexity of reflection presented in literature. Ideological forms are manifested through the Ideological State Apparatuses which include organized religion, the law, the political system, the educational system, art, cultural artifacts etc. They include all institutions through which we are socialized. In Marxist usage, ideology is what

causes us to misrepresent the world to ourselves. Ideology represents the imaginary relationship of individuals to their real conditions of existence. Ideology may distort our view of our true conditions of existence. Ideological forms do not reflect ideas directly. They are not systems of 'ideas' and 'discourses' but they can be seen through the workings and history of determinate practices in determinate social relations manifested through the Ideological State Apparatuses. A literary production cannot be separated from historical and social reality which we are able to see through Ideological State Apparatuses (ISA). Althusser has used the term Ideological State Apparatus (ISA). Literature is inseparable from a given linguistic practice. French literature cannot be separated from French Language. French language is at the root of French literature. French language and literature depend upon an academic or schooling practice which defines both the conditions for the consumption of literature and the conditions of its production also. French literature is possible due to a typical historical and social reality. Thus, the objectivity of literary production becomes inseparable from the social practice seen through ISA. Literature is part and parcel of the historical and social reality because the dominated bourgeois treat literature as an ensemble of language.

Literature is historically constituted in the bourgeois epoch as an ensemble of language. Literature provides bourgeois fictional effects. The fictional effects reproduce the bourgeois ideology as the dominated ideology. Hence, literature submits to a threefold determination: linguistic, pedagogic and fictive. In the linguistic aspect, literature must be written in a common language accepted by the society, or it cannot be understood by the common-language-speaking society. This common language is related to the bourgeois political practice because the agreement of using a common language is the outcome of class struggle. Under this class struggle, literature has to struggle to transform the production of infrastructure and the ideological formation of superstructure. The self-contradictory characteristic of literature thus incurs the bourgeois cultural revolution. Under the institution of class struggle, the schooling apparatus becomes an institution to submit individual to the dominated ideology. The language used in schooling system is divided into basic and advanced. The basic education and advanced education of the school apparatus reproduce the social structure of production and consumption; so, the schooling apparatus copies the contradictory characteristic of social practice.

3.1.2 The specific Complexity of Literary Formations- Ideological contradictions and Linguistic Conflicts-

Unity in a literary text is illusory and false. So one must not look for unifying effects in it. A materialist analysis of a literary production should be done from the point of view of its material disparity. One should look for the signs of the contradictions which are historically determined. These disparities or contradictions are responsible for the production of literary texts. These contradictions appear as unevenly resolved conflicts in the text.

The materialist analysis of literature looks for the determinant contradictions. It rejects the notion of the 'the word'. The signs or language of the text is responsible for the illusory presentation of the unity of a text, its totality, self-sufficiency and perfection. The author becomes part of ideology. The work or text is produced in such a way that it reads like a finished work. It has its own order. It expresses a subjective theme or the spirit of the age. But in reality, the text cannot be called successful or complete in the real sense of the term. It is materially incomplete, disparate and diffuse as it is the result of the conflicting contradictory effect of superimposing real processes. Conflicts or contradictions which give birth to a text cannot be abolished in it except in an imaginary way.

Literature is produced ultimately through the effect of ideological contradictions. Contradictions cannot be resolved within ideology. Contradictory class positions are irreconcilable. Contradictory class positions are the results of the ideological class struggle. Interests of the dominant class and low class clash. They look at matters of money, religion, judiciary and politics from their own point of view. We cannot notice class struggle here in these matters. Their ideology is different. It is not easy to locate ideological positions of these classes in literary production or in a text. It is pointless to see the original bare discourse of these ideological positions in texts. Ideological positions can only appear in a form which provides their imaginary solution. Literary texts displace them by substituting imaginary contradictions soluble within the ideological practice of religion, politics, morality, aesthetics and psychology. Thus literature begins with the imaginary solution of implacable ideological contradictions with the representation of that solution. It is a result of various displacements and substitutions. Literature is meant for solution. Literature consists of contradictory ideological elements which are put

in a special language. It is a language of 'compromise'. It gives us idea of forthcoming conciliation or solution. The conciliation in literary text appears to be natural as it is clothed in a language of 'compromise'. As a part of literature, resolution is necessary and inevitable.

3.1.3 Fiction and Realism: The Mechanism of Identification in Literature-

Bertold Brecht was the first Marxist theoretician to focus on the concept of identification effect. The ideological effects of literature materialize via an identification process between the reader and the hero or anti-hero. In case of drama or theatre, ideological effects come into reality or take place through an identification process between the audience and the dramatic personages. The process of identification is dependent on the formation and recognition of the individual as 'subject'. As Althusser mentions in his essay 'Ideology and Ideological State Apparatuses', all ideology must interpellate individuals as subjects. In such a condition they can see themselves with their rights and duties. Each ideology has its specific mode means it has its favorite forms and nomenclature or terms and concepts. In literature we have authors, works with titles, readers and characters. The readers interpolate what is presented in the form of ideology in that work. The reader becomes subject. He or She identifies with the central character or characters. The ideology appeals to the reader.

We should know what is specifically 'fictional' about literature. Literature is not fiction but it is the production of a certain reality. Literature can be called the production of a material reality and of a certain social effect. Literature is the production of fictions. In other words, we can say it is the production of fiction effects. It is the provider of the material means for the production of fiction effects.

According to Ballibar and Macherey literature cannot provide a 'realist' production of the life of a given society. It cannot be called a straight mirroring of the life of a given society. But they accept the view that literature or texts do produce a reality- effect. They further add that a text produces at one and the same time a reality- effect and a fiction-effect. A text can be read or interpreted on the basis of its reality-effects and fiction- effects. It is always interpreted on the basis of its dualism in terms of reality-effect and fiction-effect.

Fiction and realism are the notions produced by literature. They are not the concepts for the production of literature. The real referent 'outside' the discourse

which both fiction and realism presuppose functions as an effect of the discourse. The literary discourse itself institutes and projects the presence of the 'real' in the manner of a hallucination. This point can be explained with the help of an example. The French Education system is organized around a particular nationally unifying language without which, for example, French literature evidently could not exist. However this national language is a 'contradictory ensemble' because it is the historical outcome of particular class struggles that culminated in the ascent to power of bourgeois which to cement or strengthen its hold on power, had to transform not just the base but also the superstructure in order to make its own ideology the dominant one. The 'school apparatus' became the primary means of enforcing submission to their ideology via a division of the education system into basic or elementary and advanced or higher education. This two tier system introduced students to different types of education. The elementary one introduced students to the mere basics of linguistic interpretation and the higher education introduced students to more sophisticated literary uses of language. This two tier system of education reproduces the social division of a society based on the sale and purchase of individual labour-power while ensuring the dominance of bourgeois ideology through asserting a specifically national unity. Thus under the institution of class struggle, the schooling apparatus becomes an institution to submit individual to the dominated ideology. The schooling apparatus copies the contradictory characteristic of social practice. The division in schooling, which reproduces the division of society into social classes, is veiled by the assertion of a pseudo-egalitarian national community. So a linguistic division emerges between different practices of the same national language. There will be only basic, rudimentary exercises and reporting of reality in the first division. There will be advanced exercises of comprehension and creative work in higher education. Within the primary schools, the sons and daughters of the lower classes receive their education in the national language in the form of an administered grammar, a set of normal rules learned mechanically from texts. While the generative scheme of this grammar is retained to be taught in the secondary schools which are populated primarily by the children of the bourgeoisie. Because education for the dominated does not result in mastery of the linguistic code, it imposes an effect of submission on all individuals educated at the primary level- the level of instruction of the future exploited classes. Education for the privileged minority founded on the active mastery of language produces a class-based effect of dominance.

In a study of 'modern' French literary texts, R. Balibar refers to the production of 'imaginary French'. It is the language used by the author and the characters in the form of usages, syntax and vocabulary. The characters in literary texts make an imaginary discourse in an imaginary language. It is a case of expressions which always diverge in one or more salient details from those used in practice outside the literary discourse. It means literary French is different from ordinary French Language used in day-to-day life. Both of them are grammatically 'correct'. Linguistic expressions in literary French are linguistic 'compromise formations'. There is compromising between usages which are socially contradictory in practice and hence literary language and ordinary language mutually exclude each other. In these compromise formations there are recognizable forms of expressions which appear to be taken from or based on ordinary language taught in elementary schools as the 'pure and simple' expressions of 'reality'. The use of linguistic expressions from ordinary language produces the effect of 'naturalness' and 'reality'. But use of ordinary language is minimal. It means modern literary French texts depend on imaginary French. They produce the imaginary referent of an elusive reality.

There is reason for the practice. The basic mechanism at work in these texts is the unconscious reconciliation, or more properly the imaginary or fictional reconciliation of the contradiction between 'elementary' French, the language of the primary schools and the literary or 'fictive' French of the secondary schools. Literary texts are essentially sublimations of the conflicts lived out in the practice of language.

It is the particular function of literature to resolve, through sublimation and by the production of a unique linguistic form, the insoluble contradictions existing in other ideological formations and other related social practices – specifically, contradictions stemming from existence, in the schools, of antagonistic linguistic practices- so as to render them soluble in non-literary ideological discourses (Philosophy, Politics, Religion and so forth). The literary text constitutes a language of compromise proclaiming otherwise irreconcilable class positions to be their own imaginary solution.

Literary texts unconsciously reproduce the original operation by which elementary French is dominated by advanced French. It is the process in which the advanced French incorporates the elementary French. It is visible. The literary language transcends the ordinary language by unusual usages and creative

constructions. This process of incorporation and transcendence is accomplished in one and the same national language. One is dominated by another. The existence of domination is disguised. It is the result of ideological effect. Balibar calls it a 'Compromise Formation'. This literary practice constitutes an operation of masking and unification. This literary practice tries to heal class and ideological contradictions inscribed within linguistic practice itself.

Bertolt Brecht, a revolutionary and materialistic dramatist throws light on the ideological effect of identification produced by literary texts. He has developed the concept of alienation effect. From Aristotle to Coleridge, Hegel to T.S Eliot, literary criticism has tended to conceive of the literary work as an achieved unity, often of an organic or 'spontaneous' kind. But Marxist criticism regards it as a misleading, and potentially mystifying, account of the nature of literary texts. Emphasis has shifted instead to the multiple, conflicting and uneven character of such texts which may well attempt to resolve into harmony, the materials which nevertheless remain stubbornly various and irreducible. According to Marxist Criticism all the literary texts, like all ideological practices, seek an imaginary reconciliation of real contradictions. But in its striving for such unity, a literary work may paradoxically begin to highlight its limits, throwing into relief those irresolvable problems or incompatible interests which nothing short of an historical transformation could adequately tackle. Thus a literary text may find itself twisting into incoherence or self-contradiction, struggling unsuccessfully to unify its conflicting elements.

The critics, Macherey and Balibar state that there is identification of one subject with another. There are only ever subjects through the interpellation of the individual into a subject by a subject who names him. Through the endless functioning of the texts, literature unceasingly 'produces' subjects on display for everyone. Literature endlessly transforms individuals into subjects and endows them with a quasi-real hallucinatory individuality. The bourgeois ideology is always at work in this process. The realistic effect is the basis of this interpellation which makes characters or merely discourse 'live' and which makes readers take up an attitude towards imaginary struggles as they would towards real ones. We can make the above point clear. Althusser's definition of ideology and his concept of interpellation can help us to make this clear. According to Althusser ideology addresses us in a certain role and draws us into a conspiracy that is ultimately aimed at ourselves. Althusser says we only experience ourselves as complete individuals ('concrete subjects') through the

interpellation of ideology. Ideology is inescapable because it is what actually gives us what we experience as our individuality. When we accept the role as natural we have become 'subjects within ideology. The problem of course is that we see ourselves as having voluntarily chosen the role, that we are free and that it is natural. This precisely is how ideology works by naturalizing our constructed roles. This construction of subjects through ideology is what Althusser termed interpellation. Interpellation is the process of consenting to ideology, accepting it, and not being aware of it. It makes the subject believe that s/he is an independent being and not a subject at all controlled by outside forces. In other words ideology interpellates the individual as a subject but makes him/her believe he/she is a free agent. Identification effect can be seen through the author, characters, readers and abstract subjects.

3.1.4 The Aesthetic Effect of Literature as Ideological Domination–effect-

The aesthetic effect of literature is an ideological domination effect. In the material point of view, the effects of literature are socially produced in the determined material process. Consequently, the effects of literature are the material outcome and particular ideological effects. This effect is the text per se. Through different modes of reading, the reading of the text becomes the pure 'pleasure' of letters. The function of interpretation and commentaries is to discover the hidden aesthetic effect of literature. Criticism has to look at the text as a discourse of ideology. The primary materials of literary texts are different kinds of ideological contradictions. Through the ideological discourse caused by the contradiction of different ideology, the individual obtains the appropriate ideology for him. Therefore, aesthetic effect becomes the strategy of domination because it submits the individual to the dominant ideology. Thus the raw material of a literary text is transformed into an ideology. One can notice ideological contradictions in it as it is the result of class conflict. Readers can notice the dominant ideology in aesthetic, moral, political, religious and literary discourses. It is also marked by hegemony. It enables individuals to appropriate ideology and makes themselves its 'free bearers' and even its free actors. The dominant ideology in the literary text is invested as the aesthetic effect in the form of a work of art. The ideology of bourgeois society is inserted in the text in such a way that it does seem a mechanical imposition on individuals. But it appears as if it is offered for interpretations, a free choice, for the subjective private use of individuals. It is the privileged agent of ideological subjection, in the democratic and 'critical' form of 'freedom of thought'. The

aesthetic effect is inevitably an effect of domination. There is the subjection of individuals to the dominant ideology, the dominance of the ideology of the ruling class.

The aesthetic effect of dominant ideology is uneven on the individual readers. It affects the educated dominant class in one way and it affects the low class people differently. The low class people undergo the experience of subjection. These exploited classes find in reading nothing but the confirmation of their inferiority. Balibar and Macherey comment that the uneven effect of dominant ideology in literary texts is implicit in the very production of the literary effect and it is materially inscribed in the constitution of the text. It is the result of the linguistic conflict in its determinant place which produced the literary text and which opposes two antagonistic usages, equal but inseparable of the common language: on one side 'literary' French which is studied in higher education and on the other 'basic, ordinary' French kept at lower level. The ordinary French is 'basic' only by reason of its unequal relation to the literary French. The literary French is not natural. Yet it is given priority in the higher education. It is the part of the policy of domination of bourgeois class.

Literature functions as an integral part of class-based domination in the schools. Given the class contradiction within schools between two linguistic practices (basic and advanced), there is an over determined tendency for literary practice to reproduce this contradiction while masking it. If literature is able to serve, indeed must serve in the primary school as the means to fabricate and at the same time, dominate, isolate, and repress the elementary French of the dominated classes, on the condition that elementary French is itself present in literature, as one of the terms of its constitutive contradiction, more or less deformed and masked, but also necessarily betrayed and exhibited in fictional reconstructions. And this is the case because the literary French realized in the literary texts is both distinct from the 'common language' (and opposed to it) and internal to it. In its constitution and its historical evolution within the educational system, literary French has been determined by the material requirements of a developing bourgeois society. This is why we are able to affirm that the place of literature in the educational process is only inverse of the place of the education process in literature. It is the structure of and historical function of the school, the truly dominant ideological state apparatus, which constitutes the base of the literary effect. Thus the literary effect is always an effect

of domination: the subjection of individuals to the dominant ideology and the domination of the ideology of dominant class. The writers depend on literary 'style' and linguistic forms of compromise to acquire aesthetic effect.

3.3 Conclusion

The present essay can be considered as the refinement of the Marxist approach to criticism in line with Post-Saussurean developments in linguistic theory. The authors take a different position from that taken in *A Theory of Literary Production*. The essay indicates Althusser's influence on them. It is influenced by Althusser's views on ideology and Ideological State Apparatuses. Balibar and Macherey think that all ideologies are material practices. Ideologies are textually realized within determinate institutional practices e.g. an education system or a particular mode of literary production. So their source is far less important than their effect. These two critics disapprove the traditional Marxist view of literature, which states that literature is a reflection of objective or material reality. They think that this notion of reflection must be rethought.

Balibar and Macherey assert that literature is socially and historically imbricated as the history of literature is not distinct from social and political history. According to them, the French Education system is organized around a particular nationally unifying language without which French Literature evidently could not exist. However, this national language is a 'contradictory ensemble' because it is the historical outcome of particular class struggles that culminated in the ascent to power of bourgeois which to strengthen its hold on power, had to transform not just the base but also the super-structure in order to make its own ideology the dominant one. The school apparatus became the primary means of enforcing submission to their ideology via a division of the education system into 'basic' and 'advanced' or 'higher education'.

This system by introducing students to the mere basics of linguistic interpretation and more sophisticated literary uses of language respectively reproduces the social division of a society based on the sale and purchase of individual labour-power. It ensures the dominance of bourgeois ideology by asserting a specifically national unity.

Balibar and Macherey emphatically put forward the idea that the very stuff of literature is the class struggles encoded by language. Contradictory class positions

determine related ideological conflicts. The conflicting ideological positions are not found there in literature in their original bare form. They appear in a form designed to provide their imaginary solution. Balibar and Macherey further add that ideological effects of literature materialize via an identification process between the reader or the audience and the hero or anti-hero. This leads to the simultaneous mutual constitution of the fictive 'consciousness' of the character with the ideological 'consciousness' of the reader. Characterization is the most potent weapon at the disposal of interpellation. Literature unceasingly produces subjects, on display for everyone endlessly transforming individuals into subjects and enduring them with a quasi-real hallucinatory individuality. It means literature cannot be called a reflection of life but it is the production of a certain reality. It is the production of a certain social effect. Life is less the source of literature or text. Life can be called an effect of the discourse. The referent outside the text or discourse has no function here as a non-literary, non discursive anchoring point predating the text. Reality-effect can be treated as the basis of this interpellation which makes characters or merely discourse live and which makes readers take up an attitude towards imaginary struggles as they would towards real ones. According to Balibar and Macherey, literature is both product and perpetrator of social contradictions. Its raw material consists in linguistically realized ideological contradictions which are not specifically literary but political, religious, etc. that is, contradictory ideological realizations of determinate class positions in the class struggle. Authors make use of literary language, experimentation to achieve ideological domination-effect.

3.4 I) Check Your Progress

A) Answer the following questions in one word /phrase/sentence each:

1. What constitutes the definition of literature as an ideological form?
2. It is said that ideological forms are manifested through the workings and history of determinate practices in determinate social relations. What does Althusser call these determinate practices in determinate social relations?
3. What is the impact of the material anchoring points on literature?
4. What has the bourgeois class to do to achieve hegemony?
5. What is the first principle of materialist analysis?
6. Why is text called materially incomplete, disparate and diffuse?

3.5 Answers to Check Your Progress- I

1. The internal relationship of contradiction between literature and history.
2. The Ideological State Apparatuses (ISA)
3. They make literature a historic and social reality.
4. Transform the base and superstructure, the ideological formations.
5. Literary productions must be studied from their material disparity and not from the stand point of their unity.
6. Because it is the outcome of the conflicting contradictory effect of superimposing real processes.
7. In a language of 'Compromise'.
8. Bertolt Brecht
9. A reality- effect and a fiction-effect.
10. Aesthetic effect is an effect of domination: the subjection of individuals to the dominant ideology, the dominance of the ideology of the ruling class.

Answers to Check Your Progress II

- 1) Louis Althusser
- 2) the base and the superstructure
- 3) illusory and false
- 4) Gustave Flaubert
- 5) Literary French

3.6 Exercises

A. Answer the following questions in detail :

1. Discuss literature as an ideological form with reference to the essay by Etienne Balibar and Pierre Bacherey.
2. Write a detailed note on the specific complexity of literary formations – ideological contradictions and linguistic conflicts.
3. Comment on the phenomenon of the mechanism of identification in literature.

B. Write short notes:

1. The aesthetic effect of literature as ideological Domination effect.
2. Ideological State Apparatuses
3. Contradiction between common language and literary language.

3.7 Terms to Remember

1. **Ideology** –A set of beliefs that people consciously hold-belief of which they are aware and which they can articulate. For Marxists, however, the term is much more encompassing.

In Marxist usage, ideology is what causes us to misrepresent the world to ourselves.

2. **False Consciousness** – For Marxists, ideology is not so much a set of beliefs or assumptions that we are aware of, but it is that which makes us experience our life in a certain way and makes us believe in dominant ideology. In so doing ideology distorts reality in one way or another and falsely presents as natural and harmonious what is artificial and contradictory. If we succumb to ideology we live in an illusory world in what in Marxism has often been described as a state of false consciousness
3. **Ideological State Apparatus (ISA)** - For Althusser ideology works through so-called Ideological State Apparatuses which are all subject to the ruling ideology. Althusser's Ideological State Apparatuses include organized religion, the law, the political system, the education system – in short, all the institutions through which we are socialized.
4. **Hegemony** – Hegemony is the domination of particular sections of society by the powerful classes not necessarily through threats of violence or the law but by winning their consent to be governed and dominated. Hegemony works less through coercion than through consent.
5. **Interpellation**- Interpellation is the process of consenting to ideology, accepting it and not being aware of it. It makes the subject believe that s/he is an independent being and not a subject at all controlled by outside forces. In other words, ideology interpellates the individual as a subject but makes her/him believe s/he is a free agent.

6. **The bourgeoisie** – People of upper classes, the owners of the means of material production as against the working class, the proletariat.
7. **The base and superstructure** – The base refers to the economic system of the given period of a given time. The term superstructure indicates its politics, religion, art and philosophy and ideology.
8. **Identification effect** - The simultaneous mutual constitution of the fictive ‘consciousness’ of the character with the ideological consciousness of the reader. Any process of identification is dependent on the construction and recognition of the individual as ‘subject’. Ideological effects of literature materialize via an identification process between the reader or the audience and the hero or anti-hero.

3.8 Books for Further Reading

1. Macherey, Pierre (1978) *A Theory of Literary Production*, London: Routledge (1966)
2. Eagleton, Terry (1985) *Criticism and Ideology : A Study in Marxist Literary Theory* (1975)
3. Eagleton, Terry (1991) *Ideology : An Introduction*, London and New York: Verso.
4. Slaughter, Cliff. *Marxism, Ideology and Literature*, London 1980.
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II Terry Eagleton - On Canon Formation- from Literary Theory: An Introduction (Essay 40 Rice and Waugh's Modern Literary Theory A Reader , Fourth Edition)

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3.0 Objectives

After studying this unit, you will be able to ----

- know a branch of traditional criticism which is called the idealist aesthetics and also the concept of canonical texts.
- understand the background of the theory revolution.
- get the idea that the canon is an ideological formation.
- realize that literature is an aspect and production of broader ideological politics.
- understand that values are transitive and the canon is a construct.
- know that literature is a highly valued kind of writing and it is not valuable in itself.
- come to know that evaluation of a literary text undergoes change as literature is an unstable affair.

- understand that value-judgements themselves have a close relation to social ideologies.

3.1 Introduction

Literary criticism before the ‘theory revolution’ of the 1970s can be called the idealist aesthetics. This criticism claimed that aesthetic values are essential and universal. These values get reflected in a fundamentally stable canon of great works of art. Canon is a list of books for required study. Canon is the only entity unique to the discipline of English literature. The canon is treated as an instrument of measurement. Values can be intuited in a subliminal way. Aesthetic values inhere in the formal and structural complexity unique to works of high art and which guarantee its endless interpretability. A range of meanings can be attributed to canonical texts in different ages. But the essential trans-historical aesthetic value remains stable, according to the supporters of the idealist aesthetics. These critics say that form, structure and language are part and parcel of a great work of art. Harold Bloom can be called the exponent of the idealist aesthetics.

The exponents of the theory revolution challenge the very theory of canonicity and the literary value put forward by adherents of the idealistic aesthetics. The supporters of the theory of revolution claim that the distinction between ‘high’ and ‘popular’ art forms is based on ideology. This distinction is artificial. The development of feminist, Marxist, post-colonialist, new historicist, post modernist and cultural materialist theory have contributed to an explosion of identities of high art. These critics believe in the theory of cultural relativism and in the development of alternative artistic forms around new technologies. These new schools of criticism have given rise to a variety of materialist accounts of canonicity. The critics of these schools think that the canon is an ideological formation. It is linked with relations of power within institutions which are seen to regulate cultural value and taste.

Terry Eagleton is known for his book *Literary Theory: An Introduction* (1983). He is of the view that literature is an institutionalized part of the modern state and the capitalist economy. He treats literature as an aspect and productive of broader ideological politics. According to Eagleton, the critical theory should expose critique and challenge dominant values. It should reveal the ways in which literature is a chimerical entity. In other words, literature cannot be placed in an objective or subjective category. It can be looked at as a structure of values which are transitive

and always in the process of production and reproduction. Eagleton dares to state that works of Shakespeare may lose their relevance in a particular cultural context. A future society may not derive any sense of value from his works. He further is not ready to make distinction between facts and value judgments. He states that interests are constitutive of knowledge and beliefs are bound up with the reproduction of social power. Eagleton is of the view that the canon is a construct. It is a provisional structure of value reflecting vested interests and struggles over cultural authority. According to him literature itself is a transitive category with no essential core.

3.2 Critical Summary

The writings of Lamb, Macaulay and Mill are treated as literature, because their literature is an example of ‘fine writing’ or ‘good writing’. But writings of Bentham, Marx and Darwin are not considered as examples of literature because their writings are not the specimen of ‘fine writing’. Most people think that literature writing should be good. People make distinction between ‘good literature’ and ‘bad literature’. But they overrate some writers of literature. Value –judgements seem to have a lot to do with what is judged as literature and what is not literature. By and large people expect that writing has to be ‘fine’ to be of the kind that is judged fine. The term fine writing or belleslettres is ambiguous in the sense that it is generally highly regarded. But it does not indicate that a particular specimen of it is good.

We can appreciate the notion that literature is a highly valued kind of writing. But it does not mean that literature is objective. It cannot be treated as a category of writing being eternally given and immutable. It cannot be regarded an unalterable and unquestionable kind of writing. If we view literature from this point of view then Shakespeare will cease to be literature. The study of literature is not the study of stable and well-defined entity. In literature some kind of writing is more objective and some specimens of literature are more fictional. So it is said that literature in the sense of a set of works of assured and unalterable value, distinguished by certain shared inherent properties, does not exist. Literature means different things to people of different ages, places and cultures. So it is interrupted differently. It appeals to the people differently.

Literature is defined as highly valued writing. It is not a stable entity because value-judgments are notoriously variable or changeable. It is not true that values do not change. In course of time, people begin to look at values differently. Now-a-days

we do not believe in killing off infirm infants. We do not put the mentally ill on public show. It may also happen that a work of philosophy in one century may be treated as literature in the next century or it may happen the other way round. People may change their minds about what writing they consider valuable. They may even change their minds about the grounds they use for judging what is valuable and what is not. They make distinction between superior and inferior type of writing in literature. Terry Eagleton is of the view that 'literary canon' has to be recognized as a construct. It is fashioned by particular people for particular reasons at a certain time. Eagleton adds that a literary work or tradition is not valuable in itself. According to him 'value' is a transitive term. A transitive term means whatever is valued by certain people in specific situations, according to particular criteria and in the light of given purposes.

Eagleton gives example of Shakespeare to prove his point of the statement that 'value' is a transitive term. It is quite possible that history may change in future. Shakespeare was appreciated by his contemporaries. He is liked by the people in the society after him. But we cannot deny the possibility that we may in the future produce a society which was unable to get anything at all out of Shakespeare. People might find his work alien, full of styles of thought and feelings which such a society found limited or irrelevant. In short, in such a situation Shakespeare would be no more valuable than much present-day graffiti. Eagleton gives another example. He says Karl Marx failed to understand why ancient Greek art retained an 'eternal charm'. The historical and social context has changed but still people read the Greek tragedies with great interest. Eagleton is of the view that we cannot definitely say Greek tragedy will remain 'eternally' charming as history has not yet ended. Eagleton argues further people in the past appreciated Greek tragedy for different reasons. Their concerns were utterly remote from our own. Nowadays people read Greek tragedies in the light of our own pre-occupations. If people do not find reflection of their concerns and problems in these works they may cease to read these works.

According to Terry Eagleton literary works are interpreted to some extent in the light of 'our own concerns' though certain works of literature seem to retain their value across the centuries. We share many pre-occupations with the work itself. But it does not mean all the people value the same work in the same manner. People do not value the same work in the same manner in all the ages. Nowadays people read

Homer and they read Shakespeare. But they are not identical with the Homer of the Middle Ages and the Shakespeare of his contemporaries. It means that different historical periods have constructed a 'different' Homer and Shakespeare for their own purposes. In other words, people of different periods value or devalue different elements from the text of these writers. So it can be said that all literary works are 'rewritten' if only unconsciously by the societies which read them. There is no reading of a work which is not also a 're-writing'. Different elements are highlighted or undermined by these people. So evaluation of a literary text undergoes change. Terry Eagleton comments in this context that literature is a notably unstable affair. A canonical text appeals differently to people of different ages.

Literature is an unstable affair. It is not the result of value judgments which are 'subjective'. A work of literature contains factual knowledge and values. Facts are public and unimpeachable. Values are private and gratuitous. Solid facts and arbitrary value-judgments are interrelated. Facts get affected due to the unconscious system of value-judgments. Tourist guides give information and description of places and historical events. They make descriptive statements based on solid facts. But their information and description cannot be free from value-judgments. Factual pronouncements and statements of facts are based on value-judgments. Eagleton adds that phatic act of communication is also not free from value-judgements. The speakers have their own intentions and interests behind the presentation of the factual knowledge. There is no possibility of wholly disinterested statements. Statements are always value-laden. So Eagleton says all of our descriptive statements move within an often invisible network of value-categories, and indeed without such categories we would have nothing to say to each other at all. Factual knowledge is mostly distorted by particular interests and judgments. Without particular interest we would have no knowledge at all. We would not bother to get to know anything without our interest in that matter. Eagleton comments interests are constitutive of our knowledge. The statement that knowledge should be 'value-free' is itself a value-judgment. In short, value- judgements affect our demonstration of knowledge of facts.

The base of our value-judgments is our ideology. Ideology can be defined as the ways in which what we see and believe connects with the power-structure and power-relations of the society we live in. Ideology is deeply ingrained in us. Ideology means more particularly those modes of feeling, valuing, perceiving and believing

which have some kind of relation to the maintenance and reproduction of social power. Structure of values is a part of ideology. Structure of values informs and underlies our factual statements.

Literary production is a part and parcel of socio-political, cultural and historical situation of that period. The value-judgments by which literature is constituted are historically variable. These value-judgments themselves have a close relation to social ideologies. Terry Eagleton has cited an example to prove his point. It is taken from I.A. Richards's *Practical Criticism* (1929). Richards gave his undergraduates a set of poems. He did not disclose the title and the author's name. He asked them to evaluate the poems on the pages. Richards was shocked to read the resulting judgements as they were highly variable. Time honoured poets were marked down and obscure authors were celebrated by the students.

Terry Eagleton gives the explanation of these resulting judgements. He is of the view that a consensus of unconscious valuations underlies these particular differences of opinion. According to him the habits of students and interpretation of these students are responsible for the resulting value judgements. What they expect literature to be, what assumptions they bring to a poem, and what fulfillments they anticipate they will derive from it, are at the roots of their evaluation of those poems. The students were young, white, upper or upper middle class; privately educated English people of the 1920s. How they responded to a poem depended a lot on their socio-cultural background and the historical period in which they lived. Their broader prejudices and beliefs were more responsible than the literally factors for the way in which they critically responded to those poems. So they should not be blamed for their critical response. Terry Eagleton says there is no critical response which is free from its background and ideology of the reader. There is no such thing as a 'pure' literary critical judgement or interpretation. One has to take into account context of interest of the reader. As literature is embedded in its context, so is the reader who cannot be free from his ideology where he tries to evaluate a work of art.

One has to recognize fully that local, subjective differences of evaluation work within a particular, socially structured way of perceiving the world. Literature is not an objective, descriptive category. There is nothing at all whimsical about value-judgments. They have their roots in deeper structures of belief. They are historically variable. Value-judgments themselves have a close relation to social ideologies. Value judgments refer in the end to private taste and to the assumptions by which

certain social groups exercise and maintain power over others. Canonicity, value-judgments and ideology are interlinked.

3.3 Conclusion

Value-judgments seem to have a lot to do with what is judged as literature and what is not literature. Literature is a highly valued kind of writing. We cannot think of literature as a category which is 'objective'. It is not a stable and well definable entity. We cannot say literature is a set works of assured and unalterable value and with certain shared inherent properties. A literary work may 'mean' different things to different people at different times. Meanings of a work are not stable because meanings are the products of language, which always has something slippery about it. Meaning of a text is always historical. The meaning of language is a social matter. The meaning of a literary work is never exhausted by the intentions of its author. As the work passes from one cultural or historical context to another, new meaning may be culled or derived from the text. This meaning perhaps may not have anticipated by its author or contemporary audience. All interpretation is situational, shaped and constrained by the historically relative criteria of a particular culture. There is no possibility of knowing the literary text as it is. But critics judge a text on the basis of the ideology which is dominant, according to them. Literature is a highly valued writing. Value-judgments are notoriously variable. 'Literary canon' has to be recognized as a construct. It is fashioned by particular people for particular reasons at a certain time. A literary work is not valuable in itself. Value is a transitive term. A literary work of tradition is valued by certain people in specific situation, according to particular criteria and in the light of given purposes. We always interpret literary works to some extent in the light of our own concerns. We read writers from earlier period in our own context. In this sense all literary works are re-written. So Eagleton says there is no reading of a work which is not also a 're-writing'. Thus literature is a notably unstable affair. Facts and factual knowledge is affected by our values. There is no possibility of wholly disinterested statements. Knowledge cannot be value free when it is stated. Interests are constitutive of our knowledge. Structure of values informs and underlies our factual statements. Ideology influences both the production of literature and evaluation of literature. Value-judgements and ideology are at the root of canonicity. He gives the example of I.A.Richard's *Practical Criticism* (1929) to prove his point.

3.4 i) Check your Progress- I

Q.1 Answer the following questions in one word/phrase/sentence each:

- 1) Why are Lamb, Macaulay and Mill, treated as writers of literature, according to Terry Eagleton?
- 2) According to Terry Eagleton, which judgments would certainly seem to have a lot to do with what is judged literature?
- 3) What is the implication of the definition of literature as a highly valued writing?
- 4) Why is 'literary canon' recognized as a 'construct'?
- 5) Who is troubled by the question of why ancient Greek art retained an 'eternal charm'?
- 6) What is called 'phatic' in the act of communication?
- 7) Who is the author of 'Practical Criticism' (1929)?
- 8) What is the result of evaluation that I,A,Richards' undergraduates make of set of poems?
- 9) How was the social background of the participants in I, A,Richards' experiment?
- 10) What is at the root of value judgements?

ii) Check your progress --II

Choose the correct alternative:

- 1) By and large people term.....writing which they think is good.
a) 'novel' b) 'poetic' c) 'literature' d) 'non-poetic'
- 2) 'Belles-lettres' means literary studies and writings. It is aword.
a) French b) English c) Spanish d) German
- 3) Any belief that the study of literature is the study of a stable, well- definable entity can be abandoned as
a) a fact b) a chimera c) a unicorn d) a far-fetched idea

- 4) Times change and values also change. So canonical texts are received on the basis of different values in different historical periods. The above statements mean
 - a) Literature, in the sense of a set of works of absurd and unalterable value, distinguished by certain shared inherent properties, doesn't exist.
 - b) Canonical texts have eternal charm.
 - c) We do not read classics in the light of our own preoccupations.
 - d) What counts as literature is a notably stable affair.
- 5) You can judge literary 'greatness' and 'centrality' by bringing a focused attentiveness to bear on poems or pieces of prose isolated from their cultural and historical contexts. This method is applicable to
 - a) Practical criticism
 - b) Marxist criticism
 - c) Archetypal criticism
 - d) Structural criticism

3.5 i) Answers to check your progress -I

- 1) These three writers are examples of 'fine writing'.
- 2) Value judgements.
- 3) Literature is not a stable entity and value-judgements are notoriously variable.
- 4) Because it is fashioned by particular people for particular reasons at a certain time.
- 5) Karl Marx.
- 6) A concern with the act of communication itself.
- 7) I.A.Richards.
- 8) Time- honoured poets were marked down and obscure authors celebrated.
- 9) All the participants were young, white, upper –middle- class particularly educated English people of the 1920s.
- 10) Social ideologies or structure of belief.

ii) Answer to check your progress- II

- a) literature
- b) French
- c) a chemera
- d) Literature, in the sense of a set of works of assured and unalterable value, distinguished by certain shared inherent properties, doesn't exist.
- e) Practical criticism.

3.6 Exercises

A) Answer the following questions in detail.

- 1) How does Terry Eagleton argue that literature is a structure of values which are transitive and always in the process of production and reproduction?
- 2) Comment on Terry Eagleton's essay 'On Canon Formation' as an exemplification of the view that literature itself is a transitive category with no essential core.
- 3) 'The Canon is a construct, a provisional structure of value reflecting vested interests and struggles over cultural authority.' Explain this statement with reference to Terry Eagleton's 'On Canon formation'.
- 4) Literature is an aspect and productive of broader ideological politics. Comment on this statement with reference to the essay you have studied.
- 5) Literature is a highly valued kind of writing. Illustrate this statement with reference to the essay 'On Canon Formation'.

B) Write short notes on the followings:

- 1) Canonicity and value
- 2) Literary canon as a construct
- 3) Shakespeare as a canonical writer
- 4) Terry Eagleton's views on Greek tragedies as canonical texts
- 5) Readers and canonical texts
- 6) Terry Eagleton's views on ideology
- 7) Value judgements and social ideology
- 8) Historical background of Canon Formation

- 9) Canon formation and politics
- 10) Canonicity and cultural theories
- 11) The politics of the canon formation.

3.7 Terms to remember

- 1) **Canon:** set of writings or books accepted as genuine, standard etc. The English word 'canon' is derived from the Greek word 'Kanon' which means 'rod', 'measuring stick', or 'to rule'. The ecclesiastical use of the term 'canon' for definitive books of the Bible reinforces the normative charge of the term, though the literary canon is considerably more flexible than its biblical counterpart. The canon is a set of texts whose value and readability have borne the test of time. It is also the modality that establishes the criteria to be deployed or used for assessing these texts. Secular and literary applications of the term 'canon' refer to a constellation of highly valued, high- cultural texts that have traditionally acted as arbiters of literary value, determining the discipline of literary studies as well as influencing the critical and cultural reception of literature.
- 2) **Belles-lettres:** literary studies and writings (contrasted with those on commercial, technical, scientific etc. subjects), fine writing.
- 3) **Transitive:** undergoing change.
- 4) **Graffiti:** drawings or writing on a public wall, usually humorous, obscene or political.
- 5) **Constitutive:** forming, making, be part of.

3.8 Books for further Reading

- 1) Eagleton, Terry. *Literary Theory: An Introduction*, Anniversary edition (2008)
- 2) Eagleton, Terry. *Marxism and Literary Criticism*, London, 1976.
- 3) Williams, Raymond. *Marxism and Literature*, Oxford, 1977.
- 4) Eagleton, Terry. *Criticism and Ideology*, London 1976.
- 5) Slaughter, Cliff. *Marxism, Ideology and Literature*, London 1980.



Unit-4

Prescribed Essays:

1. Vladimir Propp, Morphology of the Folk-tale (from *Literary Theory, An Anthology*, edited by Julie Rivkin and Michael Ryan. - 2nd ed.)
 2. Tzvetan Todorov 'The typology of detective fiction' from *Modern Criticism and Theory A Reader* Edited by David Lodge
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Appendix: Some Russian Fairy Tales

4.0 Objectives

The present unit will cover two major critics prescribed in the syllabus – Vladimir Propp and Tzvetan Todorov. Propp and Todorov employed structuralist method to analyse narrative structure of two different genres of literature, viz., Folk Tale and Detective Fiction respectively. We shall study in detail Propp's essay 'Morphology of the Folk-tale' and Todorov's essay 'The Typology of Detective Fiction' and also see how these works were instrumental in the development of structuralist literary criticism and the study of the narrative.

After studying this unit, you will be able to understand:

1. the way Propp defines a tale's 'morphology',
2. the pattern Propp discovered in all Folk tales,
3. the character types in a folk tale and the limited number of functions performed by the vast number of characters in folk tales,
4. Todorov's views on study of genres
5. why Todorov says that popular art and 'high' are judged differently,
6. Todorov's classification between the classic "whodunit", the 'thriller' and the 'suspense novel',
7. contribution of both Propp and Todorov to Structuralism and to the study of narrative in particular.

4.1 Introduction

Propp was a Russian philologist and structuralist who analyzed the basic plot components of Russian folktales. He had close associations with Russian Formalism.

Tzvetan Todorov a Bulgarian-French literary theorist who had a significant impact on many fields – Anthropology, Sociology, Semiotics, Literary Theory, intellectual history and Culture Theory, played a major role in the emergence of Structuralism as a major force in French literary studies. He translated and helped the spread work of Russian Formalists and Prague School of Linguistics from which Structuralism derived much of its methodology. So, for both Propp and Todorov, Russian Formalism is an important starting point.

4.1.1 Russian Formalism, Czech Formalism and French Structuralism

Russian Formalism, a movement that barely lasted sixteen years was so influential that it paved the way for the development of Structuralism and the study of narrative. It emerged through the work of a group of scholars based in St. Petersburg and Moscow from about 1915 to 1930. The Formalists had to move to Prague during Stalin's rule in the 1930s. Referred to as Prague Linguistic Circle or Czech Formalism, it developed more explicitly structuralist aspects related to all kinds of sign systems, including literature. Roman Jakobson was instrumental in bringing about the change from Formalism to a Structuralism which could deal with both the synchronic and diachronic aspects of literature.

The Russian Formalists introduced a new way of looking at literature. They aimed at developing a 'science of literature' through a systematic study of the structure of literary form. The Russian Formalists felt that the earlier theories were vague and so rejected the trend of looking at literature as something that is mysterious, waiting to be deciphered. The Formalists rejected the use of biological, psychological and sociological explanation in the study of literature and saw literature as an autonomous verbal art. They stressed that literature and life are different and hence they focused on the 'medium' to understand how literature alters common language to make it strange. This estranged language, forces the reader to look at the everyday world from a different perspective. Thus, literary language 'defamiliarizes' the everyday world. Later it was further refined through the concept of 'foregrounding'.

Formalism was instrumental in furthering work in three areas – the narrative, the literary-historical process, and 'Genre' and we shall see how this is done to some extent in the prescribed essays of Propp and Todorov.

The formalist work on *fabula* (the story) and *sujet* (the plot) was instrumental in the development of narratology. The story is the events in their chronological sequence, while the plot selects and arranges the events of story and is the narrative. Propp's research on folk-tales was a major impetus for this work and we shall look at his contribution in a short while.

Genre is understood as a particular selection and combination of stylistic, thematic, and compositional elements. Genre is dynamic in nature, that is, it keeps on changing. The concept of genre helps us understand the specific features of

individual works that belong to it. It also helps us to understand literary-historical changes. Todorov's views on genre gave impetus to much of the later work on genre and we shall be looking at this too.

4.2 Vladimir Propp

4.2.1 A short introduction to Vladimir Propp

Vladimir Propp(1895 –1970) was born in Saint Petersburg. His parents were wealthy peasants and of German descent. Vladimir Propp studied Russian and German philology at Saint Petersburg University and later taught Russian and German first at a secondary school and then in a college and from 1932 at St. Petersburg University (at that time Leningrad University). He also chaired the Department of Folklore from 1938.

His book *Morphology of the Folktale* was published in Russian in 1928. The book is considered a major contribution to the study of folklore (folkloristics) and Structuralism. It exerted influence on people like Claude Lévi-Strauss and Roland Barthes. However, as it was not available in translation till 1958, Propp's work was noticed by the West quite late. Propp's analysis, or his morphology is used to study a varied types of narratives - literature, theatre, film, television series, games, and so on.

Propp's important books include: *Morphology Of The Tale* (1928), *Historical Roots Of The Wonder Tale*(1946), *Russian Epic Song* (1955–1958), *Popular Lyric Songs* (1961), *Russian Agrarian Feasts* (1963).

4.2.2 Russian Folktales:

Vladimir Propp's prescribed essay analyses Russian folktales. To understand the argument, it is essential to know some folktales. So I suggest that you read as many tales as you can using the following resources:

<https://fairytalez.com/region/russian/>

https://en.wikipedia.org/wiki/Russian_Fairy_Tales

<https://theculturetrip.com/europe/russia/articles/russian-fairy-tales-every-russian-knows/>

A short summary of a few folk tales is given in the Appendix. It is quoted from two sources: https://fairytale.fandom.com/wiki/Fairytale_Wiki and <https://quizlet.com/subject/russian-folktales/>

However, it is recommended that you don't stop with reading these, and turn to the sites given above and read more folktales in their longer version.

4.2.3 The Essay – Morphology of the Folk-tale

Science aims to find the law or principle that governs different phenomena and accounts for their similarities. In a similar vein, Propp wanted to find the innate order that exists in a disparate body of texts. For this he studied numerous Russian folktales and came to the conclusion that all the tales follow the same pattern. The inner structure of these tales makes up their morphology. By Morphology Propp means a description of the tale according to its component parts and the relationship of these components to each other and to the whole.

As in science, Propp in the beginning meticulously describes his research methodology which can be summarised as follows:

Working hypothesis: Fairy tales is a special class of literature.

Defining fairy tales: Tales under number 300 to 749 in Finnish folklorist Antti-Amatus Aarne's collection. This definition is just to begin the study and will be made precise as a result of the study.

Method: separate the components of tales so as to compare the themes of the tales using a special method which will reveal the morphology of the tales. (This method is described in the later paragraphs).

Propp sought the roots of morphology in biology. For him morphology was related to forms, to relations between the parts and the whole. That is, morphology is a doctrine about structure. Accordingly, in his research Propp separated variable and constant elements in different fairy-tales.

To begin with the analysis, Propp takes some events from the fairy tales:

1. A tsar gives an eagle to a hero. The eagle carries the hero away to another kingdom
2. An old man gives Súcenko a horse. The horse carries Súcenko away to another kingdom.

3. A sorcerer gives Iván a little boat. The boat takes Iván to another kingdom.
4. A princess gives Iván a ring. Young men appearing from out of the ring carry Iván away into another kingdom.

In these four parts from four tales, Propp says, we can see that there are some parts that are constant and some vary. For example, the thing given is different in each: an eagle, a boat, a ring. The person/dramatis persona giving these things is also different. But their actions and functions are the same.

Names of dramatis personae - change	Actions of dramatis personae - Same
Features of dramatis personae - change	Functions of dramatis personae - Same

This helps Propp arrive at the **first inference** – different personages may have identical functions. And so Propp understands that the tales can be studied *according to the functions of its dramatis personae*.

Then Propp comes to the primary question - How many functions are known to the tale? From his analysis, Propp says that even if characters of a tale are various (for example, Baba Jaga, Morozko, bear, the forest spirit, etc.) and they behave differently but they perform the same actions. So there is a surprising amount of recurrence of functions. The number of personages/characters / dramatis personae is extremely large but the number of functions is extremely small. Then Propp is able to explain the twofold (that is, having two aspects) quality of a tale:

- 1) Multififormity, picturesqueness, and colour, variety
- 2) Uniformity, repetition.

On the sidelines Propp draws parallels between his concept of functions and two other concepts – Veselovskij's "motifs" and Bedier's "elements". He also reminds us that research of this kind and observation of repetition of functions by various characters has been done in the case of myth and religious literature since long, but tales haven't been studied in this manner.

Defining 'functions':

Now Propp comes to the stage of finding out the different functions of dramatis personae which are the basic components of the tale. But for this he needs a proper definition of functions. For this he sets out two criteria:

1. The definition should not depend on the character that carries out the function. And so decides to give the definition of a function in the form of a noun expressing an action (interdiction, interrogation, flight, etc.).
2. An action must be defined in relation to its place in the course of narration. The meaning which a given function has in the course of action must be considered.

To explain why the second criterion is needed, he gives example of the hero marrying the Tsar's daughter and father marrying a widow with two daughters. The two events are very different from each other even if the action is similar. Similarly, hero getting money from his father to buy a wise cat and the hero being awarded for his bravery at the end of the story are dissimilar in function even if the action is the same. So, identical acts may have different meanings, and vice versa.

Using these criteria, Propp defines function thus: *an act of a character, defined from the point of view of its significance for the course of the action.*

Sequence of the functions:

Now Propp comes to the second questions - in what classification and in what sequence are these functions encountered? Before answering this, he points out his disagreement with the view (of Veselovskij and especially of Skloskij) that sequence is accidental. Propp asserts that sequence is not accidental. Theft cannot take place before the door is forced. Sequence of elements in tales is strictly uniform.

Propp further points out that not all tales give evidence of all functions. But this in no way changes the law of sequence. The absence of certain functions does not change the order of the rest. Propp says, if we extract all functions, then it will be possible to trace those tales which present identical functions. Then tales with identical functions can be considered as belonging to one type. Propp says, "On this foundation, an index of types can then be created, based not upon theme features, which are somewhat vague and diffuse, but upon exact structural features." Through his study Propp arrives at this unexpected phenomenon: functions cannot be distributed around mutually exclusive axes. And thus Propp is able to say that all fairy tales are of one type.

Propp puts together his observations on functions so far by drawing out four theses of his work thus:

1. Functions of characters serve as stable and constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale.
2. The number of functions known to the fairy tale is limited.
3. The sequence of functions is always identical.
4. All fairy tales are of one type in regard to their structure.

Now Propp starts enumerating the functions of the *dramatis personae* in the order dictated by the tale. Propp finds 31 functions; of these, six are covered in the abridged essay that is prescribed in the syllabus. However, as it is important to know all the functions, the rest are given in the third end note by the editor.

The Functions of *Dramatis personae*:

A tale begins with some kind of initial situation and then the functions follow. Propp describes these functions and then defines it in the way decided earlier – by using a noun expressing the action.

I. ONE OF THE MEMBERS OF A FAMILY ABSENTS HIMSELF FROM HOME. (Definition: *absentation*).

Usual forms of absentation: going to work, to the forest, to trade, to war, “on business.”

II. AN INTERDICTION IS ADDRESSED TO THE HERO. (Definition: *interdiction*).

“You dare not look into this closet” (159). “Take care of your little brother, do not venture forth from the courtyard” (113). “If BábaJagá comes, don’t you say anything, be silent” (106). “Often did the prince try to persuade her and command her not to leave the lofty tower,” etc. (265).

III. THE INTERDICTION IS VIOLATED (Definition: *violation*).

The forms of violation correspond to the forms of interdiction. (The tsar’s daughters go into the garden; they are late in returning home).

At this point a new personage, who can be termed the villain, enters the tale. His role is to disturb the peace of the happy family, to cause some form of misfortune,

damage, or harm. The villain(s) may be a dragon, a devil, bandits, a witch, or a stepmother, etc.

IV. THE VILLAIN MAKES AN ATTEMPT AT RECONNAISSANCE.
(Definition: *reconnaissance*).

1. *The reconnaissance has the aim of finding out the location of children, or sometimes of precious objects, etc.* A bear says: "Who will tell me what has become of the tsar's children? Where did they disappear to?" (201); a clerk: "Where do you get these precious stones?" (197);

V. THE VILLAIN RECEIVES INFORMATION ABOUT HIS VICTIM.
(Definition: *delivery*).

1. *The villain directly receives an answer to his question.* The chisel answers the bear: "Take me out into the courtyard and throw me to the ground; where I stick, there's the hive." To the clerk's question about the precious stones, the merchant's wife replies: "Oh, the hen lays them for us," etc.

VI. THE VILLAIN ATTEMPTS TO DECEIVE HIS VICTIM IN ORDER TO TAKE POSSESSION OF HIM OR OF HIS BELONGINGS. (Definition: *trickery*).

The villain, first of all, assumes a disguise. A dragon turns into a golden goat (162), or a handsome youth (204); a witch pretends to be a "sweet old lady" (265) and imitates a mother's voice (108); a priest dresses himself in a goat's hide (258); a thief pretends to be a beggarwoman (189). Then follows the function itself.

1. *The villain uses persuasion.* A witch tries to have a ring accepted (114); a godmother suggests the taking of a steam bath (187); a witch suggests the removal of clothes (264) and bathing in a pond (265); a beggar seeks alms (189).

The rest of Propp's functions (given in the end note) are quoted here from Rivkin and Ryan (2004, p. 75.):

- (7) The victim unknowingly helps the villain by being deceived or influenced by the villain.
- (8) The villain harms a member of the family or a member of the family lacks or desires something.

- (9) This lack or misfortune is made known; the hero is given a request or a command, and he goes or is sent on a mission/quest.
- (10) The seeker (often the hero) plans action against the villain.
- (11) The hero leaves home.
- (12) The hero is tested, attacked, interrogated, and receives either a magical agent or a helper.
- (13) The hero reacts to the actions of the future donor.
- (14) The hero uses the magical agent.
- (15) The hero is transferred to the general location of the object of his mission/quest.
- (16) The hero and villain join in direct combat.
- (17) The hero is branded.
- (18) The villain is defeated.
- (19) The initial misfortune or lack is set right.
- (20) The hero returns home.
- (21) The hero is pursued.
- (22) The hero is rescued from pursuit.
- (23) The hero arrives home or elsewhere and is not recognized.
- (24) A false hero makes false claims.
- (25) A difficult task is set for the hero.
- (26) The task is accomplished.
- (27) The hero is recognized.
- (28) The false hero/villain is exposed.
- (29) The false hero is transformed.
- (30) The villain is punished.
- (31) The hero is married and crowned.

To sum up, Propp considered the functions of the personae more important than the personae themselves. Functions of the personae are the constant elements of the

fairy-tale. A function is a plot motif or event in the story. The 31 possible functions may not appear in a single tale, however, they always appear in the same sequence. A tale may skip functions but it cannot change their unvarying order. These functions occur in a specific order within each story.

Propp's structural analysis of folklore is "syntagmatic" as the focus is on the events and their order in the tale, on the linear, superficial syntagm,. This is different from Lévi-Strauss's "paradigmatic" structural study of myth that aimed to uncover a narrative's underlying pattern, using a binary oppositional structure.

Propp found that the characters may assume seven roles in the fairytales:

1. the Villain, who struggles with the hero;
2. the Donor, who prepares and/or provides hero with magical agent;
3. the Helper, who assists, rescues, solves and/or transfigures the hero;
4. the Princess, a sought-for person who exists as the goal. She often recognises and marries the hero and/or punishes villain;
5. the Dispatcher, who sends the hero off;
6. the Hero, who departs on a search (seeker-hero), reacts to the donor and weds at end;
7. the False Hero, who claims to be the hero, often seeking and reacting like a real hero.

Often, different characters may play a particular role. For example, once the evil dragon is killed by the hero, the dragon's sisters take on the villainous role to hound the hero. On the other hand, one character may have more than one role. For instance, a father may send his son on the quest and give him a sword, acting as both dispatcher and donor.

4.2.4 Check your progress -I

Q. 1 Answer the following questions in a word/ a sentence each:

1. What are the two fold qualities of a fairy tale?
2. What is the fourth basic thesis of Propp's work on fairy tale?
3. What is the second function of personae stated by Propp?

4. What does Propp mean by morphology of folk-tale?
5. How will you characterise the role performed by the fairy in Cinderella's story?

4.3 Tzvetan Todorov

4.3.1 A short introduction to Tzvetan Todorov

Tzvetan Todorov (1939 –2017) a French-Bulgarian scholar was a historian, philosopher, structuralist literary critic, sociologist and essayist and geologist. He wrote numerous books and essays which have influenced a variety of fields such as Anthropology, Sociology, Semiotics, literary theory, intellectual history and culture theory. He studied under Roland Barthes in the 1960s. A pre-eminent French structuralist, he started outlining a “narrative grammar” in his *Grammaire du Décameron* (1969) and elaborated it further in his later work. *Poetics of Prose* (1971) is considered a major contribution to narratology. In fact, Todorov gave the name ‘narratology’ to the study of the narrative. His writing on detective fiction and other early books strongly influenced subsequent work on narrative by Gerald Genette and Gerald Prince.

4.3.2 The Essay – The Typology of Detective Fiction

Todorov starts his essay on typology or ‘kinds’ of detective fiction by drawing attention to the widespread attitude that detective fiction is monolithic (that is, it cannot have types). He refers to the reaction against the notion of **genre** in literary studies.¹ He also gives the historical reason for this attitude – in the classical period, the genres were valued more than individual works and a work was judged inferior if it didn't conform to the rules of the genre. Such criticism was prescriptive in nature (laid down rules for literary works instead of studying works to find their features). So, the rules or the grid of genre came first and this was to be followed by literary works. Writers reacted against this dogma, especially the romantics. They reacted not

¹A literary **genre** is a type of literary composition such as epic, tragedy, comedy, etc., often established on the basis of literary technique, tone, content, or some other criteria like length. Any of these can be written in either prose or poetry and satire, allegory or pastoral might appear in any of them. There can be subgenres and mixture of genres too. However, they are different from age categories (such as children's literature) and format (such as graphic novel).

just against the rules but against the very notion of genre. And so Todorov says that the theory of genres has remained undeveloped until recently. He also mentions that in recent times people are choosing a middle position between the two extremes: too-general notion of literature and individual works. He mentions two difficulties in the study of genres:

1. For a proper investigation of genres, we need elaborate structural description.
2. Every major work in a particular genre establishes that genre, and by transgressing it, creates a new genre.

Todorov elaborates upon the second difficulty a little more. He gives example of the novel *The Charterhouse of Parma*, a novel written by French author Stendhal in 1839. This novel established a genre of its own – ‘Stendhalian novel’ but broke away from the norm of the 19th Century French novel. So Todorov says, “every great book establishes the existence of two genres, the reality of two norms: that of the genre it transgresses, which dominated the preceding literature, and that of the genre it creates... The literary masterpiece does not enter any genre save perhaps its own”

However, this doesn’t happen in case of popular literature. Propp says, “the masterpiece of popular literature is precisely the book which best fits its genre.” If a writer of popular literature, of detective novel for example, tries to develop, improve upon the detective fiction, he/she would be transgressing the rules of detective fiction. The result will not be a detective fiction. So the best kind of detective fiction is the one which conforms to the rules of the genre and not transgresses them.

Thus Todorov points out a crucial difference between literature or ‘high’ art and ‘popular art’. We judge the two by different standards.

Kinds of detective fiction:

1. Classic detective fiction/ “whodunit”:

Todorov begins his analysis of detective fiction starting with the classic “whodunit.” This genre flourished between the two world wars. Todorov draws our attention to the description of the rules of this genre given by George Burton who was himself a murder mystery writer. Burton described it thus in his novel *Passing Time*:

"all detective fiction is based on two murders of which the first, committed by the murderer, is merely the occasion for the second, in which he is the victim of the pure and unpunishable murderer, the detective,"

He further says,

"the narrative... superimposes two temporal series: the days of the investigation which begin with the crime, and the days of the drama which lead up to it."

Todorov picks up the duality described by Burton in the whodunit and expands it further. He says that the novel has not one but two stories, the first of the crime and then the second of the detective finding out who did it. In its purest form, there is no common point between the two. The story of the crime ends before the story of the investigation can begin. The first story is that of the crime. The second tells nothing much. It is the story of investigation and the characters of this story **do not act, they learn**. The characters of the investigation face no danger, as they function to learn the mystery of the case. The pages in between the discovery of the murder and the disclosure of the killer are concerned with the investigation of different clues and leads. Todorov describes the structure of this kind of detective fiction as inclined towards "a purely geometric architecture". He gives example of Agatha Christie's novel *Murder on the Orient Express* which has twelve suspects. The book consists of twelve chapters, and twelve interrogations. There is a prologue that deals with the discovery of the crime, and an epilogue that is about the discovery of the killer.

The second story is often told by a friend of the detective who tells us that he is writing a book. So, the second story, in fact, explains how the book was written. It confesses its literary nature while the first story never does that. So, Todorov points out that the second story is precisely the story of that very book.

The first story tells what really happened and the second explains how the reader/narrator has come to know about it. Todorov further links these descriptions of the two stories to the distinction between story(what happened in life) and plot (the way author presents it to us) made by the Russian Formalists. In a detective novel, both are present side by side and Todorov goes to some length to explain how this is managed by the writer.

The story of crime is in fact the story of an absence. It cannot be present immediately in the book. What happened, what was said in it has to be reported by a character in the second story. On the other hand, the second story has no importance

in itself. It is just a mediator between the reader and the first story. So, the first story is absent but real and the second story is present but insignificant. The first involves many conventions and literary devices ('plot' aspects of the narrative) that are justified and 'naturalised' in the second story by explaining that the narrator is writing a book.

2. The thriller:

This form emerged just before and after World War II in America. In France it is referred to as "*série noire*" (literally black series/ bad streak in French). The two stories are fused. While the second is made the central story, often the first is suppressed. The narrative coincides with the action. That is, we are not told what happened before the narration started. The form of memoir doesn't suite the thriller. At no point does the narrator understand all the past events. He may not even reach the end of the story. Retrospection is not important as it is in the whodunit. Instead, prospection (the act of anticipating) takes its place. Instead of wondering what must have happened or who could have killed the victim, here the reader starts anticipating what can happen. It progresses from the cause (for example, gangsters getting ready for a robbery) to the effect (results- theft/ murder/ fights). In the whodunit, the detective was by definition immunized. But in the thriller, the detective is no longer invulnerable. Anything can happen.

Secondly, the thriller is built around specific characters and behaviour: there is violence, immorality, lust, hatred, sordid crime, danger, pursuit, combat. Now this insistence on the milieu brings it close to the adventure novel, but Todorov says that there is difference. The thriller shows inclination toward the marvellous (which brings it closer to travel narrative) and the exotic (which brings it closer to contemporary science fiction). The insistence on milieu and behaviour makes thriller a different genre.

Todorov here refers to the 20 rules laid down by detective fiction writer S. S. Van Dine for detective fiction and summarises them into eight points:

- "1. The novel must have at most one detective and one criminal, and at least one victim (a corpse).
2. The culprit must not be a professional criminal, must not be the detective, must kill for personal reasons.

3. Love has no place in detective fiction.
4. The culprit must have a certain importance:
 - (a) in life: not be a butler or a chambermaid.
 - (b) in the book: must be one of the main characters.
5. Everything must be explained rationally; the fantastic is not admitted.
6. There is no place for descriptions nor for psychological analyses.
7. With regard to information about the story, the following homology must be observed: "author : reader : criminal : detective."
8. Banal situations and solutions must be avoided (Van Dine lists ten)." (Todorov 49)

Todorov points out that the rules related to the first story are limited to the whodunit (rules 1 to 4a) and those which refer to discourse/the second story apply also to the thriller (rules 4b to 8).

Todorov surveys the changes in the thriller since Van Dine's rules and points out that the development has chiefly affected the thematic part (there can be more than one detective, more than one criminal, the criminal is very often a professional, the criminal is often a policeman) and not the structure (no fantastic explanations, descriptions, and psychological analysis).

Todorov also comments on some not so important features that seem codified in the either type of detective fiction. First he points out that in the thriller the suspense is not reserved for the ending. On the other hand, the whodunit often ends with a revelation. Some stylistic features peculiar to the thriller are pointed here like the coldness and brutality in the descriptions.

3. The Suspense novel:

This type combines the properties of the earlier two. It uses the two-story structure of the whodunit (the past and the present story) and retains its mystery. But unlike the whodunit, the first story is not central any longer. Like the thriller, the second story is central. The reader is curious about what happened in the past but also marvels what will happen next. So, curiosity and suspense are combined here.

This type was written at two different periods – when the whodunit transited into the thriller and alongside the thriller. These two periods correspond to two subtypes:

- a. In the first, the detective is vulnerable; he has lost the immunity bestowed on the detective of the whodunit. He is no longer an independent observer as the reader. There is also tendency to describe the milieu. People often think of these novels as thrillers. Examples are novels of Hammett and Chandler.
- b. In the second, there is a return to the personal crime of whodunit but the structure is of the thriller. The main character is the suspect and has to prove his innocence by finding the real culprit by risking his life. So he is the suspect in the eyes of the police. He is the potential victim from the perspective of the real culprits and the detective too who needs to find the real culprit. Examples- novels by William Irish, Patrick Quentin and Charles Williams, Hindi movie *Gupt*.

A comparative chart to summarise the three kinds of detective fiction

Whodunit	Thriller	Suspense
<ul style="list-style-type: none"> Two stories- of crime and of investigation; first is absent but real and the second is present but insignificant First story is central Two murders – one by murderer; the second by the detective The detective is immune to danger Two stories – fable and plot Story of crime is told in reverse order 	<ul style="list-style-type: none"> Fuses 1st and 2nd story; vitalizes the 2nd; often suppresses the first 1st story has secondary function Crime anterior is not disclosed before narrative Narrative 2nd coincides with the action; not presented as a memoir/account/record Anything can happen to the detective Professional crime Tendency to description; 	<ul style="list-style-type: none"> Combination of Whodunit and Thriller Mystery and two-story structure of Whodunit Like thriller, 2nd story is central Both curiosity and suspense created 2 subtypes <ol style="list-style-type: none"> The story of vulnerable detective The story of suspect-as-detective

<ul style="list-style-type: none"> • Story of investigation is told chronologically • Importance of retrospection • Surprise reserved for the end • Element of curiosity, mystery <p>Corpse and clues (Effect) → Culprit and his motives (Cause)</p>	<p>cold cynicism, brutality</p> <ul style="list-style-type: none"> • No point is reached where the narrator comprehends the past; no idea if he achieves any end • Immorality, violence, • Surprise not reserved for the end • Prospection takes place of retrospection • Element of Suspense <p>Gangsters preparing for a robbery (Cause) → corpse and clues (Effect)</p>	
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At the end of the essay Todorov comes to the difficult question of deciding if the forms correspond to the stages of evaluation. The fact that one writer writes several types, shows that probably the types exist simultaneously but “the evolution of detective fiction in its broad outlines has followed precisely the succession of these forms”(Todorov, 52). He speculates the evolution thus:

“We might say that at a certain point detective fiction experiences as an unjustified burden the constraints of this or that genre and gets rid of them in order to constitute a new code.”

He cites example of by the thriller which found mystery had become just an excuse in Hammett and Chandler’s whodunit and got rid of it, favouring a new form of interest, suspense, and to concentrate on the description of the milieu. The suspense novel, which appeared after the thriller, felt milieu is a useless attribute, and retained only the suspense itself.

Finally, Todorov turns his attention to the novels which do not fit in his classification and sees them as intermediary form between detective fiction and the

novel itself. They may lead to the emergence of a new genre of detective fiction. He says this new form doesn't counteract his classification because "the new genre is not necessarily constituted by the negation of the main feature of the old, but from a different complex of properties, not by necessity logically harmonious with the first form" (Todorov, 52).

4.3.3 Check your progress -II

Q2. Answer the following questions in a word/phrase/sentence each.

1. According to Todorov, every great book establishes the existence of two genres. What are they?
2. How are a literary masterpiece and a masterpiece of popular literature different from each other?
3. When did the classic detective fiction reach its peak?
4. According to Burton, all detective fiction is based on two murderers. Who is the second murderer?
5. What is the second genre within detective fiction that Todorov identifies?

4.4 Contribution of Propp and Todorov to Structuralism and Narratology

Vladimir Propp through his work on folk tales and Tzvetan Todorov through the study of detective fiction, contributed enormously to the study of the narrative. Propp is one of the first Structuralists as he discovered the innate order, the pattern (a law) behind a distinct body of texts. His research on fairy-tales is considered the first application of structuralism to the humanities. It created the foundation for many new disciplines, such as Narratology, Semiology and Structural Anthropology. Umberto Eco describes the method prepared by "Saussure + Lévi-Strauss + Hjelmslev + Propp" as the one known as Structuralism".

Tzvetan Todorov's 'The Typology of Detective Fiction' is significant as it discusses the distinction between 'genre fiction' and 'literature' as a question of structure rather than of value. In fact, after Aristotle he is one of the few theorists who brought back the study of genre to the center of critical attention. Todorov basically discusses the way genre fiction differs from other forms of literature

because of its adherence to the rules of the genre. If the work goes beyond or expands upon those rules instead, then it will turn into literature. In other words, popular literature depends on following of structures while high art depends on defying the plots and structures. When Todorov differentiates between the whodunit, suspense and thrillers he does this on the basis of their structure.

Todorov sees the detective story as a prototype of all narrative structures. He claims that the detective novels dramatise the two stories that make up the structure of all narrative. The two alternative modes of detective novel that he proposes are based on rational deduction and suspense respectively. The third type, "the suspense novel," is a hybrid of the detective story and the thriller. Todorov's essay is the first attempt to theorize a genre and its types by charting out the changes in their conventions.

Vladimir Propp, Todorov and other structuralists like Lévi-Strauss were also influential in the study of films, a field which was just emerging. The insights of pioneers such as Propp and Todorov provided new directions for film studies.

It is assumed by many that the Formalists were more concerned with form rather than content. However, it will be true to say that they were more concerned with poetics, with defining 'literariness' of literature rather than interpretation of specific works.

Major contribution of the Formalists is in three areas – (i) the narrative or 'theory of prose' as it was called by the Formalists, (ii) the literary-historical process, or "literary evolution" and (iii) 'Genre'.

In narrative—the content-form opposition translates into that between *fabula* (the story) and *sujet* (the plot). The story, the events in their chronological sequence, is the raw materials of the narrative. The plot selects and arranges the events of story and is the narrative. The art of fiction is, then, most apparent in the artificial re-arrangement of chronology which makes a story into a plot. Narrative is artful deforming and as Uri Margolin (2011) puts it, "content (character and action) may often serve as mere material or motivation for deformation for the sake of some aesthetic goals". Propp's book on folktales was the pioneer in this direction.

Genre is understood as a particular selection and combination of stylistic, thematic, and compositional elements. Like the individual text, it has many levels and has hierarchical structure. It keeps on changing over time. Similarly, its relations

to other genres and its place and role in the literary system as a whole also keep on changing. The concept of genre helps the observer to perceive the specificity of individual works belonging to it. It also functions as a basic category for the study of literary-historical changes. Genre can be studied synchronically (its form, function and status at a particular time) and diachronically (its traditions and changes over time). - Todorov's views on genre gave impetus to much of the later work on genre.

Formalism and Structuralism have indeed made significant contribution to poetics of fiction, and as Scholes says, this has not been sufficiently appreciated mainly because their work was not available in English translation.

4.5 Summary

This Unit discussed two essays by Vladimir Propp and Tzvetan Todorov. In the first section this Unit, Propp's analysis of fairy tales, the roles and functions of dramatis personae were discussed in detail. In the second section Todorov's arguments relating to genre and genre studies were discussed. His typology of detective fiction, the differences pointed out between the whodunit, the thriller and the suspense were described in detail. The way the two critics contributed to structuralism in general and the study of narrative in particular was emphasised towards the end of the Unit.

4.6 Answers to Check Your Progress I and II

Q1.

1. Multiformality and Uniformity/ variety and repetition.
2. All fairy tales are of one type in regard to their structure.
3. Interdiction/ an interdiction is addressed to the hero.
4. 'A description of the tales according to its component parts and the relationship of these components to each other and to the whole.'
5. Donor

Q2.

1. The genre that it transgresses and that which it creates
2. Literary masterpiece creates its own genre and a masterpiece of popular literature conforms to the rules of its genre

3. Between the two world wars
4. The detective
5. The thriller

4.7 Exercises

1. Attempt to analyse one of the stories given in the Appendix to find the roles and functions of the dramatis personae.
2. Describe the four basic theses of Propp's Morphology of the Folk-tale.
3. What are the functions of dramatis personae? How does Propp define them and what does he say about their sequence?
4. Describe the three genres within detective fiction enumerated by Todorov.
5. What does Todorov say about the difference between 'high' art and 'popular' art?
6. Write a note on Todorov's views on genre and genre studies.

4.8 Books and e-Resources for Further Study

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Appendix: Some Russian Fairy Tales

The Three Kingdoms: A man and woman have three sons who are looking for a wife. The first son goes to find a wife but a three headed dragon says that he has to move a rock in order to find a wife and he can't so he comes home. The second brother does the same thing. Then the third brother is able to move the rock and the dragon lets him go down to go to the three kingdoms to find a wife. He goes to the first Copper kingdom, eats and drinks, and then the maiden tells him that she shouldn't be his wife and that there is another Silver Kingdom he should go to to find a prettier wife. He goes to the Silver Kingdom and the same thing happens, and the maiden says to go to the Golden Kingdom. He does this, takes the maiden as his wife, then takes the other two maidens and goes back to the hole to get home but his brothers help the three girls up and don't let him up. Then, an old man tells the youngest brother to go to a far location to talk to a tall man who will give advice. The

tall man said to go to Baba Yaga's house and take the eagle. The brother goes to Baba yaga's house and she gives him the eagle to fly home but he has to give meat every time it looks back. He follows orders and it takes him back and he marries his maiden (Quoted from: <https://quizlet.com/236404732/russian-fairy-tales-story-summaries-exam-2-flash-cards/>)

Prince Ivan and Princess Martha: Ivan accidentally helped a prisoner escape so the king banished him from the land. He walked to a new kingdom and the king there made him a stableboy but he didn't do much and the groom beat him a lot. One day, the kingdom went to war with another one and the king left. The king's daughter made Ivan a governor. One day, Ivan was hunting and a man ate a meal with him and gave him lots of wine that gave him incredible strength to toss rocks of 20,000, 40,000, and 60,000 pounds. Then, Ivan didn't see anyone at all or interact. Then, the king returned and made Ivan go back to being a stableboy and when the groom beat him again, he fought back and killed the groom by accident. He wasn't in trouble but instead became a soldier. Then, the Water King demanded that the king's daughter be given to his son for marriage or else he would flood the kingdom. He demanded the girl be brought to an island where a 3-headed, 6-headed, or 9-headed dragon would take her away. The king agreed but then planned to have someone protect her and that man would marry her. A nobleman volunteered each time, and each time he didn't save her but Ivan did with his strength. The last time, the girl cut Ivan and left a scar. Later, the nobleman demanded a wedding but the girl recognized the scar of Ivan and married him instead. (Quoted from: <https://quizlet.com/236404732/russian-fairy-tales-story-summaries-exam-2-flash-cards/>)

Vasilisa the Beautiful: As a child, Vasilisa the Beautiful is given a magical wooden doll by her mother before she passes away. Her father then remarries a woman who has two daughters of her own and constantly mistreats Vasilisa. In an effort to get rid of the stepchild, the wicked stepmother sends Vasilisa to the home of Baba Yaga to fetch a light. Vasilisa sees many wonderful things on her way and, upon meeting Baba Yaga, is set to do many household chores, some of which she cannot complete in the allotted time. Her magical wooden doll completes the tasks for her, and Baba Yaga is forced to set Vasilisa free, giving her a skull-lantern to light her way home. When she arrives home, the lantern burns Vasilisa's stepmother and stepsisters to ashes, freeing her from their torment so she can live happily with her father. (Quoted from: [https://fairytale.fandom.com/wiki/Vasilisa_\(Russian_folklore\)](https://fairytale.fandom.com/wiki/Vasilisa_(Russian_folklore)))

The Frog Princess: When prince Ivan Tsarevich and his two older brothers shoot arrows in different directions in their kingdom, they must marry whomever finds the arrows. The two older brothers marry wealthy noblemens' daughters, while Ivan's arrow lands in the mouth of a frog. The three brides-to-be are tasked with tests to determine their skills as cooks and weavers, and the frog far outdoes the two noblemens' daughters. The final task is to attend a banquet at night, where Ivan discovers the frog is really a princess named Vasilisa the Wise, who sheds her frogskin every night, but is cursed into the form of a frog every day.

To remove the curse, Ivan burns her shed frogskin, but this causes Vasilisa to return to her imprisonment at the hands of Koschei the Deathless who originally cursed her (if he had waited 3 years, the curse would've been lifted). With the help of Baba Yaga, Ivan finds Koschei's soul within a needle, within an egg, within a duck, within a hare, within an iron chest, buried under a green oaktree, on the magical island Buyan, and he breaks the needle to kill the immortal sorcerer and free Vasilisa so they can marry and live happily ever after. (Quoted from: https://fairytale.fandom.com/wiki/Fairytale_Wiki)

Koschei the Deathless or MaryaMorevna: Ivan Tsarevich had three sisters. The first was Princess Marya, the second was Princess Olga, the third was Princess Anna. After his parents die and sisters get married to three wizards, he leaves his home in search of his sisters. He meets MaryaMorevna, the beautiful warrior princess, and gets married to her. After a while she announces she is going to go to war and tells Ivan not to open the door of the dungeon in the castle they live in while she will be away. Overcome by the desire to know what the dungeon holds, he opens the door soon after her departure and finds Koschei, chained and emaciated. Koschei asks Ivan to bring him some water; Ivan does so. After Koschei drinks twelve buckets of water, his magic powers return to him, he tears his chains and disappears. Soon after Ivan finds out that Koschei took MaryaMorevna away, and chases him. When he gets him for the first time, Koschei tells Ivan to let him go, but Ivan doesn't give in, and Koschei kills him, puts his remains into a barrel and throws it into the sea. Ivan is revived by his sisters' husbands, powerful wizards, who can transform into birds of prey. They tell him Koschei has a magic horse and Ivan should go to Baba Yaga to get one too, or else he won't be able to defeat Koschei. After Ivan stands Yaga's tests and gets the horse, he fights with Koschei, kills him and burns his

body. MaryaMorevna returns to Ivan, and they celebrate his victory with his sisters and their husbands. (Quoted from: https://fairytale.fandom.com/wiki/Fairytale_Wiki)

Morozko / Father Frost: Once there was a woman who had both a daughter of her own, whom she loved, and a step-daughter, whom she hated. One day, the woman ordered her husband to take her stepdaughter out into the winter fields and leave her there to die, and he obeys. Morozko finds her there; she is polite and kind to him, so he gives her a chest full of beautiful things and fine garments. After a while, her stepmother sends her father to bring back the girl's body to be buried, which he also obeys. After a while, the family dog says that the girl is coming back, and that she is beautiful and happy.

When the stepmother sees what her stepdaughter has brought back, she orders her husband to take her own daughter out into the fields. Unlike before, this child is rude to Morozko, and he freezes her to death. When her husband goes out to bring her back, the dog says that she will be buried. When the father brings back the body, the old woman weeps. (Quoted from: https://fairytale.fandom.com/wiki/Fairytale_Wiki)

Tsarevich Ivan, the Firebird and the Gray Wolf: A king's apple tree bore golden apples, but every night, one was stolen. Guards reported that the Firebird stole them. The king told his two oldest sons that the one who caught the bird would receive half his kingdom and be his heir. They drew lots to see who would be first, but both fell asleep; they tried to claim it had not come, but it had stolen an apple. Finally Ivan Tsarevich, the youngest son, asked to try; his father was reluctant because of his youth but consented. Ivan remained awake the entire time, and upon seeing the bird, tried to catch it by the tail. Unfortunately, Ivan only managed to grasp one feather. The Firebird did not return, but the king longed for the bird. He said that still, whoever caught it would have half his kingdom and be his heir.

The older brothers set out. They came to a stone that said whoever took one road would know hunger and cold; whoever took the second would live, though his horse would die; and whoever took the third would die, though his horse would live. They did not know which way to take, and so took up an idle life.

Ivan begged to be allowed to go until his father yielded. He took the second road, and a wolf ate his horse. He walked until he was exhausted, and the wolf offered to carry him. It brought him to the garden where the firebird was and told

him to take it out without touching its golden cage. The prince went in, but thought it was a great pity not to take the cage, but when he touched it, bells rang, waking everyone, and he was captured. He told his story, and the First King said he could have had it for the asking, but he could be spared now only if he could present the king with the Horse with the Golden Mane.

He met the wolf and admitted to his disobedience. It carried him to the kingdom and stables where he could get the horse and warned him against the golden bridle. Its beauty tempted him, and he touched it, and instruments of brass sounded. He was captured, and the Second King told him that if he had come with the word, he would have given him the horse, but now he would be spared only if he brought him Helen the Beautiful to be his wife.

Ivan went back to the wolf, confessed, and was brought to her castle. The wolf carried her off, but Ivan was able to assuage her fears. Ivan brought her back to the Second King, but wept because they had come to love each other. The wolf turned itself into the form of the princess and had Ivan exchange it for the Horse with the Golden Mane. Ivan and Helen rode off on the Horse. The wolf escaped the king. It reached Ivan and Helen, and Helen rode the horse and Ivan the wolf. Ivan asked the wolf to become like the horse and let him exchange it for the Firebird, so that he could keep the horse as well. The wolf agreed, the exchange was done, and Ivan returned to his own kingdom with Helen, the horse, and the Firebird.

The wolf said its service was done when they returned to where it had eaten Ivan's horse. Ivan dismounted and lamented their parting. They went on for a time and slept. His older brothers found them, killed Ivan, sliced his body to pieces, and told Helen that they would kill her if she would not say that they had fairly won the horse, the firebird, and her. They brought them to their father, and the second son received half the kingdom, and the oldest was to marry Helen.

The Grey Wolf found Ivan's body and caught two fledgling crows that would have eaten it. Their mother pleaded for them, and the wolf sent her to fetch the water of death, which restored the body, and the water of life, which revived him. The wolf carried him to the wedding in time to stop it; the older brothers were made servants or killed by the wolf, but Ivan married Helen and lived happily with her. (Quoted from: https://fairytale.fandom.com/wiki/Fairytale_Wiki)



Unit-1

1.1 Poststructuralist Criticism

1.2 Feminist Criticism

1.3 Postcolonialism

Unit 1.1 POSTSTRUCTURALIST CRITICISM

In the previous semester we have noticed that Structuralist Criticism incorporated a number of disciplines starting from the works of Russian Formalists to the early works of Roland Barthes. These structuralists gave crucial importance to Saussure's *Course in General Linguistics* (1915) which formed the base of their studies. Poststructuralist Criticism may be considered as an attempt to challenge some of the assumptions and methods followed by the Structuralist Criticism. Therefore, according to the famous critic M. H. Abrams, Poststructuralism designates a broad variety of critical perspectives and procedures that in the 1970s displaced Structuralism from its prominence as the radically innovative way of dealing with language and other signifying systems. It is Jacques Derrida whose name is chiefly associated with Poststructuralist Criticism.

Jacques Derrida delivered his paper on *Structure, Sign and Play in the Discourse of the Human Sciences* to an International Colloquium at Johns Hopkins University in America in 1966; and it caused the emergence of the Poststructural Theory. This paper is included in Derrida's famous book :*Writing and Difference* published in 1978. Derrida attacked the systematic, quasi-scientific pretensions of the strict form of Structuralist Criticism based on the Saussurean theory of the structure of language. Saussure and the cultural anthropologist Claude Levi-Strauss together carried out the extreme logical significances of Structuralism.

According to Saussure, a systematic structure, whether linguistic or other, presupposes a regulating 'center'. In Saussure's theory of language, this center is assigned the function of controlling the endless differential plays of internal relationships without getting involved into the play. Derrida shows that this illogical and impractical notion of ever-active, yet always absent, center is 'logocentric'; and it is typical of Western thinking. According to Abrams, contemporary thinkers like

Michel Foucault, Jacques Lacan and Roland Barthes (in his later phase) engaged themselves to decenter or subvert the traditional claims of the existence of self-evident foundation, or ground that assures the validity of knowledge and truth; and establish the possibility of determinate communication. This process of decentering of the self-evident foundation is designated by the term 'Antifoundationalism'. According to Abrams, this Antifoundationalism in philosophy, attached with skepticism about traditional conceptions of meaning, knowledge, truth, and the subject, is noticed to some extent in few of the current modes of literary studies, including Marxism, Feminism, New Historicism, and Reader-Response Criticism.

Check Your Progress-1

- 1) It is -----, whose name is chiefly associated with Poststructuralist Criticism.
 a) Jacques Derrida b) Saussure c) Roland Barthes d) M H Abrams
- 2) According to Saussure, a systematic structure, whether linguistic or other, presupposes a regulating -----.
 a) structure b) center c) signified d) signifier
- 3) Derrida shows that the illogical and impractical notion of ever-active, yet always absent, center is -----; and it is typical of Western thinking.
 a) phonocentric b) graphocentric c) 'logocentric' d) phyallocentric
- 4) Foucault, Lacan and Barthes engaged themselves to ----- the traditional claims of the existence of self-evident foundation.
 a) highlight b) upheld c) support d) subvert
- 5) The process of ----- the self-evident foundation is designated by the term Antifoundationalism.
 a) decentering b) establishing c) constructing d) highlighting

The salient features of Poststructural Criticism and thought are as follows:

1) The primacy of theory :

Abrams comments that since Plato and Aristotle, discourse about poetry or literature has involved a 'theory', or set of principles, distinctions and categories for identifying, classifying, analyzing, and evaluating works of literature. In

Poststructural Criticism the term 'theory' has a significant position and it refers to an account of the general conditions of signification that determine meaning and interpretation in all domains of human action, production, and intellection. Theory has come to be foregrounded in Poststructural Criticism, so that many critics have felt it mandatory to 'theorize' their position and practice.

Often the theory of signification is afforded primacy in the additional sense that, when common experience in the use or interpretation of language does not accord with what the theory entails, then such an experience is rejected as unjustified and illusory. A prominent aspect of Poststructural theories is that they are posed in opposition to inherited ways of thinking in all spheres of knowledge. They specifically challenge and undertake to destabilize, or to undermine and subvert what they identify as the foundational assumptions, concepts, procedures, and findings in traditional modes of discourse in Western thinking and civilization.

2) The decentering of the subject :

Poststructuralist Criticism decenters the subject. Poststructural critics strongly oppose the traditional view in which the author (the human 'subject') is considered to be a rational and competent authority gifted with purpose and initiative; and whose designs and intentions affect the form and meaning of his or her literary product. This oppositional stance is demonstrated in sharp criticism of Humanism.

Jacques Derrida abolishes the possibility of a controlling agency in language by discarding the very existence of structural linguistic center; and leaves the use of language to become an unregulated play of purely relational elements, the signifiers. Thus for Derrida the text becomes an uncontrolled and uncontrollable play of signifiers. According to many Deconstructive critics, the subject or author or narrator of a text becomes itself a purely linguistic product. Abrams mentions as Paul de Man has put it in his book *Allegories of Reading* (1979) that the 'subject' is rightfully reduced to the status of a mere 'grammatical pronoun'.

Michel Foucault and Roland Barthes have specified departure of the traditional idea of the author by announcing the 'disappearance of the author', that is, 'the death of the author'. In this connection Roland Barthes published his famous essay *The Death of the Author* in 1968; whereas Michel Foucault offered his essay *What Is an Author?* in 1969. According to M. H. Abrams, what they intend to mean is that a human individual is an essential bond in the chain of events that result in the

production of a parole or a text; and what they denied is the validity of the function or the role assigned to a uniquely individual and purposive author in the Western thought ('logocentrism'), and who is conceived as the origin of all knowledge, as the initiator and purposive planner; and who, by his or her intentions, is the determiner of the form and meanings of a text.

In this way, Barthes and Foucault discarded the notion that an author is the origin of all knowledge and final determiner of the form and meaning of the text. It is can noticed that a number current forms of Marxist, Feminist, Psychoanalytic and New Historicist criticism clearly exhibit the similar tendency of 'decentering'; and sometimes deleting the so called 'agency' of the author. Roland Barthes feels that the death of the author emancipates the reader by providing him an opportunity to enter the text in whatever way he or she chooses.

3) Reading, Texts, and Writing :

The decentering or deletion of the author leaves the reader, or the interpreter, as the vital figure in Poststructural Criticism. However the interpreter is too stripped of the human attributes like that of the author and is transformed into an impersonal process called 'reading'. This reading that engages the interpreter is no more called as a 'literary work'; instead, it is just termed as a 'text' — that is, a structure consisting of signifiers made available merely for the reading. Texts, in this way, in the process of Poststructural Criticism, lose their individual identity; and are often represented as manifestations of 'écriture' or writing-in-general. A 'text' for a Deconstructive critic is a chain of signifiers whose seeming determinacy of meaning and reference to an extra-textual world are nothing but 'effects' produced by the differential play of conflicting internal forces. Therefore, in Poststructural Criticism, a reader is left with a text which is nothing but an écriture (that is, writing-in-general) for the sake of carrying out an impersonal process of reading.

4) The concept of discourse :

In Poststructural criticism 'discourse' has become a very prominent term, supplementing and in some cases displacing the term 'text'. It applies not only to conversational passages but also to all verbal constructions. It implies the superficiality of the boundaries between literary and non-literary modes of signification.

It is true that literary critics have made casual use of the term 'discourse' especially in application to passages representing conversations between characters in a literary work. A critical practice called discourse-analysis which focuses on such conversational exchanges developed in the 1970s. This type of criticism, and the dialogic criticism which was inaugurated by Mikhail Bakhtin, deals with literary discourse as conducted by human characters whose voices engage in a dynamic interchange of beliefs, attitudes, sentiments, and other expressions of states of consciousness.

Abrams remarks that discourse has become the focal term among the critics who oppose the deconstructive concept of a 'general text'. Instead, they conceive of discourse as social dialect, or language-in-use; and consider it to be both the product and manifestation of particular social conditions, class-structures, and power-relationships that modify in the course of history. As such, discourse, according to Foucault, is the central subject of criticism that is to be analyzed anonymously, just on the level of 'it-is-said' (on dit).

5) According to Poststructural criticism, no text can mean what it seems to say, or what its writer intends to say. But the Deconstructive critics accredit the subversion of the superficial meaning to the unstable and self-conflicting nature of language itself; whereas the social analysts as well as psychoanalytic critics consider the apparent meaning of a text as a disguise or substitution for underlying meanings which cannot be expressed frankly because they are suppressed by psychic and are sometimes unutterable. Therefore, according to Abrams, both the social and psychoanalytic critics of discourse interpret the apparent meanings of a text as a distortion, displacement, or total 'occlusion' of its real meanings; whereas these real meanings turn out to be either the writer's psychic and psycho-linguistic compulsions, or the material realities of the history, or the social power-structures of domination, subordination, and marginalization that took place when the text was penned by the writer.

Poststructuralists feel the surface meaning of a literary or other text serves as a disguise or mask of its real meaning; and it is called as a 'hermeneutics of suspicion', a phrase taken from the French philosopher of language Paul Ricoeur.

Check Your Progress-2

- 1) Poststructural critics strongly oppose the traditional view in which the -----
- is considered to be a rational and competent authority.
a) protagonist b) critic c) reader d) author
- 2) According to Deconstructive critics, the subject or author or narrator of a text becomes itself a purely ----- product.
a) linguistic b) social c) psychological d) biological
- 3) Roland Barthes published his famous essay -----
in 1968.
a) *What Is An Author?* b) *The Death of the Author*
c) *Rise of the Author* d) *The Death of the Critic*
- 4) Barthes and Foucault ----- the notion that an author is the origin of
all knowledge and final determiner of the form and meaning of the text.
a) admitted b) confirmed c) discarded d) appreciated
- 5) In Poststructural Criticism, the reading that engages the interpreter is no more
called as a ----- ; instead, it is just termed as a 'text'
a) literary work b) art c) masterpiece d) classic work

There have been counter attacks on some of the basic principles of Poststructural Criticism, especially on the 'Primacy of Theory'. Steven Knapp and Walter Benn Michaels challenged it most prominently in their essay *Against Theory* published in 1982. Knapp and Michaels together assert that accounts of interpretation in general require no consequences for the actual practice of interpretation, and conclude emphasizing that all theories should therefore come to an end. Such a conclusion is supported by a number of writers, including Stanley Fish and the influential philosophical pragmatist Richard Rorty. Abrams mentions the French philosopher Jean-François Lyotard who has also mounted a powerful attack against 'theory' which he regards as an attempt to impose a common vocabulary and set of principles in order to control and constrain illegitimately the various independent 'language-games' that constitute discourse. Jonathan Culler's *Literary Theory: A*

Very Short Introduction (1997) is an enlightening analysis of the recurrent issues and debates that cut across the boundaries of diverse current theories.

Jacques Derrida made no distinction between philosophy and literature because he thinks that all disciplines employ language; and languages share the quality of being indeterminate. Derrida holds that there is no reliable or intimate relationship between words and reality or between words and knowledge. As per his view, a word has a variety of meanings; and each meaning becomes a signifier ultimately pointing towards many signifieds. Derrida stresses that there is no transcendental signifier or reality principle behind any text or word; hence our quest for determinate or final meaning is only a wild goose chase.

Terms to Remember :

- 1) crucial – fundamental, important, vital, key
- 2) quasi – pseudo, virtual, mock, unreal
- 3) pretensions – affectations, pretenses
- 4) skepticism – uncertainty, suspicion, distrust, disbelief, cynicism
- 5) primacy – supremacy, importance, dominance, superiority
- 6) signification – meaning, sense, implication, connotation
- 7) domain – area, sphere, field, province, realm, territory,
- 8) intellection – an act of intellect, reasoning, concept, notion
- 9) foreground – feature, highlight, emphasize, stress, illuminate
- 10) afford – pay for, manage to pay
- 11) accord – harmonize, unite, concur, unify, settle
- 12) entails – involves, needs, requires, demands
- 13) illusory – misleading, false, unreal, deceptive, sham
- 14) decenter – to move or shift from central or significant position
- 15) stance – stand, position, standpoint, bearing, attitude
- 16) purposive – intended, conscious, deliberate, willful, purposeful
- 17) conceive – consider, regard, apprehend, comprehend, perceive

- 18) emancipate – liberate, free, release, untie, set free
- 19) attributes – features, qualities, traits, characteristics
- 20) manifestations – appearances, indicators, displays, exhibitions, expressions
- 21) determinacy – state or quality of being determinate
- 22) supplementing – adding, augmenting, improving, complementing
- 23) superficiality – hollowness, shallowness, levity, insignificance
- 24) focal – central, crucial, main, pivotal, principal
- 25) subversion – degradation, deterioration, suppression
- 26) accredit – recognize, endorse, authorize, certify
- 27) disguise – mask, cover, camouflage, masquerade, cloak
- 28) distortion – alteration, bias, falseness, misrepresentation
- 29) occlusion – complete obstruction in the process of articulation of speech
- 30) hermeneutics – the study of the methodological principles of interpretation
- 31) suspicion – doubt, mistrust, disbelief
- 32) consequences – penalties, costs, results,
- 33) pragmatist – realist, rationalist, logician, practical person
- 34) indeterminate – unknown, unspecified, unstipulated, uncertain, unstated
- 35) transcendental – inspiring, sublime, uplifted, mystical
- 36) quest – mission, expedition, search, hunt, journey, goal, pursuit

Answers to Check Your Progress -1

- 1) Jacques Derrida
- 2) center
- 3) logocentric
- 4) subvert
- 5) decentering

Answers to Check Your Progress -2

- 1) author
- 2) linguistic
- 3) *The Death of the Author*
- 4) discarded
- 5) literary work

Exercise :

- 1) Write a detailed note on Poststructural Criticism.
- 2) Write a short note Derrida's contribution in emergence of Poststructuralism.
- 3) Write a short note on 'Decentering of a subject'.
- 4) Write a short note on 'Antifoundationalism'.

Further Reading :

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Unit 1.2 FEMINIST CRITICISM

In many different religions women have been victims of male domination. Several restrictions were imposed on women by male-dominated societies. Even most of the learned men and philosophers of the olden times expressed their views in the same manner. Till the beginning of the twentieth century, conditions of women were not much better. They had no freedom of any sort and almost no say inside their homes. The basic reason was that the Western civilization was pervasively patriarchal, i.e. ruled by the father. It was male-centered and organized and conducted its duties in such a way that subordination of women by men in all cultural domains like familial, religious, political, economic, social, legal, and artistic was maintained. From the Hebrew Bible and Greek philosophic writings to the present era, as mentioned by the famous critic M.H. Abrams, the female tends to be defined by negative reference as compared to the male. She is considered as the ‘other’, or kind of ‘non-man’, due to her lack of the identifying male organ, of male powers, and of the male character traits that are presumed to have achieved the major tasks of civilization and culture.

But the turn of the twentieth century saw women becoming more conscious of their exploitation, suppression, injustice and slavery. Ultimately it helped in the emergence of Women’s Liberation Movement in 1903 in England. This movement was started by women in England and its principal aim was to obtain voting rights for women. It was a political movement and foremost among the protestors (known as suffragettes) were Emmeline Pankhurst and her daughters Christabel and Sylvia. Unfortunately their demands were turned down. Then Women’s Social and Political

Union came into existence. The members of this union resorted to rebellious activities in order to attract government's attention. One of the members of the union even committed suicide by throwing herself under the King's horse at derby in 1913. It had powerful impact on government but the protestors were dealt with mercilessly by the authorities. They were tortured in prisons and were given intolerable inhuman treatment.

It was the First World War that provided opportunity for women to work with men shoulder to shoulder for the nation. This helped in drawing sympathies for them and after the end of the war, British Government sanctioned the bill reserving votes for certain categories of women. Similarly French women obtained voting right in 1944 and Swiss women got it in 1974. As we can notice that today women of the world have voting rights and they are free to choose any career.

In this way Women's Liberation Movement affected social, political, economic as well as literary fields in most of the parts of Europe. It has powerful impact on literature that helped in the rise of Feminism, Feministic Literature and Feminist Literary Criticism. Reading as woman, writing as woman and responding to the way woman is presented in literature is the prime objective of Feminist Literary Criticism. Though all these came into existence in the middle of the twentieth century, their seeds were sown somewhere in the eighteenth century.

Mary Wollstonecraft wrote a book *A Vindication of the Rights of Woman* in 1792. It is regarded as the manifesto of Feminism. Wollstonecraft demanded that women should be treated as human beings, at par with men. According to her, 'delicacy' is not women's virtue; it is rather a demerit. There were very few learned men at that time who supported this view. John Stuart Mill in his article *The Subjection of Women* (1869) condemned the women's domestic slavery and suggested the power of earning quite essential for the dignity of women. Similar views were expressed by the American feminist Margaret Fuller in her book *Woman in the Nineteenth Century* (1845). Much of feminist literary criticism in the beginning, according to Abrams, continues to be correlated with the movement by political feminists for social, legal and cultural freedom and equality.

Women's Liberation Movement made women conscious of their rights and aware of their injustice and predicament. Women became educated and education made them more conscious of their existence. Some women began fight against the

established marriage and divorce laws. Thus this movement became instrumental in seeking social, cultural and economic freedom for women. According to M.H. Abrams, feminist criticism was not inaugurated until late in the 1960s. Behind it lies two centuries of struggle for the recognition of women's cultural roles and achievements, and for women's social and political rights.

An important precursor in feminist criticism was Virginia Woolf who wrote *A Room of One's Own* (1929) and numerous other essays on women authors. She has written on the cultural, economic and educational disabilities of women caused by the patriarchal outfit of the societies. According to her, these societies have prevented women from realizing their productive skills and creative abilities. Woolf's work expresses her resentment against the denial of the opportunities of education and lucrative employment to women folk.

Check Your Progress:

- 1) Women's Liberation Movement emerged in ----- in England.
a) 1902 b) 1903 c) 1904 d) 1905
- 2) Mary Wollstonecraft wrote a book *A Vindication of the Rights of Woman* in -----.
a) 1793 b) 1893 c) 1792 d) 1892
- 3) ----- is the author of *The Subjection of Women* published in 1869.
a) Wollstonecraft b) Woolf c) J.S. Mill d) Abrams
- 4) An American writer ----- expressed her feminist views in her book *Woman in the Nineteenth Century* (1845).
a) Wollstonecraft b) Pankhurst c) J.S. Mill d) Fuller
- 5) An important precursor in feminist criticism was -----.
a) Virginia Woolf b) Wollstonecraft c) J.S. Mill d) Fuller

It was Simone de Beauvoir who laid foundation for feminist studies in France. She launched radically critical mode through her seminal work *The Second Sex* in 1949. Beauvoir points out that women constitute half of human race and unfortunately still have to occupy subordinate position in the society. According to Abrams, Beauvoir's book *The Second Sex* is a wide-ranging critique of the cultural

identification of woman who is depicted as merely the negative object, or 'Other', compared to man as the dominating 'Subject' who is assumed to represent humanity in general. This book also comments upon the 'collective myths' about women in the works of various male writers. Beauvoir, being a radical feminist, suggests that women should avoid getting married and stop begetting children; instead, first they should acquire financial independence. Simone de Beauvoir rightly remarks, "One is not born but rather becomes a woman. It is a signification as a whole that produces a woman. The masculine is identified as active, dominating, adventurous, rational, creative etc.; whereas feminine is constantly considered passive, acquiescent, timid, conventional, dependent, emotional, vulnerable etc".

In America, the modern feminist criticism was inaugurated by Mary Ellman's book *Thinking about Women* (1968). It contains witty discussion about the derogatory stereotypes of women in literature written by men.

Kate Millet published her relentless book *Sexual Politics* in 1969 in which she makes scornful attack on patriarchy. According to her, patriarchy has distorted the status, dignity and role of women in society. Millet distinguishes sex from gender clarifying that sex is biological term whereas gender is a cultural construct. In her book Millet signifies the mechanisms that express and enforce the relations of power in society and further analyzes Western social arrangements and institutions as secret ways of manipulating power. She stresses the point that every society manipulates power and frames social laws in such a way that supremacy of man is preserved and the subordination of woman is maintained in every field.

Kate Millet also attacks the male bias in Freud's Psychoanalytic Theory in her book. She has analyzed the selected passages written by D. H. Lawrence, Henry Miller, Norman Mailer and Jean Genet in which the authors, in their fictional fantasies, magnify their aggressive phallic selves and degrade women as submissive sexual objects.

Betty Friedan, an American feminist sensationalized the feminist movement by her work *Feminine Mystique*. Friedan states that many women who are married and play significant roles of devoted wives and loving mothers do look happy and contented; but, in reality, they are not because they do not have independent identities. Friedan in her second book *The Second Stage* (1981) emphatically

declares that humanity can survive only if women decide and make certain compromises and sacrifices.

Feminists think that the masculine ideology prevails throughout great literature that has been penned by men. Highly regarded classics focus on male protagonists, for instance Oedipus, Ulysses, Hamlet, Othello, Tom Jones, Huck Finn, Faust, Julius Caesar, King Arthur, Sherlock Holmes etc. These classics embody masculine traits and express manly feelings. The role of women in all such classics is marginal, docile, suppressed and subordinated. Women have been projected complementary to their male counterparts. Such great works lack independent female role models; and even the critical reviews of such works are not free of gender bias.

Modern feminists want to provide justice to female characters in all great works of literature produced so far. Their aim is to critically analyze literary works by avoiding sexual bias and focus on recurrent images of women created by male writers. According to Elaine Showalter, the famous feminist critic from France, modern feminist movement displays the urgency of religious awakening. In modern times it is understood that one's sex is exclusively determined by anatomy; whereas terms like masculine and feminine are largely cultural constructs; and are determined by patriarchal biases of our civilization. Therefore modern feminists concentrate on Elaine Showalter's concept - 'Gynocriticism'.

Gynocriticism is an exclusively independent body concerns with the production, motivation, interpretation and analyses of writings by women on women. It seeks to develop a specific female framework for dealing with their prime objectives and aims. Gynocritics are mainly concerned with feminine subject matters in literature written by men, like women's world of domestic life, special experiences of being pregnant, giving birth or experiencing labour pains, nurturing babies, relationship between mother-daughter or between woman-woman etc. Gynocritics want to comment on all such exclusive experiences as they believe that women feel and think in their own peculiar ways as their language, anatomy, culture, psyche, passions, emotions, thoughts, ideas, expressions, responses, behavioral patterns, gestures etc. are quite different from that of men. Therefore feminist writers refuse to accept the images of women as portrayed by men writers as they lack authenticity. Carlo Christ, one of the feminists, rightly says that women have not experienced their own experiences in literature. Thus modern feminist critics wish to enlarge and reorder the literary canons.

Gynocritics seek to formulate a female framework for the analyses of women's literature and to develop new models based on the study of genuine female experiences rather than adopting male models and theories. Gynocritics wish to take into account the feministic research done in the field of Anthropology, History, Psychology and Sociology in order to formulate their own principles.

The Feminist Literary Criticism involves feminist as a reader offering different interpretations of the images of women as projected in male-created texts. It also incorporates the feminist as a writer to challenge the male gaze in literature and simultaneously to rewrite, recast and recreate the texts from the feminine perspective.

The status of many female writers has been raised due to feminist studies in recent times. Many of them are engaged in thematic studies. Patricia Meyer Spacks comments upon English and American women novelists of the last three centuries in her book *The Female Imagination* published in 1975. Ellen Moers reviews major women novelists of England, France and America in her book *Literary Women* (1976).

Sandra Gilbert and Susan Gubar wrote their sensational book *The Madwoman in the Attic* (1979). This book by Gilbert and Gubar, according to Abrams, stresses especially the psychodynamics of women writers in the nineteenth century. Its authors propose that the 'anxiety of authorship,' resulting from the stereotype that literary creativity is an exclusively male prerogative, effected in women writers a psychological duplicity that projected a monstrous counter figure to the idealized heroine, typified by Bertha Rochester (the madwoman in Charlotte Bronte's *Jane Eyre*). Such a figure is, usually in some sense, the author's double image, i.e. an image of her own anxiety and rage.

Elaine Showalter, one of the well-known feminists has published number of books - *A Literature of Their Own* (1977), *Sexual Anarchy*, *Speaking of Gender*, *The Female Malady*, *Inventing Herself*, *Sister's Choice*, *Teaching Literature* etc. Showalter's essays: 1) *Towards A Feminist Poetics* and 2) *Feminist Criticism in Wilderness* have basically helped to shape the tenets of gynocriticism. Her role in French Feminist Criticism is noteworthy. The French Feminist Criticism is further largely influenced by Jacques Lacan's interpretation of Freud. However Anglo-American Feminist Criticism has been deeply rooted in the socio-cultural settings. Some feminists have devoted their critical attention especially to the literature

written by lesbian writers, or that deals with lesbian relationships in a heterosexual culture.

According to M.H. Abrams, there has been explosion of feminist writing since 1969. Socialist feminists think that women's inferior status is due to the unequal distribution of wealth. The subordination of women's position aligns Feminism with Marxism. Feminism even recalls to the mind the ideology of the Black. Feminist Criticism in America, England, France, and other countries is not a unitary theory or procedure. There are different groups of feminists but their objective is one and the same.

Check Your Progress-1

- 1) Simone de Beauvoir laid foundation for feminist studies in -----.
a) France b) America c) Russia d) Germany
- 2) In -----, modern feminist criticism was inaugurated by Mary Ellman.
a) France b) America c) Russia d) Germany
- 3) Kate Millet published her relentless book ----- in 1969.
a) *Sexual Politics* b) *The Second Sex*
c) *The Second Stage* d) *A Room of One's Own*
- 4) ----- rightly remarks, "One is not born but rather becomes a woman".
a) Showalter b) Beauvoir c) Friedan d) Christ
- 5) Bertha Rochester is the ----- in Charlotte Bronte's novel *Jane Eyre*.
a) protagonist b) villain c) mad woman d) caretaker

Feminist Literary Criticism, by the end of 1970s, became an international movement with wide-conflicting range of theoretical concerns. No doubt, it has provided an opportunity to look at women in literature from women's point of view. It is concerned with women as the producer of textual meanings with the history, themes, genres and structures of literature created by women. Feminism has links with postmodernism. All the schools of feminism have a common goal of restoring women to their rightful place in literature. Today feminist theoretical and critical writings, although recent in origin, are expanding enormously. There exist a number of specialized feminist journals and publishing houses. Almost all the universities

now have programmes in Women's Studies and courses in Women's Literature and Feminist Criticism. Similarly significant place is given to the writings by and about women in anthologies, periodicals, and conference.

Terms to Remember :

- 1) pervasively – extensively, universally
- 2) subordination – demotion, reduction
- 3) domain – area, field, province, territory, sphere
- 4) tend - incline
- 5) vindication - justification, evidence, proof,
- 6) manifesto – declaration, proposal, policy, platform
- 7) at par – at equal terms
- 8) subjection - enslavement, oppression
- 9) instrumental – contributory, helpful, active, influential
- 10) predicament – sufferings, difficulty
- 11) precursor – pioneer, originator, herald
- 12) patriarchal – male-controlled, male-dominated, masculine
- 13) outfit – arrangement, system, structure, setup
- 14) resentment – anger, bitterness, hatred, antipathy
- 15) lucrative – profitable, well-paid, money-spinning, productive
- 16) radically – drastically, deeply, totally, fundamentally
- 17) seminal – influential, pivotal, formative, important
- 18) derogatory – critical, insulting, offensive
- 19) stereotype – types, typecast
- 20) relentless – persistent, harsh, ruthless
- 21) scornful – mocking, disrespectful, sneering
- 22) manipulating – operating, influencing, controlling

- 23) bias – prejudice, partial, unfair, favoured
- 24) phallic – related to or resembling male sexual organ
- 25) submissive – compliant, docile, passive, obedient
- 26) emphatically – forcefully, vigorously, strongly,
- 27) signification – sense, meaning, implication, inference
- 28) acquiescent – agreeable, compliant, submissive, docile
- 29) vulnerable – weak, defenceless, helpless,
- 30) masculine – manly, mannish, related to male gender,
- 31) marginal – negligible, minimal, bordering
- 32) docile – acquiescent, agreeable, compliant, submissive, obedient
- 33) trait – characteristic, behavior, manner, qualities, feature,
- 34) anatomy – study of person's body and structure
- 35) psyche – soul, spirit, essence, inner self, mind, consciousness
- 36) portray – depict, present, describe, show, represent, expose
- 37) authenticity – legitimacy, validity, reality, truthfulness
- 38) canon – list, catalogue, norm, standard
- 40) formulate – frame, express, verbalize
- 41) prerogative – right, privilege, entitlement, choice
- 42) tenet – principle, theory, belief, rule, law
- 43) lesbian – female homosexuality
- 44) heterosexual – sexual attraction of opposite sex

Answers to Check Your Progress -1

- 1) 1903
- 2) 1792
- 3) J. S. Mill
- 4) Fuller

- 5) Virginia Woolf

Answers to Check Your Progress -2

- 1) France
- 2) America
- 3) *Sexual Politics*
- 4) Beauvoir
- 5) mad woman

Exercise :

- 1) Write a detailed note on Feminist Criticism.
- 2) Write a short note on Gynocriticism.
- 3) Discuss in detail the contribution of Elaine Showalter in Feminist Criticism.
- 4) Write in detail about the contributions made by major feminists in the field of Feminist Criticism.

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1. <https://en.wikipedia.org/wiki/Feminism>
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Unit 1.3 POSTCOLONIALISM

Postcolonialism is one of the most talked about term in the present era of literary field. The term has been used to replace the earlier terms like ‘Commonwealth Literature’ or ‘Third World Literature’. It has many origins because of the geographical differences; and its first origin is found in Frantz Fanon’s book *The Wretched of the Earth* (1961). According to M. H. Abrams, studies of Postcolonialism have focused especially on the Third World countries in Africa, Asia, and the Caribbean Islands. The scope of Postcolonialism is also extended to countries like Canada, New Zealand and Australia as they were colonies of the British.

Edward Said’s *Orientalism* (1978) helped to establish first phase of theory and practice of Postcolonialism. The critical assessment of it gets reflected in the most influential book *The Empire Writes Back : Theory and Practice in Post-Colonial Literatures* (1989) edited by Bill Ashcroft, Gareth Griffiths, and Helen Tiffins, which contains important essays on postcolonial studies. Similarly Benson and Conolly’s work *Encyclopaedia of Postcolonial Literatures in English* (1994) has helped to popularize the term Postcolonial Literature to great extent. The book highlights the hybridization of colonial languages and cultures with strong influence of imperialism on indigenous traditions. The term ‘postcolonial’ was used by Bill Ashcroft, Gareth Griffiths and Helen Tiffin to cover all the cultures affected by the imperialism right from the beginning of the process of colonization to the present.

Postcolonialism facilitates self-assertion. It helps to revolt against the taken-for-granted suppression of the colonizeds. While studying postcolonialism, terms like revolt, opposition, suppression, confrontation, resistance, etc. appear repeatedly. These terms connote the inherent conflict found in colonial and postcolonial literature.

There is no linear development in the history of Postcolonial Literature. There are many Postcolonialisms and each one is quite expressive in its assertion. The relationship among them is strong and binding. There is strong influence of cultural and political elements upon it. The objective of the study of Postcolonialism is to obtain knowledge about the history, tradition, culture, repression and power relations between the colonizers and the colonizeds.

Presently postcolonialism is a rapidly expanding field and is not a unified movement with a distinctive methodology. According to Abrams, following central and recurrent issues in common can be identified in postcolonial studies.

1. There is a rejection of the master-narrative of the Western Imperialism in which the colonial narrative is not only suppressed and marginalized, but is totally discarded as a cultural agency. Postcolonialists suggest its replacement by a counter-narrative in which the colonial cultures fight their way back to establish their identity and revolt into the world of history written by the colonizers.
2. The 'subaltern' is a common term used to designate the colonial 'subject', which has been constructed by European discourse; and internalized by the colonial people who employ such discourse. 'Subaltern' is a British term used for a person belonging to inferior rank and status. Gayatri Chakravorty Spivak raises the issue – 'how and to what extent a subaltern subject can manage to serve as an agent of resistance against the very discourse that has created it' through her famous book *Can the Subaltern Speak?* (1988).
3. A major element in the postcolonial agenda, as per Abrams' view, is to disestablish Eurocentric norms of literary and artistic values, and to expand the literary canon to include colonial and postcolonial writers.

Edward Said, Gayatri Chakravorty Spivak, Homi Bhabha, Aijaz Ahmed, Frantz Fanon, Ella Shohat have contributed in popularizing postcolonial theory. The themes of 'hybridity', 'ambivalence' and 'contingency' are highlighted by all the theorists of Postcolonialism.

Homi Bhabha's work demonstrates the indecisive attitude of the colonizers. His books *Location of Culture* (1994) and *Nation and Narration* (1990) are quite useful in the study of Postcolonialism. Edward Said and Gayatri Spivak have stressed the importance of culture and imperialism as the significant factors that influenced Postcolonial literature; whereas Fredric Jameson highlights the allegorical nature of the same. Frantz Fanon underlines the psychological aspects of colonialism and racial myths in his renowned books *Black Skin and White Masks* (1967) and *The Wretched of the Earth* (1990).

Check Your Progress-1

- 1) -----is an author of the book *The Wretched of the Earth*.

- a) Helen Tiffins b) Frantz Fanon c) Bill Ashcroft d) Gareth Griffiths
- 2) -----*Orientalism* (1978) helped to establish first phase of theory and practice of Postcolonialism.
- a) Edward Said's b) Benson's c) Conolly's d) Homi Bhabha's
- 3) *The Empire Writes Back* edited by Bill Ashcroft, Gareth Griffiths, and Helen Tiffins contains important essays on ----- studies.
- a) postmodern b) poststructural c) postcolonial d) psychoanalytical
- 4) Edward Said and ----- have stressed the importance of culture and imperialism as the significant factors that influenced Postcolonial literature.
- a) Homi Bhabha b) Aijaz Ahmed c) Gayatri Spivak d) Helen Tiffins
- 5) The subaltern is a common term used to designate the colonial -----.
- a) object b) matter c) discourse d) subject

In their book *The Empire Writes Back* Bill Ashcroft, Gareth Griffiths, and Helen Tiffins suggest that literature of African countries, Caribbean Islands, Canada, Australia, New Zealand, India, Pakistan, Bangladesh, Malaysia, Singapore, Hong Kong, Sri Lanka and South Pacific Island countries can be considered as Postcolonial Literature. Each one of these literatures has its specific and unique regional characteristics. Moreover the present forms of these literatures have been formed out of their horrible experiences of colonization and conflict with the imperial power, politics and policies.

Presently postcolonial literature refers to literatures written in former colonies in English. But in reality, as remarked by Bijay Kumar Das, the postcolonial writers write to establish their individual identity independent of their colonizer, and try to show that they are using their colonizer's language as a vehicle for creatively expressing their thoughts, emotions, ideas, views, conflicts etc. Hence postcolonial theory deals with cultural conflicts and ambivalences. In that sense, it denies anti-colonial nationalist theory and implies a movement beyond a specific point in history, that is, colonialism.

Terms to Remember :

- 1) era – age, epoch, period, time
- 2) hybridization –process of blending two diverse cultures or traditions
- 3) prohibited – forbidden, banned, barred
- 4) internalized – adopted, assumed, coopted, embraced
- 5) imperialism – expansionism, empire-building, domination
- 6) indigenous – native, original, local, ethnic, home-grown
- 7) colonization - foundation, annexation, settlement
- 8) facilitates – enables, simplifies, assists, helps
- 9) colonizeds – the one who are ruled, slave-countries
- 10) connote – mean, imply, suggest, indicate
- 11) linear – direct, undeviating, in line
- 12) inherent – integral, innate, inborn, natural, inbuilt
- 13) assertion – declaration, proclamation, statement
- 14) repression – suppression, subjugation, cruelty, tyranny
- 15) colonizers – one who rule, masters, emperors, rulers
- 16) marginalized – downgraded, disregarded, sidelined, demoted, relegated
- 17) subaltern – of low and inferior status or rank
- 18) designate – entitle, label
- 19) vehicle – medium, tool
- 20) ambivalence – inconsistency, incongruity, uncertainty, contradiction, fluctuations
- 21) contingency – eventuality, emergency
- 22) indecisive – vacillating, wavering, uncertain, hesitant
- 23) allegorical – metaphorical, symbolic

Answers to Check Your Progress -1

- 1) Frantz Fanon
- 2) Edward Said's
- 3) postcolonial
- 4) Gayatri Spivak
- 5) subject

Exercise :

- 1) Write a detailed note on Postcolonial Criticism.
- 2) Write a note on common recurrent issues found in postcolonial studies.
- 3) Write a note on chief contributors of postcolonial studies.

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Unit-2

1. Derrida – 'Structure Sign and Play in the Discourse of the Human Sciences' (From David Lodge's *Modern Criticism and Theory: A Reader*.)
 2. Foucault – 'What is an Author?' (From David Lodge's *Modern Criticism and Theory: A Reader*.)
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A) *Structure, Sign and Play in the Discourse of the Human Sciences*

Jacques Derrida

Index

- 2.1.0 Objectives
- 2.1.1 Introduction
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- 2.1.7 Reference for further study

2.1.0 Objectives:

After studying this unit you will be able to understand:

1. A new trend in critical theory.
2. Derrida's theory of deconstruction.
3. The difference between structuralism and post structuralism.
4. The importance of free play.

2.1.1 Introduction:

In the present essay Derrida challenges the ideas of the structuralists and put forth a new theory which is known as 'Deconstruction'. So the present essay can be regarded as the manifesto of deconstruction, post-structuralism and post-modernism. Post structuralism is an intellectual movement. It was developed in Europe in mid-20th century. In fact, Post-structuralism is a shift from seeing the poem or novel as a closed entity, equipped with definite meanings. It rejects the idea of a literary text having a single purpose, a single meaning, or one singular existence. Instead, every individual reader creates a new and individual purpose, meaning, and existence for a given text. In "Structure, Sign and Play in the Discourse of the Human Sciences" Derrida attacks all western metaphysics for the logocentrism, the tendency for seeking centre and presence, and discusses some of his basic notions of poststructuralism and deconstruction. According to him this centre-seeking tendency began to be questioned from Nietzsche who declared the 'Death of God' and replaced god with superman. Another figure to challenge the logocentrism is Freud, who questioned the authority of consciousness and claims that we are guided by unconscious. Heidegger also challenges the notion of metaphysics of presence. Compared with other introductory essays by post-structuralist theorists, the present essay remains one of the key texts of basic post-structuralist thought. So it is regarded as the manifesto of post-structuralism.

2.1.2 Presentation of Subject Matter

2.1.2.1 Life and works of Jacques Derrida:

Jacques Derrida was born in a middle class Jewish family on July 15, 1930 in El-Biar, a suburb of Algeria. From his childhood Derrida was interested in the philosophical works of Rousseau, Nietzsche, Camus and Sartre. However, the "Jewish laws" passed by the Vichy regime expelled him from school around the age of 12. After being forced out of his Algerian academy, Derrida attended an informal school for Jewish children but he did not take his studies seriously and was often absent. He took part in numerous football competitions and dreamed of becoming a professional player but, when realized that he lacked the athletic prowess to succeed, he turned to academia and took interest in philosophy. At the age of 22, he moved to France and began studies at the Ecole Normale Supérieure in Paris, focusing on the phenomenology of Edmund Husserl. On his first day at the Ecole Normale

Supérieure, Derrida met Louis Althusser, with whom he became friend. Derrida is particularly interested in the analysis of écriture, the writing of philosophy itself.

In June 1957, he married the psychoanalyst Marguerite in Boston. During the Algerian War of Independence, Derrida was asked to teach soldiers' children in lieu of military service, teaching French and English from 1957 to 1959. Following the war, from 1960 to 1964, Derrida started his career as a teacher of philosophy at the Collège de Sorbonne in France and also started contributing to the leftist magazine *Tel Quel*. In 1964, on the recommendation of Althusser and Jean Hyppolite, Derrida got a permanent teaching position at the École Normale Supérieure, which he kept until 1984. Derrida was introduced to America in 1966 when he presented his paper on "Structure, Sign, and Play in the Discourse of the Human Sciences", at Johns Hopkins University. With this presentation his work began to assume international prominence. In the same year, Derrida published his first three books *Writing and Difference*, *Speech and Phenomena*, and *Of Grammatology*. In *Of Grammatology*, Derrida analyzes and criticizes Western Philosophy beginning with the pre-Socratics to Heidegger. He challenges the fundamental privileging of "logos" in Western Philosophy. He also introduced words such as "trace," "presence," "difference," "deconstruction," "logos," and "play" to the lexicon of contemporary discourse in structuralism, post-structuralism, post-modernism and post-colonialism.

In 1986 Derrida became Professor of the Humanities at the University of California, Irvine. He was a regular visiting professor at several other major American and European universities, including Johns Hopkins University, Yale University, New York University, Stony Brook University, and The New School for Social Research, and European Graduate School. He was awarded honorary doctorates by Cambridge University (1992), Columbia University, The New School for Social Research, the University of Essex, University of Leuven, Williams College and University of Silesia. In 2003, Derrida was diagnosed with pancreatic cancer, which reduced his speaking and travelling engagements. He died in a hospital in Paris on the evening of October 8, 2004. His influence on contemporary philosophy is undeniable and he is beyond doubt one of the most influential philosophers of the Twenty First Century. Jacques Derrida is the founder of the most debated critical theory known as "deconstruction," a way of criticizing literary and philosophical texts. His output of more than 40 published books, together with essays and public speaking has been labeled as post-structuralism. It has had a significant

impact upon the humanities, particularly on literary theory and philosophy. His most quoted and famous assertion which appears in his book *Of Grammatology* (1967), is the statement that "there is nothing outside the text" meaning that there is nothing outside context. Derrida's work has had implications across many fields, including literature, architecture, sociology, and cultural studies. Particularly in his later writings, he frequently addressed ethical and political themes. His works influenced various activists and other political movements. His widespread influence made him a well-known cultural figure, while his approach to philosophy and the supposed difficulty of his work also made him a figure of some controversy. His work has been seen as a challenge to the unquestioned assumptions of the Western philosophical tradition and Western culture as a whole.

2.1.2.2 The analysis of the text:

Derrida begins the essay with a reference to an 'event'. He says, "Perhaps something has occurred in the history of the concept of structure that could be called an event". The exterior form of this event would be a rupture and redoubling. The word 'perhaps' with which the essay begins signifies indefinite and unstable nature of both sign and structure. So no positive or definitive statement can be made of any text. What Derrida is talking about is a shift or a break in the fundamental structure of western philosophy. This break is referred here as an 'event' or a 'rupture'. The event which the essay documents is that of a definitive epistemological break with structuralist thought, of the ushering in of post-structuralism as a movement. It turns the logic of structuralism against itself insisting that the "structurality of structure" itself had been repressed in structuralism. Derrida here raises a question about the basic metaphysical assumptions of Western philosophy since Plato which believes in a fixed immutable centre, a static presence. According to him the concept of structure and even the word "structure" itself are as old as the western science and western philosophy. However, this structure or the structurality of structure has been neutralized by the process of giving it a center, a fixed origin. Derrida terms this desire for a centre as "logocentrism". Derrida argues that the function of this center was not only to orient and balance the structure but to limit the free play of the structure. By orienting and organizing the coherence of the system, the center of the structure allows the free play of its elements inside the total form. The center thus limits the free play of the structure.

Derrida views that the concept of centre essential for analysis of the structure of language. However, while governing the structure it escapes from the so called centrality. So the center is within the structure and outside of it at one and the same time. So Derrida points out that the center is at the center of the totality, and yet it does not belong to totality because the totality has its center elsewhere. So Derrida asserts that, within classical thought, “the center is, paradoxically, within the structure and outside it... the totality has its center elsewhere.” In short, the center is not the center. Hence, the concept of centered structure is in fact the concept of a free play. This history of the concept of structure is the history of the substitution of metaphors and metonymies. As a result the center receives different names and forms such as essence, existence, presence, substance, subject, truth, transcendental, consciousness, God, man, and so forth. The problem of centers for Derrida is thereby that they attempt to exclude. In doing so, they ignore, repress or marginalize others

In the very beginning of this paper Derrida calls this event of shift or a break in the fundamental structure of western philosophy as a rupture. Once it was realized that the center has never been originally present, it becomes necessary to think it has no natural locus, a sort of non-locus in which an infinite number of sign substitutions comes into play. In short the center cannot be thought in the form of a present being. In order to explain his decentering of this structurality of structure Derrida cites the examples of Nietzsche, Freud, and Heidegger. According to him this ‘decentering’ of structure, of the ‘transcendental signified’ and of the sovereign subject can be found in the Nietzschean critique of metaphysics, and especially of the concepts of Being and Truth, in the Freudian critique of self-presence, that is, the critique of consciousness, of the subject, of self-identity and of self-proximity or self-possession; and more radically in the Heideggerean destruction of metaphysics, of the determination of being as presence. But all these destructive discourses and all their analogues are trapped in a sort of circle. This circle is unique. It describes the form of the relationship between the history of metaphysics and the destruction of the history of metaphysics.

In order to prove this Derrida takes up the example of Saussure’s description of sign. According to Saussure, meaning depends upon the concept of sign and sign is composed of the signifier and the signified. Signifier is the actual sound or the written mark on the paper and signified is a concept, an idea or thought. By uniting the two Saussure claims the stability of the text. However Derrida does not agree

with this. He also states that the meaning of a sign is present to the speaker when he uses it, in defiance of the fact that meaning is constituted by a system of differences. That is also why Saussure insists on the primacy of speaking. Derrida however critiques this 'phonocentrism' and argues that sign has no innate or transcendental truth. The signified never has any immediate self-present meaning. It is itself only a sign that derives its meaning from other signs. Hence a signified can be a signifier and vice versa. While Saussure still sees language as a closed system where every word has its place and consequently its meaning, Derrida wants to argue for language as an open system. In denying the metaphysics of presence, the distances between inside and outside are also problematized. There is no place outside of language from where meaning can be generated. Derrida thus attacks the metaphysics of presence with the help of the concept of sign. Derrida, then, explains two heterogeneous ways of erasing the difference between signifier and signified. The first way is the classic way. It consists in reducing or deriving the signifier, that is to say, ultimately in submitting the sign to thought. Another way is a Derridean way. It consists in putting into question the system in which the preceding reduction functions. This second way seeks to move to a new and entirely different *mode* of thinking instead of simply moving to new thoughts within the same old system. It is nothing but the way of deconstruction.

Derrida next considers the theme of decentering with respect to French structuralist Levi-Strauss's ethnology because a certain doctrine has been elaborated in the work of Levi-Strauss in a more or less explicit manner, in relation to this critique of language and to this critical language in the human sciences as well as for his criticism of the language used in the social sciences. Ethnology perhaps occupies a privileged place among the human sciences. It can be assumed that ethnology could have been emerged as a science only at the moment when a decentering had come about: at the moment when European culture— and, in consequence, the history of metaphysics and of its concepts— had been dislocated, driven from its locus, and forced to stop considering itself as the culture of reference.

In order to follow this movement in the text of Levi-Strauss, Derrida chooses the classical debate on the opposition between nature and culture. In his work, *Elementary Structures*, Strauss starts with the working definition of nature as the universal and spontaneous, not belonging to any other culture or any determinate norm. Culture, on the other hand, depends on a system of norms regulating society

and is therefore capable of varying from one social structure to another. But Strauss encounters a ‘scandal’ challenging this binary opposition – incest prohibition. It is natural in the sense that it is almost universally present across most communities and hence is natural. However, it is also a prohibition, which makes it a part of the system of norms and customs and thereby cultural. Derrida argues that this disputation of Strauss’s theory is not really a scandal, as it pre-assumed binary opposition that makes it a scandal, the system which sanctions the difference between nature and culture. To quote him, “It could perhaps be said that the whole of philosophical conceptualization, systematically relating itself to the nature or culture opposition, is designed to leave in the domain of the unthinkable the very thing that makes this conceptualization possible: the origin of the prohibition of incest.”

The above example nevertheless reveals that language bears within itself the necessity of its own critique. This critique may be undertaken along in two manners: one, of questioning systematically and rigorously the history of these concepts, and the other, the most daring way of making the beginnings of a step outside philosophy. Such study deconstituting the founding concepts of the history of philosophy exceeds facile attempts to go beyond philosophy. Derrida here thinks that the step "outside philosophy" is much more difficult to conceive than is generally imagined by those who think they made it long ago with cavalier ease Derrida feels that to avoid the possibly sterilizing effect of the first way, the other choice is useful because it corresponds more nearly to the way chosen by Levi-Strauss– consists in conserving in the field of empirical discovery. In his work, *Elementary Structures*, Strauss starts with the working definition of nature as the universal and spontaneous, not belonging to any other culture or any determinate norm. Culture, on the other hand, depends on a system of norms regulating society and is therefore capable of varying from one social structure to another. Derrida further points out that Levi-Strauss will always remain faithful to this double intention: to preserve as an instrument that whose truth-value he criticizes. On the one hand, Levi-Strauss continues in effect to contest the value of the nature- culture opposition. On the other hand, he presents what might be called as the discourse of this method. Derrida prefers to call this method as "bricolage".

He argues that it is very difficult to arrive at a conceptual position “outside of philosophy”, not to be absorbed to some extent into the very theory that one seeks to critique. He therefore insists on Strauss’s idea of a bricolage, “the necessity of

borrowing one's concept from the text of a heritage which is more or less coherent or ruined, it must be said that every discourse is bricoleur." Strauss discusses bricolage not only as an intellectual exercise, but also as "mythopoetic activity". He attempts to work out a structured study of myths, but realizes this is not a possibility, and instead creates what he calls his own myth of the mythologies, a 'third order code'. Derrida points out how his 'reference myth' of the Bororo myth, does not hold in terms of its functionality as a reference, as this choice becomes arbitrary and also instead of being dependent on typical character, it derives from irregularity. According to Derrida there is no unity or absolute source of the myth. The focus or the source of the myth is always shadows and virtualities which are elusive and nonexistent in the first place. Myth is not centered nor sourced. So mythology must not betray it by a centered discourse. Mythology "intended to ensure the reciprocal translatability of several myths." The science here has no center, subject, and author. Myths are anonymous; the audience becomes silent performers. In order to prove this Derrida quotes a long and remarkable passage from Levi-Strauss *'The Raw and the Cooked'*. According to him, "Since myths themselves rest on second-order codes (the first-order codes being those in which language consists), this book thus offers the rough draft of a third-order code, destined to insure the reciprocal possibility of translation of several myths. This is why it would not be wrong to consider it a myth: the myth of mythology, as it was." It is by this absence of any real and fixed center of the mythical or mythological discourse that the musical model chosen by Levi Strauss for the composition of his book is apparently justified. The absence of a center is here the absence of a subject and the absence of an author: "The myth and the musical work thus appear as orchestra conductors whose listeners are the silent performers. If it be asked where the real focus of the work is to be found, it must be replied that its determination is impossible. Music and mythology bring man face to face with virtual objects whose shadow alone is actual. . . . Myths have no authors." Thus ethnographic bricolage as explicitly mythopoetic makes the need for a center appear mythological, that is to say, as a historical illusion.

Derrida's discussion on the views of Levi Strauss now brings us to the concept of totalization. Totalization is therefore defined at one time as useless, at another time as impossible. In traditional conceptualization, totalization cannot happen as there is always too much one can say and even more that exists which needs to be talked or written about. However, Derrida argues that non-totalization needs to

conceptualized not the basis of finitude of discourse incapable of mastering an infinite richness, but along the concept of free-play – “If totalization no longer has any meaning, it is not because the infinity of a field cannot be covered by a finite glance or a finite discourse, but because the nature of the field – that is, language and a finite language – excludes totalization.” Totalization, as language, is made up of infinite signifier and signified functioning inter-changeably and arbitrarily, thereby opening up possibilities for infinite play and substitution. The field of language is limiting, however, there cannot be a finite discourse limiting that field.

Derrida explains the possibility of this free-play through the concept of “supplementarity”. This movement of the free-play, permitted by the lack, the absence of a center or origin, is the movement of supplementarity. One cannot determine the center, the sign which supplements it, which takes its place in its absence because this sign adds itself, occurs in addition, over and above, comes as a supplement. Supplementarity thus involves infinite substitutions of the centre which leads to the movement of play. This becomes possible because of the lack in the signified. There is always an overabundance of the signifier to the signified. So a supplement would hence be an addition to what the signified means for already. Derrida also introduces the concept of how this meaning is always deferred (difference), how signifier and signified are inter-changeable in a complex network of free-play. Derrida believes there is also a tension between play and other entities like centre. Although history was thought as a critique of the philosophy of presence, as a kind of shift; it has paradoxically become complicitous “with a teleological and eschatological metaphysics.” Freeplay also stands in conflict with presence. Play is disruption of presence. Freeplay is always interplay of presence and absence. However, Derrida argues that a radical approach would not be the taking of presence or absence as ground for play. Instead the possibility of play should be the premise for presence or absence.

Derrida concludes this seminal work which is often regarded as the poststructuralist manifesto with the hope that we proceed towards an “interpretation of interpretation” where one “is no longer turned towards the origin, affirms free-play and tries to pass beyond man and humanism”. In other words, there are two interpretations of interpretation: (1) deciphering a truth; (2) affirming play beyond man and humanism. These interpretations share the field of the social sciences. Finally Derrida suggests that we need to borrow Nietzsche’s idea of affirmation to

B) Answer the following questions in one word/phrase/sentence each.

1. What is signifier?
2. What is logocentrism?
3. Which is the most quoted assertion of Derrida?
4. When was Derrida introduced to America?
5. Name the most famous works of Derrida?
6. What is ethnology?
7. What is bricolage?

2.1.3 Summary:

The essay “*Structure, Sign and Play in the Discourse of Human Sciences*” is a paper read by Jacques Derrida at the John Hopkins International Colloquium on “*The Language of Criticism and the Sciences of Man*” in October 1966. In it he attacked and challenged the fundamental notions of structuralism as well as western metaphysics. In his *A Course in General Linguistics* (1916) Ferdinand de Saussure claims that the meaning of the text depends upon the sign and sign is composed of signifier and signified. Signifier is the actual sound of the written mark on the paper and signified is a concept, an idea, a thought. By uniting the two Saussure claims of the stability of sign and so is the text. Derrida challenges the very concept of stability of sign and say that all texts are unstable. In order to support his view he puts forth his theory of deconstruction and proves the importance of free-play and logocentrism as a fallacy. As the present essay heralded the dawn of a new trend in the history of critical theory which came to be known as deconstruction, it is regarded as the manifesto of deconstruction and post-structuralism.

The essay begins with Derrida’s ideas about structure. According to him the concept of structure and even the word "structure" itself is as old as the western science and western philosophy. However, this structure or the structurality of structure has been neutralized by the process of giving it a center, a fixed origin. Derrida terms this desire for a centre as “logocentrism”. Derrida argues that the function of this center was not only to orient and balance the structure but to limit the free-play of the structure. By orienting and organizing the coherence of the system, the center of the structure allows the free-play of its elements inside the total form.

The center thus limits the free-play of the structure. Derrida here claims that the structure or text is only a free-play of signifiers without a center. So he rejects the concept of center to structure and says, "Classical thought concerning structure could say that the center is, paradoxically, *within* the structure and *outside* it. The center is at the center of the totality, and yet, since the center does not belong to the totality (is not part of the totality), the totality *has its center elsewhere*." In short, the center is not the center. Hence, the concept of centered structure is in fact the concept of a free-play. So instead of giving importance to center he gives importance to 'rupture'.

Derrida explains his concept of the structurality of structure by citing the examples of Nietzschean critique of metaphysics, the Freudian critique of self-presence, and Heideggerean destruction of metaphysics. Derrida here points out that all these discourses describe the form of the relationship between the history of metaphysics and the destruction of the history of metaphysics. Derrida, then, criticizes concept of sign. According to Saussure sign is composed of the signifier and the signified. Signifier is the actual sound or the written mark on the paper and signified is a concept, an idea or thought. By uniting the two Saussure claims the stability of the text. However Derrida does not agree with this Saussurian concept of sign. He argues that sign has no innate or transcendental truth. The signified never has any immediate self-present meaning. It is itself only a sign that derives its meaning from other signs. Derrida here points out that signifier does not yield up a signified directly. Hence a signified can be a signifier and vice versa. Signifiers and signifieds continuously break apart and retracted in new combinations. Signifiers transform into signifieds and the other way round. This process is infinite and circular. As a result, we can never arrive at a final conclusion regarding a signifier and a signified. The same happens when we try to attack the concept of metaphysics of presence. So Derrida says that if we try to erase the difference between a signifier and a signified, it is the word signifier itself which ought to be abandoned and we cannot do so.

After discussing the theme of decentering with respect to Levi Strauss's ethnology, Derrida leads towards his theory of the bricolage. Bricolage is the art of patching together odds and ends in an unsystematic, adhoc way, without clear way, tools and aims. Thus the concept of bricolage is the opposite of or an alternative to "science". Levi Strauss describes bricolage not only as an intellectual faculty but as a

mythopoetic faculty. Derrida's insistence on Strauss's idea of a bricolage brings us to his concept of totalization.

Totalization is defined at one time as 'useless' and at another time as 'impossible'. It is useless not because the infinity of a field cannot be covered by a finite glance or a finite discourse, but because the nature of the field— that is, language and a finite language—excludes totalization. Finally he discusses his concept of free-play and comes to the conclusion that the prime objective of deconstruction is not to destroy the meaning of text but is to show how the text deconstructs itself. Derrida's idea of no-center, under erasure, indeterminacy, no final meaning, no binary opposition, no truth heavily influenced subsequent thinkers and their theories such as psychoanalysis, new historicism, cultural studies, post-colonialism, feminism and so on.

The basic theme of the present essay is that there is no determinate signified, that the signifier and signified are constantly in a process of free-play. His argument of free-play counters the structuralists' argument of centralized relationship between signifier and signified. Thus Derrida is seen here opposing the concepts of Saussure and Levi-Strauss forwarded through their writing and proposing his concepts of Free-play, deference and deconstruction. He believes in the absence of center and we can apply this thought of Derrida to any text. For example, the poem like Coleridge's "Kubla Khan" is interpreted diversely and it is also open to new interpretations because of the absence of center and the free-play of signifiers and signifieds in it. The conclusion of Derrida's essay is that a signified suggested by a signifier has no determinate meaning due to its free-play. So Derrida says that the center is not the center, it is, paradoxically, within the structure and outside it.

2.1.4 Terms to remember:

- Center** : a part of a structure which focuses and organizes the entire system.
- Play** : is simply any shift in the structure, any unplanned, unordered event. Deviance, alteration, contingency, arbitrariness, perversion, spontaneity, mutation—all these are synonyms for play.
- Episteme** : knowledge/system of thought
- Arche** : origin/beginning/foundation/source
- Telos** : end/ goal/destiny

Metonymy : substitution

Eidos : Plato's term: "form," essence

Transcendentality: the realm of (for Kant) the conditions of possible experience and knowing

Physis : nature

Nomos : law [culture]

Techne : technique, skill, art, craft

Factum : fact

Bricolage: using whatever means is linguistically at hand, regardless of their truth

Bricoleur : one who engages in bricolage?

Poesis : making/poetizing

Mana : in the anthropology of religion, this is a term used for a magical sort of "substance" or quality, etc. held in special regard as sacred.

Mythomorphic : having the form of myth

Ratio : reason, ratio

Phoneme : unit of sound, the minimum perceivable unit that can be associated with a difference of meaning in spoken language.

Signifier: a word that signifies or refers to something

Signified: a concept, an idea, or a thought which a signifier refers. Derrida's idea is that the signified is supposed to be, but never is, an anchor for reference, a solid Reality; in fact, it is simply another signifier, point on endlessly in the circling chain of signifiers. The meaning of each "thing" is in terms of its reference to others in a linguistic web.

Différance : a term Derrida coined in 1968 in response to structuralist theories of language such as Saussure's structuralist linguistics. While Saussure managed to demonstrate that language can be shown to be a system of differences without positive terms, it was Derrida who opened the full implications of such a conception.

3. Which of the following critics defined mythical thought as a kind of intellectual Bricolage?
 - a) Lacan
 - b) Levi-Strauss
 - c) Roland Barthes
 - d) Stanley Fish
4. -----is regarded as the father of deconstruction theory.
 - a) Derrida
 - b) Levi-Strauss
 - c) Roland Barthes
 - d) Saussure

B) Answer the following questions in about 300 words.

1. Write a note on Derrida's concept of free-play.
2. Explain the concept 'structure' as used by Derrida.
3. Discuss Derrida's views on the law of central presence.
4. Account for Derrida's contribution to the post-structuralist school of Criticism as a critic of deconstruction.
5. Write a note on Derrida's objection to a centralized structure.
6. Derrida's views about sign.

2.1.7 Reference for further study:

- 1) Lodge, David (1988) Modern Criticism and Theory: A Reader, Longman, London & New York.
- 2) Berry, Peter: Beginning Theory.
- 3) Seldon, Raman : A Reader's Guide to Contemporary Literary Theory, Peter Brooker.

B) What Is An Author?

Michel Foucault

2.2.0 Objectives:

After the study of this unit, you will be able to:

- understand Foucault's argument about the role of the author in the text.
- learn Foucault's reaction to Roland Barthes' essay *The Death of the Author*.
- know about the relation between the text and the author.

2.2.1 Introduction:

The essay *What is an Author?* is an example of historicizing approach and was published in France in 1969. It was translated in to English in 1979. He expresses his reaction to Roland Barthes' essay *The Death of Author*. Barthes denial of author as origin and owner of his work was contested by Foucault. He felt that it was easier said than done. The author up to the end of the 19th century, used to have a pride of place as the creator. In the Romantic criticism the concept of 'Author as a God' was well known. With the advent of new Criticism, the author was neglected and the importance was shifted from the critic to the text.

In the early part of the essay, Foucault acknowledges the effect of some radical modern criticism to abolish the idea of the author as origin and owner of his work. The essay ends with a vision of a culture in which literature would circulate anonymously but whether this vision offers an attractive prospect is open to argument. Though Foucault's focus on the historical and institutional context of discourse has inspired many critics on the intellectual left, his Nietzschean insistence on the struggle for power as the ultimate determinant of all human action is not encouraging to progressive political philosophies.

2.2.2 Presentation of Subject Matter

2.2.2.1 Life of Michel Foucault:

Foucault was born in Poitiers, France, on October 15, 1926. As a student he was brilliant but psychologically tormented. He became academically established during the 1960s, holding a series of positions at French universities, before his election in 1969 to the ultra-prestigious Collège de France, where he was Professor of the

History of Systems of Thought until his death. From the 1970s on, Foucault was very active politically. He was a founder of the *Groupe d'information sur les prisons* and often protested on behalf of marginalized groups. He frequently lectured outside France, particularly in the United States, and in 1983 had agreed to teach annually at the University of California at Berkeley. An early victim of AIDS, Foucault died in Paris on June 25, 1984. In addition to works published during his lifetime, his lectures at the Collège de France, published posthumously, contain important elucidations and extensions of his ideas.

One might question whether Foucault is in fact a philosopher. His academic formation was in psychology and its history as well as in philosophy, his books were mostly histories of medical and social sciences, his passions were literary and political. Nonetheless, almost all of Foucault's works can be fruitfully read as philosophical in either or both of two ways: as carrying out philosophy's traditional critical project in a new (historical) manner; and as a critical engagement with the thought of traditional philosophers. This article will present him as a philosopher in these two dimensions.

2.2.2.2 The Analysis of the Text:

The idea of 'author' constitutes the privileged moment of individualization in the history of ideas, knowledge, literature, philosophy and the sciences. Today, the history of concept, literary genre or school of philosophy seems weak, and secondary to the fundamental unit of the author and the work.

Foucault gives prime importance to author and his work criticism. He explains the relationship between text and author. He quotes Beckett who wrote, "What does it matter who is speaking". Someone said, "What does it matter who is speaking". In this indifference lies one of the fundamental ethical principles of contemporary writing. This indifference reveals the manner in which one speaks and writes. It is a kind of immanent rule that Foucault explains with its two major themes.

First, we can say that today's writing has freed itself from the dimension of expression. Writing is interplay of signs arranged less according to its signified content than according to very nature of the signifier. Writing unfolds like a game that goes beyond its rules. In writing, the point is not to show or exalt the act of writing, nor is it to pin a subject within language. Writing is a question of creating a space into which the writing subject constantly disappears.

The second theme is writing's relationship with death. In the Greek epic, the immortality of the hero was expected. In Arabian narratives such as *The Thousand and One Nights*, the narrative is renewed each night in order to keep death outside the circle of life. Thus our culture has metamorphosed this idea of narrative or writing as something to ward off death. Writing has even linked to the sacrifice of life. The writer's work now possesses the right to kill, to be its author's murderer, as in cases of Flaubert, Proust and Kafka. Even this relationship between writing and death is manifested in the effacement of the writing subject's individual characteristics. The writer must assume the role of the dead man in the game of writing.

Criticism and philosophy took note of the death of the author some time ago, but its consequences have not been examined properly. According to Foucault, "A certain number of notions that are intended to replace the privileged position of the author actually seem to preserve that privilege and suppress the real meaning of his disappearance".

Foucault examines two important ideas. The first is the idea of the work. His thesis is that the task of criticism is not to bring out the work's relationship with the author, not to reconstruct a thought or experience. Its task is to analyze the work through its structure, its architecture, its intrinsic form, and the play of its internal relationship. At this point, a problem arises regarding a definition of a work and its elements. When the writer is accepted as an author, can we accept all his writings as a 'work'? It is difficult to define a 'work'. A theory of a work does not exist. So it is not correct to declare that we should do without the writer and study the work in itself.

Another idea which opposes the author's disappearance (death), and preserving author's existence, is the notion of writing (*écriture*). In current usage, the notion of writing seems to transpose the empirical Characteristics of the author into a transcendental anonymity.

Foucault says that it is not enough to say that the author has disappeared. It is not worth to repeat after Nietzsche that God (Author) and man (Author) have died a common death. He says that the author's name is a proper name. The proper name and author's name are situated between the two poles of description and designation.

Here lies a difficulty. He cites examples of Aristotle, Shakespeare and Pierre Dupont to prove his point that author's name is not just a proper name like the rest.

Many other facts point out the paradoxical singularity of the author's name. What is true about Pierre Dupont is applicable to Homer, or Hermes and Trismegistus. The author's name is not simply an element in a discourse. It performs a certain role with regard to narrative discourse. It performs a classificatory function. Such a name permits one to group together a certain number of texts, define them, and differentiate them from and contrast them to others. The name establishes a relationship among the texts of homogeneity, filiation and authentication. The author's name serves to characterize certain mode of being of discourse. The fact is that the discourse has an author's name, that one can say, 'this was written by so-and-so' or 'so-and-so is its author'. This discourse is not an ordinary speech, nor something that is immediately consumable. It is a speech that must be received in a certain mode and that, given a culture, must receive a certain status.

Foucault says that the author's name manifests the appearance of a certain discursive set and indicates the status of this discourse within a society and a culture. It has no legal status, nor is it located in the fiction of the work. It is located in the break that finds a certain discursive construct and its very particular mode of being. As a result, we can say that in a civilization like our own there are a certain number of discourses that are endowed with the 'author-function'.

According to Foucault there are four different characteristics of the 'author-function'. First, discourses are objects of appropriation. The first 'author-function' is linked to the juridical and institutional system that encompasses, determines and articulates the universe of discourses. We know that historically the ownership has always been subsequent to penal appropriation. Texts, books and discourses really began to have authors to the extent that authors became subject to punishment.

Once a system of ownership for texts came into being, once strict rules concerning author's rights, author-publisher relations, rights of reproduction, and related matters were enacted at the end of the 18th century and beginning of the 19th century, the act of writing became the form of an imperative peculiar to literature.

The second characteristic of the 'author-function' is that it does not affect all discourses in the same way at all times and in all types of civilization. We know that the same types of texts were not attributed to an author. There was a time when

‘Literary’ texts such as narratives, stories, epics, tragedies and comedies were accepted and put into circulation. There was no question of the identity of their author. Their anonymity caused no difficulties. On the other hand the scientific texts, natural sciences and geography were accepted in the Middle Ages as ‘true’ only when marked with the name of their author.

A reversal took place in the 17th or 18th century. Scientific discourses were accepted in the anonymity. The ‘author-function’ faded away, and the inventor’s name served only to christen a theorem, proposition, particular effect, property, body group of elements or pathological syndrome. But literary discourses were accepted only when endowed with the ‘author-function’. Questions were asked such as who wrote it? When? and with what design? As a result, the ‘author-function’ today plays an important role in our view of Literary works.

The third characteristic of the ‘author-function’ is that it does not develop spontaneously as the attribution of a discourse to an individual producer. It is rather, the result of a complex operation which constructs a certain rational being that we call ‘author’. Critics try to give this author a realistic status by seeing in him a ‘deep’ motive, a ‘creative’ power or a ‘design’, the milieu in which writing originates. All these operations vary according to periods and types of discourse.

It seems that the manner in which literary criticism once defined the author is directly derived from the manner in which Christian tradition authenticated the texts. In order to ‘rediscover’ an author in a work, modern criticism uses methods similar to those that Christian exegesis used to prove the value of a text by its author’s saintliness.

Saint Jerome in *Concerning Illustrious Men*, explains that homonymy is not sufficient to identify authors of more than one work. Different individuals could have had the same name or one man could have borrowed another’s patronymic. The name as an individual trademark is not enough. So the question is how to attribute several discourses to one and same author. Jerome proposes four criteria:

- 1) If among several books attributed to an author one is inferior to the others, it must be withdrawn from the list of the author’s work.
- 2) The same should be done if certain texts contradict the doctrine expounded in the author’s other works.

- 3) One must also exclude works that are written in a different style, containing words and expressions not found in the writer's production.
- 4) Finally, passages quoting statements that were made, or mentioning events that occurred after the author's death must be regarded as interpolated texts. Thus the author can be defined as a constant level of value, as a field of conceptual coherence, as a stylistic unity and as a historical figure.

Modern literary criticism defines the author in the same way. The author provides the basis for explaining certain events, their transformations, distortions and diverse modifications through his biography, individual perspective, his social position and the basic design. The author is the principle of a certain unity of writing-by the principles of evolution, maturation or influence. The author also serves to neutralize the contradictions in a series of texts. The author is a source of expression and it is manifested in works, sketches, letters, fragments and so on.

Lastly the 'author-function' does not refer purely and simply to a real individual, since it can give rise simultaneously to several selves, to several subjects-positions that can be occupied by different classes of individuals. All discourses endowed with the author-function do possess the plurality of self.

Foucault confesses that he has given too narrow a meaning to the term 'author'. He has discussed the author only in the limited sense of a person to whom the production of a text, a book or a work can be attributed. One can be the author of much more than a book-one can be the author of a theory, tradition, or discipline in which other books and authors will in their turn find a place. These authors are in a position of 'transcursive'.

Besides, in the nineteenth century, there appeared in Europe another kind of author who were neither the great literary authors nor the authors of religious texts, nor the founders of science. They are called 'founders of discursivity'. Freud and Karl Marx belong to this group.

Obviously one can object that it is not true that the author of a novel is only the author of his own text. In a sense, he acquires some 'importance', governs and commands more than that. We can say that Ann Radcliffe founded the Gothic horror novel in the nineteenth century. In the similar manner we can say that Freud founded psychoanalysis. It can be true about any founder of a science, for example Galileo. If Curvier is the founder of biology and Saussure is the founder of linguistics, it is not

because they were imitated, but because they made some theories of organism and sign.

It can be said that the founding act of a science can always be reintroduced within the machinery of those transformations that derive from it. In contrast, the initiation of a discursive practice is heterogeneous to its subsequent transformations. Unlike the founding of a science, the initiation of a discursive practice does 'not participate in its later transformations.

Finally Foucault makes distinction between the traditional meaning of author and what he means by author. The outline given by him provides a typology of discourse. Such a typology cannot be constructed solely from the grammatical features, formal structures, and objects of discourse. One must use these to distinguish the major categories of discourse. The relationship with an author and the different forms of the relationship constitute one of these discursive properties.

On the other hand, one could find an introduction to the historical analysis of discourse here. Discourse should not be studied only in terms of their expressive values or formal transformations but according to their modes of existence. The modes of circulation, valorization, attribution and appropriation of discourse vary with each culture and are modified within each.

It is a matter of depriving the subject of its role as originator, and of analyzing the subject as a variable and complex function of discourse. Secondly, there are reasons dealing with the 'ideological' status of the author. We must reverse the traditional idea of the author. We say that the author is genial creator of a work in which he deposits, with infinite wealth and generosity, an inexhaustible world of significations. We think that the author is so different from all other men, and so transcendent with regard to all languages that, as soon as he speaks, meaning begins to proliferate, to proliferate indefinitely.

The truth is quite opposite. The author is not an indefinite source of signification. The author does not precede the works. He is a certain functional principle by which, one limits, excludes and chooses, the free manipulation, the free composition and recomposition of fiction. We are accustomed to present the author as a genius, as a perpetual surging of invention, as we make him function in exactly the opposite fashion. One can say that the author is an ideological product by which one marks the manner in which we fear the proliferation of meaning.

Since the eighteenth century, the author has played the role of the regulator of the fictive, author-function constantly changed. Foucault expresses his doubt about the survival of ‘author-function’ in the years to come and warns at the same breath that it would give rise to the ‘anonymity of murmur’. That would take us back to Beckett’s observation, ‘what does of matter who is speaking?’ with which Foucault begins his essay ‘what is an author?’ and result is sheer difference, ‘What difference does it make who is speaking?’

2.2.2.3 Check Your Progress:

A) Choose the correct alternative:

- i) _____ is the author of *The Death of the Author*.
 - a) Freud
 - b) Kafka
 - c) Roland Barthes
 - d) Michel Foucault
- ii) _____ is the author of *Madness and Civilization*.
 - a) Freud
 - b) Kafka
 - c) Roland Barthes
 - d) Michel Foucault
- iii) _____ wrote *The History of Sexuality*.
 - a) Freud
 - b) Kafka
 - c) Roland Barthes
 - d) Michel Foucault
- iv) _____ wrote *Miscellanies*.
 - a) Freud
 - b) Clement of Alexandria
 - c) Roland Barthes
 - d) Michel Foucault
- v) _____ is the author of *Lives of the Philosophers*.
 - a) Freud
 - b) Kafka
 - c) Diogenes
 - d) Michel Foucault
- vi) _____ wrote *Speech Acts: An Essay in the Philosophy of Language*.
 - a) John Searle
 - b) Clement of Alexandria
 - c) Roland Barthes
 - d) Michel Foucault

vii) _____ is the author of *Analytics*.

- | | |
|-------------|--------------------|
| a) Freud | b) Aristotle |
| c) Diogenes | d) Michel Foucault |

viii) _____ is the founder of psychoanalysis.

- | | |
|-------------|--------------------|
| a) Freud | b) Kafka |
| c) Diogenes | d) Michel Foucault |

B) Answer in a word/phrase/sentence:

- i) Mention the name of writers whose works proved to be their murderer?
- ii) Who had taken a note of the disappearance of the author from his writing?
- iii) What according to Foucault is the task of criticism?
- iv) Which two notions have hindered us from taking full measure of the author's disappearance?
- v) How many different characteristics of the 'author-function' are mentioned in *What is an Author*?
- vi) What is the term used by Foucault to show the position of authors?
- vii) Mention the names of books written by Freud which are referred to by Foucault?
- viii) What is Karl Marx famous for?

2.2.3 Summary:

Foucault's *What Is an Author?* was originally delivered as a lecture in 1969, two years after the first English publication of Barthes' famous essay *The Death of the Author*, 1967). Although never explicitly stated, it's quite obvious Foucault is directly responding to and criticizing Barthes' thesis as evidenced by the following statement early in the essay: "A certain number of notions that are intended to replace the privileged position of the author actually seem to preserve that privilege and suppress the real meaning of his disappearance."

Both Barthes and Foucault agree the "Author" is an unnatural, historical phenomenon that has unfortunately obtained mythological, heroic status. And both

aim to contradict and complicate this status. However, their methods are drastically different.

If *The Death of the Author* actively attempts to kill the Author from the position of full-frontal attack, then *What is an Author?* casually submits to the inevitability of this death and opts instead to further problematize the foundational definitions underlying author and text. “[I]t is not enough to declare that we should do without the writer (the author) and study the work itself,” Foucault writes. “The word work and the unity that it designates are probably as problematic as the status of the author's individuality.”

Here, Foucault poses a series of ontological questions regarding a text. Questions like, Where does one draw a line in an author's oeuvre? What constitutes a work? Should everything an author writes, including notes, scribbles and shopping lists, be considered part of a work?

He then goes on to question and complicate the author in a similar vein. “First, we need to clarify briefly the problems arising from the use of the author's name. What is an author's name? How does it function? Far from offering a solution, I shall only indicate some of the difficulties that it presents.”

After positing the classificatory problems associated with an author's proper name, Foucault introduces the concept of the “author function” and describes its primary characteristics:

1. The "author function" is connected to the legal system. The law insists on holding individuals accountable for subversive or transgressive communications, hence the need for an “author.”
2. The "author function" varies according to field and discipline. Anonymity in scientific discourses, for example, is more acceptable than in literary discourses where an author is always demanded in order to situation meaning within the text.
3. The "author function" is carried out through "complex operations" and "is not defined by the spontaneous attribution of a discourse to its producer".
4. An "author" doesn't necessarily connote a specific individual; several narrators, selves and subjects confuse and complicate the designation between author and individual.

Foucault then makes a distinction of an "author function" and how it relates to an individual work versus an entire discourse. Authors who operate in the latter category are what he calls "founders of discursivity" and operate in the unique position of the "transdiscursive". These are authors like Freud and Marx who "...are unique in that they are not just the authors of their own works. They have produced something else: the possibilities and the rules for the formation of other texts."

By the end of *What is an Author?* it becomes clear that Foucault is interested in exhaustively complicating the notion of what it means to be an author through the articulation of "author" alongside its many historical and discursive formations rather than, like Barthes, singling out a generic "Author" to attack.

2.2.4 Terms to Remember:

Signifier : a word that signifies or refers to something

Signified: a concept, an idea, or a thought which a signifier refers. Derrida's idea is that the signified is supposed to be, but never is, an anchor for reference, a solid Reality; in fact, it is simply another signifier, point on endlessly in the circling chain of signifiers. The meaning of each "thing" is in terms of its reference to others in a linguistic web.

Disappearance: death

Ecriture : writing

Homogeneity: the quality or state of being all the same or all of the same kind

Ethnographic : concerning with the scientific description of different races and Cultures

Valorization : to enhance or try to enhance the price, value, or status

Transdiscursive :Transcending or of overarching concern to multiple discourses

Discursive: digressing from subject to subject

Psychoanalysis: the belief that all people possess unconscious thoughts, feelings, desires, and memories

Epitome: a perfect example.

2.2.5 Answers to Check Your Progress:

A) Choose the correct alternative:

- i) c) Roland Barthes
- ii) d) Michel Foucault
- iii) d) Michel Foucault
- iv) b) Clement of Alexandria
- v) c) Diogenes
- vi) a) John Searle
- vii) b) Aristotle
- viii) a) Freud

B) Answer in a word/phrase/sentence:

- i) Flaubert, Proust and Kafka.
- ii) Criticism and Philosophy.
- iii) The task of criticism is to analyse the work through its structure, its architecture, its intrinsic form and the play of its internal relationship.
- iv) The notion of work and the notion of *écriture* or writing.
- v) Four different characteristics.
- vi) Transdiscursive.
- vii) *The Interpretation of Dreams and Jokes and their Relation to the Unconscious*.
- viii) *Communist Manifesto* and *Das Capital*.

2.2.6 Exercises:

A) Answer the following questions in detail:

1. How does Michel Foucault Explain his idea of the author?
2. Bring out the relationship between the author and his work and point out the author-functions.

3. Compare and contrast the views of Ronald Barthes and Michel Foucault in *What is an Author?*

B) Write Short Notes:

1. The title of *What is an Author?*
2. Four Author-Functions.
3. The Occasion of the essay *What is an Author?*

2.2.7 Reference for further study:

1. Barry, Peter. *Beginning Theory*. Manchester: Manchester University Press, 1995.
2. Das, Bijay Kumar. *Twentieth Century Literary Criticism*. New Delhi: Atlantic Publishers, 2005.
3. Barthes, Roland. *The Death of the Author*. *Modern Criticism and Theory*. ed. David Lodge. New Delhi: Pearson Education Ltd., 2005.
4. Lodge, David, ed. *Modern Criticism and Theory*. New Delhi: Pearson Education Ltd., 2005.



Unit-3

1. Gilbert and Gubar, From *The Madwoman in the Attic* (Essay 15 from Rice and Waugh's *Modern Literary Theory: A Reader*)
 2. Umberto Eco, *Casablanca: Cult Movies and Intertextual Collage* (From David Lodge's *Modern Criticism and Theory: A Reader*)
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3.1 The Madwoman in the Attic

- Sandra Gilbert and Susan Gubar

3.1.0 Objectives

3.1.1 Introduction

3.1.2 Presentation of the Subject Matter

Section 1

Check Your Progress- 1

Section 2

Check Your Progress- 2

Section 3

Check Your Progress- 3

3.1.3 Summary

3.1.4 Terms to Remember

3.1.5 Answers to Check Your Progress

Check Your Progress- 1

Check Your Progress- 2

Check Your Progress- 3

3.1.6 Exercise

A) Long answer type questions

B) Short answer type questions

3.1.7 Reference for further study

3.1.0 Objectives:

After studying this unit, you will be able in a position to:

- Study the contrastive images of women as angel and monster found in patriarchal texts.
- Analyse the attitude of the eighteenth century satirists towards women writers.
- Understand the negative impact on women writers exercised by the depiction of monster women in literature.

3.1.1 Introduction:

Sandra M. Gilbert is an American poet and critic. She has published nine volumes of poetry: *In the Fourth World*, *The Summer Kitchen*, *Emily's Bread*, *Blood Pressure*, *Ghost Volcano*, *Kissing the Bread: New and Selected Poems 1969-1999*, *The Italian Collection*, *Belongings* and *Aftermath*. She is the distinguished professor of English Emerita at the University of California, Davis. She has taught at California State University, Haywards, Williams College, John Hopkins University, Stanford University and Indiana University. She is the first M. H. Abrams Distinguished Visiting Professor of English at Cornell University in 2007. She was the president of the Modern Language Association in 1996. She has received Guttenheim, Rockefeller, NEH and Soros Foundation Fellowships. She has also received a number of awards.

Sandra M. Gilbert has also published in the fields of feminist literary criticism, feminist theory and psychoanalytic criticism. She is best known for her collaborative critical work with Susan Gubar. She has written critical works independently and with other critics as well. Her critical and theoretical works are generally identified as texts within the realm of second-wave feminism. She seems to have found her theoretical roots in the earlier 1970s works of Ellen Moers and Elaine Showalter. The basic premise of her thought is that women writers share a set of similar experiences and that male oppression or patriarchy is everywhere essentially the same.

Susan Gubar, born in Brooklyn, New York, in 1944, is an American author and distinguished professor of Emerita of English and women's studies at Indiana University. Her distinctive approach to feminist literary analysis has been classified by other scholars as woman-centered. She joined the faculty of Indiana University in

1973 and quickly befriended Sandra M. Gilbert, another esteemed critic and professor. She collaborated in the writing many books with Sandra Gilbert and the two were awarded the Ivan Sandrof Lifetime Achievement Award of the National Book Critics Circle. She also collaborated with Joan Hoff and Jonathan Kamholtz, and edited two books *For Adult Users Only* (1989) and *English Inside and Out* (1992) respectively. She diagnosed advanced ovarian cancer in 2008. She retired in the following year in December from Indiana University at the age of 65. Her book *Memoir of a Debulked Woman* (2012) records her subsequent medical treatment. She continues her story as a blogger in *Living with Cancer* for *The New York Times*.

Sandra Gilbert and Susan Gubar started collaborating on literary criticism in the mid 1970s when they were teaching at Indiana University. They have co-authored and co-edited many books. Their writing focuses on women writers' sense of identity which reflects the women's movements' attempts to redefine women's place in society. They have been jointly awarded many academic distinctions. Their major works are:

- *A Guide to the Norton Anthology of Literature by Women: The Tradition in English* (1985)
- *The War of Words, Volume I of No Man's Land: The Place of the Woman Writer in the Twentieth Century* (1988)
- *Sexchanges, Volume II of No Man's Land: The Place of the Woman Writer in the Twentieth Century* (1989)
- *Letters from the Front, Volume III of No Man's Land: The Place of the Woman Writer in the Twentieth Century* (1994)
- *Masterpiece Theatre: An Academic Melodrama* (1995)
- *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination* (1979)

The Madwoman in the Attic is the outcome of a course on woman's literature taught at Indiana University by Sandra Gilbert and Susan Gubar. The book focuses on the works of nineteenth century British and American women writers and poets including Jane Austen, Mary Shelley, Charlotte Bronte, Emily Bronte, George Eliot and Emily Dickinson. Here, Gilbert and Gubar point out that nineteenth century women writers were faced with two debilitating stereotypical images of women;

women were depicted in male writing as angels or as monsters. The pen in the male literary imagination was metaphorically recognized as a penis, excluding women from the authority of authorship. The submissive heroine or angel accepts cultural pressures to act as nineteenth century women were expected to act whereas, on the contrary, the madwoman gives vent to the author's rage and her desire to reject the restrictions her male-dominated culture places upon her.

Gilbert and Gubar's *The Madwoman in the Attic* is widely recognized as a text central to second-wave feminism. It describes several key developments in the history of women's writing. It addresses the struggle that nineteenth century women writers underwent in order to realize their identities as writers. It challenges the authority of the Western literary canon on the basis of its nearly complete exclusion of women writers. The book is considered as a seminal work of feminist literary theory. It received a nomination for the National Critics Award for outstanding book criticism in 1979.

3.1.2 Presentation of the Subject Matter

Section 1:

The essay number 15 from *The Madwoman in the Attic* is prescribed for our study. Sandra Gilbert and Susan Gubar begin the essay by pointing out that the contrastive images of women abound in literature. They point out that if we define a woman like Rossetti's dead wife as indomitably earthly yet somehow supernatural, we are defining woman as a witch or monster, a magical creature of the lower world who is a kind of antithetical mirror image of an angel. Woman is considered to incarnate the damning otherness of the flesh. She is considered dull and also thought as she is designed to be dull. Gilbert and Gubar point out that the monster-woman embodies intransigent female autonomy. Dorothy Dinnerstein has proposed that male anxieties about female autonomy probably go as deep as everyone's mother-dominated infancy. Hence, contrastive images of women are found in all patriarchal texts: for every glowing portrait of submissive women enshrined in domestic life, there exists an equally important negative image that embodies the sacrilegious fiendishness. Also assertiveness, aggressiveness and all other characteristics of a male life of significant action are considered to be monstrous in women. In Coventry Patmore's *The Daughter of Eve*, the poet-speaker remarks that

The woman's gentle mood o'erstept
Withers my love, that lightly scans
The rest, and does in her accept
All her own faults, but none of man's

Luckily, Patmore's Honoria has no such vicious defects. Her serpentine cunning is meant to please her lover. However, throughout most male literature, a sweet heroine is often opposed to a vicious bitch.

Another noteworthy example is William Thackeray's famous novel *Vanity Fair*. Amelia Sedley, the angelically submissive protagonist of the novel, is in contrast to stubborn Becky Sharp who is described by the novelist as a monstrous and snaky sorceress. Thackeray, through this novel, implies that every angel who is proper, agreeable and decorous is really a monster, diabolically hideous and slimy. Adrienne Rich, in his *Planetarium* observes that, "A woman in the shape of a monster, a monster in the shape of a woman/ the skies are full of them." Thus, it is clear that such monster women have inhabited in male texts for a long time. The women have been seen as emblems of filthy materiality. They, in their very creation, are considered as accidents of nature. Their deformities are meant to repel and to disgust. They are supposed to possess unhealthy energies and powerful but dangerous arts. Thus, Gilbert and Gubar argue that the women incarnate male dread of women and male scorn of female creativity. The depictions of such monster women in literature have drastically affected the self-images of women writers, negatively reinforcing those messages of submissiveness conveyed by their angelic sisters.

According to Gilbert and Gubar, Edmund Spenser's *The Faerie Queene Book I* introduces a female monster who serves as a prototype of the entire line of female monsters in the literary world. Error is half woman and half serpent. She is described as, "Most lothsom, filthie, foule, and full of vile disdaine" (1.1.126). She breeds in a dark den where her young ones suck on her poisonous nipples or creep back into her mouth at the sight of hated light. She spews out a flood of books and papers, frogs and toads in the battle against the noble Red-crosse Knight. Her filthiness outlines the filthiness of two other powerful females in the book namely Duessa and Lucifera. However, Duessa and Lucifera are more dangerous because they can create false appearances to hide their vile natures.

Duessa, like Errour, is deformed below the waist. She, like all the witches, must do penance at the time of the new moon by bathing with herbs traditionally used by other witches such as Scylla, Circe and Medea. Her body parts beneath the waist, as she bathes, are revealed as misshapen and monstrous. Further, she deceives and ensnares men by assuming the shape of Una, the beautiful and angelic heroine who represents Christianity, charity and docility. Likewise, Lucifera lives in a lovely mansion which in reality is a cunningly constructed House of Pride. The weak foundation and ruinous rear quarters of the mansion are skilfully concealed. Both, Duessa and Lucifera, use their arts of deception to entrap and destroy men. Their secret and shameful ugliness is closely associated with their hidden genitals.

Check Your Progress I:

Q. I) Answer the following questions in one word/ phrase/ sentence.

1. What are the two contrastive images of women found in all patriarchal texts?
2. Who wrote the poem *The Daughter of Eve*?
3. Who is the author of the novel *Vanity Fair*?
4. Who, according to Gilbert and Gubar, serves as a prototype of the entire line of female monsters?
5. What does Una in *The Faerie Queene* represent?

Section 2:

Gilbert and Gubar further argue that the female monster, descending from patristic misogynists like Tertullian and St Augustine through Renaissance and Restoration, populates the works of the satirists of the eighteenth century. The spiteful visions of the male satirists must have been very alarming to women readers of the eighteenth century when the women had just started the writing profession. These male authors attacked literary women on two fronts. Firstly, they constructed cartoon figures such as Richard Sheridan's Mrs. Malaprop, Henry Fielding's Mrs. Slipslop and Smollett's Tabitha Bramble in order to imply that language itself was almost literally alien to the female tongue. They assumed that vocabulary loses meaning in the mouths of women and sentences are dissolved and literary messages are distorted or destroyed. Secondly, they wrote elaborate anti-romances to show that the female 'angel' is really a female 'fiend'. Gilbert and Gubar point out that Anne

Finch is caricatured directly by James Joyce in *Three Hours After Marriage* as a character afflicted with the 'poetical Itch' like Phoebe Clinket and she is attacked indirectly but more profoundly by Dr. Johnson in his observation that, "a woman preacher was like a dog standing on its hind legs." Thus, most of the eighteenth century satirists suggested that all women were inexorably and inescapably monstrous in the flesh as well as in the spirit. Finally, Horace Walpole merges two types of misogynistic attacks on women in his comment that, "Mary Wollstonecraft was a hyena in petticoats."

Gilbert and Gubar argue that Jonathan Swift's disgust with monstrous females seems to have been caused by the inexorable failure of the female art. They point out that monstrous females populate so many of his poems. Swift projects his horror of time and his dread of physicality on degenerate woman. The most famous instance of this projection is seen in his so-called dirty poems. Some critics think that these poems express Swift's horror of female flesh and his revulsion at the inability of female arts to redeem the flesh. Swift consistently equates female sexuality with degeneration, disease and death. For instance, in the poem 'A Beautiful Young Nymph' a battered prostitute removes her wig, her crystal eye, her teeth and her padding at bedtime, so that she must use all her 'Arts' the next morning to reconstruct herself. Similarly, in the poem 'The Progress of Beauty', Diana awakes as a mingled mass of dirt and sweat with cracked lips, foul teeth and gummy eyes. Gilbert and Gubar also argue that the Augustan satirist attacks the female writer very harshly emphasising Anne Finch's mournful sense that for a woman to attempt writing is monstrous and presumptuous for she is 'to be dull/ Expected and designed.' In the eighteenth century satire, female writers are maligned as failures because they cannot pass beyond their bodily limitations. For example, Phoebe Clinket is both a caricature of Anne Finch herself and a prototype of the fool woman who proves that literary creativity in woman is merely the result of sexual frustration. She is seen as sensual and indiscriminate in her poetic dispositions as Lady Townley in her insatiable erotic longings.

Gilbert and Gubar argue that the eighteenth century satirists limited their depiction of the female monster to low mimetic equivalents such as Phoebe Clinket or Jonathan Swift's damaged coquettes. However, there were several important incarnations of the monster woman who retained the allegorical anatomy of their more fantastic precursors. For example, in 'The Battle of the Books' Swift's Goddess

Criticism symbolizes the death of the wit and learning. She, like Spenser's Error, lives in a dark den and devours numberless books. She is surrounded by relatives such as Ignorance, Pride, Opinion, Noise, Impudence and Pedantry. Swift's Goddess Criticism, like Spenser's Error and Milton's Sin, is linked by her process of eternal breeding, eating, spewing, feeding and redevouring to biological cycles which Jonathan Swift, Edmund Spenser and John Milton regard as destructive to transcendent, intellectual life.

At the same time Jonathan Swift's spleen producing and splenetic Goddess cannot be separated from the Goddess of Spleen in Alexander Pope's poem *The Rape of the Lock*. The Queen of Spleen rules over all women between the ages of fifteen and fifty. Thus, she is a kind of patroness of the female sexual cycle. She is associated with the same anti-creation that characterizes Error, Sin and Criticism. Similarly, Swift's spleen producing and splenetic Goddess also has much in common with the Goddess of Dullness in Pope's *Dunciad*. The Goddess of Dullness is the huge daughter of Chaos and Night. She is a nursing mother worshiped by a society of fools. She rocks the poet laureate in her huge lag and gives intoxicating drinks to her dull sons. She, thus, symbolizes the failure of culture and art and also the death of the satirist.

Check Your Progress II:

Q. I) Answer the following questions in one word/ phrase/ sentence.

1. How does Horace Walpole describe Mary Wollstonecraft?
2. Which poem of Jonathan Swift does describe a battered prostitute?
3. Who is a caricature of Anne Finch?
4. Who does symbolize the death of wit and learning in Jonathan Swift's *The Battle of Books*?
5. Who is the daughter of Chaos and Night in Alexander Pope's *Dunciad*?

Section 3:

Finally, Gilbert and Gubar argue that the female monster, in all the incarnations from Error to Dullness, from Goneril and Regan to Chole and Celia, is a striking example of Simone de Beauvoir's thesis that woman has been made to represent all of man's ambivalent feelings about his own inability to control his own physical

existence, his own birth and death. Woman is recognized as the Other. She represents the contingency of life. Simone de Beauvoir notes that it is the horror of his own carnal contingency which man projects upon woman. Gilbert and Gubar think that the sexual nausea associated with all the monster women explains why so many real women have expressed the loathing of their own inexorable female bodies for a long time. Thus, the 'killing' of oneself into an art object testifies to the efforts women have spent on not just trying to be angels but trying not to become female monsters. However, most importantly, the female freak is and has been a powerfully coercive and minority image for the women desiring secretly to attempt the writing. Gilbert and Gubar argue that if becoming an author meant mistaking one's 'sex and way', if it meant becoming an 'unsexed' or perversely sexed female, then it meant becoming a monster or freak such as a vile Errour, a grotesque Lady Macbeth, a disgusting goddess of Dullness, a murderous Lamia and a sinister Geraldine. According to Hebrew mythology, the story of Lilith who is considered as the first woman and the first monster certainly connects poetic presumption with madness, freakishness and monstrosity.

According to apocryphal Jewish lore, Lilith was created, like Adam, from the dust. She was Adam's first wife. She, unlike Eve, objected to lying beneath him because she considered herself equal to Adam. When Adam tried to force her submission, she got angry and ran away to the edge of the Red Sea to live with demons. God's angelic emissaries threatened her that either she must return to Adam or daily lose a hundred of her demon children to death. Lilith preferred punishment to patriarchal marriage and took her revenge against both God and Adam by killing her male babies. However, her revenge gave her more suffering. According to Gilbert and Gubar the history of Lilith suggests that female speech and female presumption are inextricably linked and inevitably daemonic in patriarchal culture. Lilith is totally excluded from the human community and from the semidivine communal chronicles of the Bible. Even, the nature of her one-woman revolution emphasizes her helplessness and isolation. Thus, Lilith reveals that it is very difficult for women to attempt the pen/writing. Gilbert and Gubar come to the conclusion that the literary women like Anne Finch must have got the message which Lilith incarnates:

a life of feminine submission, of 'contemplative purity' is a life of silence, a life that has no pen and no story, while a life of female rebellion, of 'significant action', is a

life that must be silenced, a life whose monstrous pen tells a terrible story. Either way, the images on the surface of the looking glass, into which the female artist peers in search of her *self*, warn her that she is or must be a 'Cypher', framed and framed up, indited and indicted.

Check Your Progress III:

Q. I) Answer the following questions in one word/ phrase/ sentence.

1. Who, according to Hebrew mythology, is considered as the first woman and the first monster?
2. Where did Lilith run away to live with demons?
3. What was Lilith's punishment?
4. How did Lilith take revenge against God and Adam?
5. What does the history of Lilith suggest?

3.1.3 Summary:

Sandra Gilbert and Susan Gubar, distinguished American critics, collaborated in the writing and editing of books in the field of literary criticism and women's studies. Their writing focuses on women writers' sense of identity which reflects the women's movements' attempt to redefine the place of women in the society. Their book *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination*, published in 1979, is the outcome of a course on women's literature taught by them at Indiana University. It focuses on the works of the nineteenth century British and American women writers and poets including Jane Austen, Mary Shelley, Charlotte Bronte, Emily Bronte, George Eliot, Emily Dickinson and others. Gilbert and Gubar argue that the nineteenth century women writers were faced with, in the male writings, two debilitating stereotypical images of woman as angels or monsters. *The Madwoman in the Attic* is a seminal work of feminist literary theory. It describes several key developments in the history of women's writing. It challenges the authority of the Western literary canon on the basis of its nearly complete exclusion of women writers.

The essay number 15 from *The Madwoman in the Attic* is prescribed for our study. In this essay, Gilbert and Gubar argue that the contrastive images of women as angel or monster abound in male literature. Woman is considered to incarnate the

damning otherness of the flesh. Gilbert and Gubar point out that the monster woman embodies intransigent female autonomy. Hence, contrastive images of women are found in all patriarchal texts: for every glowing portrait of submissive women enshrined in domestic life, there exists an equally important negative image that embodies the sacrilegious fiendishness. For example, in William Thackeray's famous novel *Vanity Fair* Amelia Sedley, the angelically submissive protagonist, is in contrast to stubborn Becky Sharp.

According to Gilbert and Gubar, Edmund Spenser's *The Faerie Queene Book I* introduces a female monster named Error who serves as a prototype of the entire line of female monsters in the literary world. Error's filthiness outlines the filthiness of two other powerful female monsters namely Duessa and Lucifera. These three monster women are in sharp contrast to Una, the beautiful and angelic heroine who stands for Christianity, charity and docility. Gilbert and Gubar further argue that female monster populates the works of eighteenth century satirists. The male writers such as Richard Sheridan, Henry Fielding, Smollett and others attacked women writers on two fronts. Firstly, they constructed cartoon figures of women writers to imply that language itself was almost literally alien to the female tongue. Secondly, they wrote anti-romances to show that the female 'angel' is really a female 'fiend'. Thus, most of the eighteenth century satirists suggested that all women were inexorably and inescapably monstrous, in the flesh as well as in the spirit.

Gilbert and Gubar argue that Jonathan Swift's disgust with monstrous females seems to have been caused by the inexorable failure of the female art. Swift's so-called dirty poems express his horror of female flesh. His most famous poems in this category are 'A Beautiful Young Nymph' and 'The Progress of Beauty'. Gilbert and Gubar point out that the eighteenth century satirists limited their depiction of the female monster to low mimetic equivalents such as Phoebe Clinket or Jonathan Swift's damaged coquettes. However, there were several important incarnations of the monster woman such as Swift's Goddess Criticism and Alexander Pope's The Goddess of Spleen and Goddess of Dullness. These female monsters retained the allegorical anatomy of their more fantastic precursors such as Spenser's Error and Milton's Sin.

Finally, Gilbert and Gubar argue that the female monster, in all the incarnations from Error to Dullness, from Goneril and Regan to Chole and Celia, is a striking example of Simone de Beauvoir's thesis that woman has been made to represent all

of man's ambivalent feeling about his own inability to control his own physical existence, his own birth and death. They think that the sexual nausea associated with all the monster women explains why so many real women have expressed the loathing of their own inexorable female bodies for a long time. They argue that if becoming an author meant mistaking one's 'sex and way', if it meant becoming an 'unsexed' or perversely 'sexed female', then it meant becoming a monster or freak. According to him, the history of Lilith, the first woman and the first monster in the Hebrew mythology, suggests that female speech and female presumption are inextricably linked and inevitably daemonic in patriarchal culture and it is very difficult for women to attempt the pen/writing.

3.1.4 Terms to Remember:

- **indomitable (adj):** unyielding
- **antithetical (adj):** the exact opposite
- **incarnate (v):** embody
- **intransigent (adj):** stubborn; unwilling to change opinion or behaviour
- **fiend (n):** devil
- **snaky (adj):** venomous
- **diabolical (adj):** devilish
- **misogynist (n):** a man who hates women
- **inexorable (adj):** that cannot be turned aside
- **battered (adj):** old, used a lot
- **indiscriminate (adj):** acting without careful judgement
- **insatiable (adj):** not able to be satisfied
- **spleen (n):** a small organ near the stomach that controls the quality of the blood
- **spew (v):** vomit
- **ambivalent (adj):** having both of two contrary values or two contradictory emotions

- **contingency (n):** the possibility that something may happen
- **apocryphal (adj):** (of a story) well-known, but probably not true
- **Cypher (n):** a secret way of writing
- **indit (v):** (archaic) write; compose
- **indict (v):** formally accuse or charge with a serious crime

3.1.5 Answers to Check Your Progress

Check Your Progress- 1:

1. Angel and monster
2. Coventry Patmore
3. William Thackeray
4. Error in Edmund Spenser's *The Faerie Queene*
5. Christianity, charity and docility

Check Your Progress- 2:

1. 'a hyena in petticoats'
2. 'A Beautiful Young Nymph'
3. Phoebe Clinket
4. Goddess Criticism
5. The Goddess of Dullness

Check Your Progress- 3:

1. Lilith
2. to the edge of the Red Sea
3. daily lose a hundred of her demon children to death
4. by killing her male babies
5. The history of Lilith suggests that female speech and female presumption are inextricably linked and inevitably daemonic in patriarchal culture.

3.1.6 Exercise

A) Long answer type questions:

1. Discuss in detail women as represented in patriarchal texts.
2. Elaborate the attitude of the eighteenth century satirists towards women writers.
3. How does the depiction of monster women in literature affect the self-image of women writers?

B) Short answer type questions:

1. Contrastive images of women found in the writings of male writers.
2. Edmund Spenser's depiction of monster females.
3. Jonathan Swift's disgust with monstrous females.
4. Jonathan Swift's so-called dirty poems.
5. The history of Lilith, the first woman and the first monster.

3.1.7 Reference for further study:

- Gilbert, Sandra and Susan Gubar. *The Madwoman in the Attic: The Woman Writer and the Nineteenth Century Literary Imagination* (1979)
- Patmore, Coventry. *The Daughter of Eve*
- Thackeray, William. *Vanity Fair*
- Spenser, Edmund. *The Faerie Queene Book I*
- Joyce, James. *Three Hours After Marriage*
- Swift, Jonathan. *The Progress of Beauty*
- Swift, Jonathan. *The Battle of the Books*
- Pope, Alexander. *The Rape of the Lock*
- Pope, Alexander. *Dunciad*
- Shakespeare, William. *Macbeth*

3.2 Casablanca: Cult Movies and Intertextual Collage

-Umberto Eco

3.2.0 Objectives

3.2.1 Introduction

3.2.2 Presentation of the Subject Matter

Section 1

Check Your Progress- 1

Section 2

Check Your Progress- 2

Section 3

Check Your Progress- 3

3.2.3 Summary

3.2.4 Terms to Remember

3.2.5 Answers to Check Your Progress

Check Your Progress- 1

Check Your Progress- 2

Check Your Progress- 3

3.2.6 Exercise

A) Long answer type questions

B) Short answer type questions

3.2.7 Reference for further study

3.2.0 Objectives:

After studying this unit, you will be able in a position to:

- Understand what makes a film a cult object.
- Study the various examples of cult films and books
- Understand Umberto Eco's analysis of *Casablanca* as a cult movie

3.2.1 Introduction:

Umberto Eco was born on 5th January 1932 in the city of Alessandria, Italy. He was a novelist, literary critic, philosopher and semiotician. He studied at the University of Turin. He has taught at the universities in Turin, Milan, Florence and Bologna. He was a visiting professor at Columbia University several times in the 1980s and 1990s. He was the Norton Professor at Harvard University in 1992-1993. He was appointed as a professor emeritus at the University of Bologna in 2008, the position he held till his death on 19th February 2016 due to pancreatic cancer. He was awarded with honorary doctorate by University of Belgrade and Indiana University. He is widely known for his novel *The Name of the Rose* (1980). The novel was a best seller and also a literary success. It is a historical mystery, combining semiotics in fiction with biblical analysis, medieval studies and literary theory. His other novels also received a wide popularity. His novels have been translated into many languages. Eco also wrote academic texts, children's books and essays. He, along with Roger Angell, was honoured with the Kenyon Review Award for literary achievement in 2005.

Umberto Eco is an authority in the fields of semiotics, cultural studies and literary theory. His interest was in the semiotics of blue jeans or the superman story as well as in the dense polysemy of James Joyce's *Finnegan's Wake*. His theories of semiotics are elaborated in his books such as *The Absent Structure* (1968), *A Theory of Semiotics* (1975), *The Role of the Reader* (1979), *Semiotics and Philosophy of Language* (1984), *The Limits of Interpretation* (1990), *Kant and the Platypus* (1997) and *From the Tree to the Labyrinth: Historical Studies on the Sign and Interpretation* (2014). His works are known for broad range of illustration and eclectic methodology. They expound the concept of intertextuality or inter-connectedness of works of literature.

Umberto Eco was also a prolific and vigorous commentator on works of popular culture. He cofounded a semiotic journal named *Versus: Quaderni di Studi Semiotici*. The journal has contributed to semiotics as an academic field in its own right, both in Italy as well as in the rest of Europe. Most eminent thinkers such as A. J. Greimas, Jean-Marie Floch, Jacques Fontanille, John Searle and George Lakoff have published their original articles in this journal. Eco was a founding father of film semiotics. He has produced a critical oeuvre that remains important to the study of cinema. He has contributed significantly to the interdisciplinary writing and has produced academic work, semiotic analysis, acclaimed novels and more informal cultural commentary. He has left indelible mark in each area.

Umberto Eco, in his essay 'Casablanca: Cult Movies and Intertextual Collage', analyses one of the popular classics of Hollywood cinema entitled *Casablanca*. The film was made in 1942 and it was directed by Michael Curtiz. The essay 'Casablanca: Cult Movies and Intertextual Collage' was first published in 1948. Eco suggests that, in the movie, filmic archetypes are multiplied to the point where they began to 'talk among themselves' and create an intoxicating excess of signification.

The action of *Casablanca* takes place early in the Second World War in Morocco which was controlled by Vichy French government. The plot of the film moves mainly around three characters namely Victor Laszlo, a Czech Resistant leader; Ilse, his wife and Rick, Ilse's lover. Rick is an American. He runs a cafe-night club in Casablanca which is a place of passage for refugees trying to get exit visas to the United States of America by bribing Perfect of Police Renault. Ilse, the heroine, believed that her husband Victor Laszlo is dead. She develops a love affair with Rick. She later on discovers that her husband is alive. She then parts from Rick without explanation. Rick becomes hostile to her at first but, on learning the truth, helps the couple to escape the clutches of the Gestapo Chief Strasser. At the end of the film, Rick and Renault go off to join the free French. *Casablanca* can be considered as a very mediocre film. It is a comic strip, a hodgepodge, especially low on psychological credibility and with little continuity in its dramatic effects. The reason for this is that the film was made up as the shooting went along. It was not until the last moment that the director and the script writer knew whether Ilse would leave with Victor or with Rick. They, in order to improvise plot, mixed in a little of everything and everything they chose came from a repertoire of the tried and true.

So, it can be said that *Casablanca* is not just one movie but it is many movies, an anthology.

3.1.2 Presentation of the Subject Matter

Section 1:

Umberto Eco proceeds to make analysis of *Casablanca* as a cult movie. According to him, *Casablanca* represents a very modest aesthetic achievement. The film is a hodgepodge of sensational scenes strung together implausibly. Its characters are psychologically incredible and its actors act in a mannered way. Eco thinks that *Casablanca* is a great example of cinematic discourse, a palimpsest for future students of twentieth century religiosity, a paramount laboratory for semiotic research into textual strategies. It has become a cult movie.

Eco points out the requirements for transforming a book or a movie into a cult object. The book or movie must be loved and it must also provide a completely furnished world. He argues that a book can also inspire a cult even though it is a great work of art. According to him, Dante's *The Divine Comedy* and Dumas' *The Three Musketeers* rank among the 'cult' books. He points out that the boastful *Rio Bravo* is a cult movie but the great *Stagecoach* is not a cult movie. He thinks that in order to transform a work into a cult object one must be able to break, dislocate and unhinge it so that one can remember only parts of it. He thinks that one can unhinge a book by reducing it to a series of excerpts. On the contrary, a movie must be already ramshackle, rickety and unhinged in itself. According to Eco, a perfect movie remains in our memory as a whole in the form of a central idea or emotion. However, an unhinged movie survives as a disconnected series of images, of peaks, of visual icebergs. It should display not one central idea but many. It should not reveal any coherent philosophy of composition. It must survive on its glorious ricketiness.

According to Eco a cult movie, however, must have some quality. It can be ramshackle from the production point of view but it must display certain textual features. Its addressee must suspect it is not true that works are created by works and texts are created by texts because all together they speak to each other independently of the intention of their authors. Similarly, a cult movie is a proof that cinema comes from cinema. Eco, in his analysis of *Casablanca* as a cult movie, uses some important semiotic categories such as theme and motif. He uses the more flexible notion of 'frame'. He has distinguished between Common and Intertextual frames in

his book *The Role of the Reader*. According to him, ‘common frame’ means data structures for representing stereotyped situations such as dining at a restaurant or going to the railway station. Such situations are more or less coded by our normal experience. However, by ‘intertextual frames’ he means stereotyped situations derived from preceding textual tradition and recorded by our encyclopaedia. The examples of this type of situations are the standard fight between the Sheriff and the bad guy or the narrative situation in which the hero fights the villain and wins.

Eco, in his analysis of *Casablanca*, seems to be more interested in finding those frames that are not only recognizable by the audience as belonging to a sort of ancestral intertextual tradition but also that display a particular fascination. He has also addressed the idea of ‘magic frame’. According to him, magic frames are those frames that transform the movie into a cult object. They can be separated from the whole. Eco points out that in *Casablanca* we find more intertextual frames than ‘magic intertextual frames’. He calls ‘magic intertextual frames’ as ‘intertextual archetypes’. Eco thinks that the term ‘archetype’ does not claim to have any particular psychoanalytic or mythic connotation. However, it serves only to indicate a pre-established and frequently reappearing narrative situation which is cited or in some way recycled by innumerable other texts and providing in the addressee a sort of intense emotion accompanied by the vague feeling of a ‘déjà vu’, a feeling that everybody is eager to see again. According to Eco, an intertextual archetype is necessarily ‘universal’. It can belong to a rather recent textual tradition. Eco thinks that it is sufficient to consider intertextual archetype as a topos or standard situation that manages to be particularly appealing to a given cultural area or a historical period.

Umberto Eco quotes the dialogue between Ilse and Rick. Ilse asks, “Can I tell you a story?” She further says, “I don’t know the finish yet.” Rick says to her, “Well, go on, tell it. May be one will come to you as you go along.” According to Eco, Rick’s answer is a sort of epitome of *Casablanca* itself. According to Ingrid Bergman, the film was apparently being made up at the same time that it was being shot. Michael Curtiz, the director, did not know until the last moment whether Ilse would leave with Rick or with Victor. Ilse is a mysterious character. She did not know whether she should choose Rick or Victor. The fact is that Ilse does not choose her fate but she is chosen. Eco points out that when you don’t know how to deal with

a story, you put stereotypes situations in it because you know that they have already worked elsewhere to some extent.

Eco points out a revealing example from the film. Victor Laszlo orders something to drink for four times and each time he changes his choice. Eco thinks that each time Michael Curtiz was simply quoting similar situations in other movies and trying to provide a reasonably complete repetition of them. He thinks that one is tempted to read *Casablanca* as T. S. Eliot read *Hamlet*. Eliot viewed *Hamlet* as the result of an unsuccessful fusion of several earlier versions of the story. Therefore, the puzzling difficulty of the protagonist was due to Shakespeare's difficulty in putting together different topoi. Eco thinks that the same thing happened to *Casablanca*. The authors were forced to improvise the plot. Hence, they mixed a little of everything and everything they chose came from a repertoire that had stood the test of time.

According to Eco, every story involves one or more archetypes and to make a good story a single archetype is usually enough. However, *Casablanca* uses all archetypes. Eco stops the film at every relevant step and identifies all archetypes scene by scene and shot by shot. Eco and his research group have found in the movie memories of the movies made after *Casablanca*. Eco thinks that the first twenty minutes of the film represent a sort of review of the principal archetypes. Therefore, *Casablanca* appears like a musical piece with extraordinarily long overture where every theme is exhibited according to a monodic line.

Check Your Progress I:

Q. I) Answer the following questions in one word/ phrase/ sentence.

1. What, according to Eco, are the requirements for transforming a book or a movie into a cult object?
2. Which book of Dante rank among the cult books?
3. What does Eco mean by 'common frames'?
4. What does Eco mean by 'intertextual frames'?
5. What does Eco mean by 'magic frame'?
6. How does T. S. Eliot view *Hamlet*?

Section 2:

Umberto Eco analyses the first part of the film *Casablanca*. According to him a real text analytical study of *Casablanca* is still to be made. He gives only some hints to future teams of researchers who will carry out a complete reconstruction of its deep textual structure. Eco points out that *Casablanca* evokes five different genres in the first two minutes of the film. The place Casablanca is the Magic Door to the Promised Land (America). However, the spectators do not know what the Magic Key (Visa) is or by which Magic Horse (Airplane) one can reach the Promised Land. One must submit to a test of long expectation in order to make the journey to the Promised Land. Captain Renault is the guardian of the Magic Door. He is to be conquered by a Magic Gift (Money or Sex). Everybody comes to Rick's Cafe Americain. It is a place where everything can happen— love, death, pursuit, espionage, games of chance, seductions, music, patriotism. Then, the various aspects of Rick's contradictory personality are introduced. Rick is a fatal adventurer, the self-made businessman, the tough guy from a gangster movie and the cynic. He does not drink. He has to be made a drunkard so that he can be redeemed later on. He falls in love with Ilse. He becomes a desperate lover after learning the truth that Ilse's husband is alive. He becomes a disenchanted lover and the cynical seducer. He drinks heavily to forget the pains of separation from Ilse.

Umberto Eco further points out that the first symphonic elaboration in the film *Casablanca* comes with the second scene around the roulette table. Here, the spectators find that the Magic Key (Visa) in reality can be given only as a Gift, a reward for purity. Rick is the donor of the gift. He gives (free) the visa to Victor. However, there is no gift for Ilse who has betrayed both Victor and Rick. Victor flies directly to Paradise (America) because he has already suffered the ordeal of the underground. Rick makes the sacrifice of his own desire. However, he is not the only one who accepts sacrifice. The idea of sacrifice pervades the whole story of *Casablanca*. Ilse makes a sacrifice in Paris when she abandons Rick whom she loves to return to her husband Victor. Victor makes a sacrifice when he is prepared to see Ilse with Rick to guarantee her safety.

According to Umberto Eco, the second symphonic elaboration in the film *Casablanca* is upon the theme of the unhappy love. It is unhappy for Rick who loves Ilse and cannot have her. It is unhappy for Ilse who loves Rick and cannot leave with him. It is unhappy for Victor who understands that he has not really kept Ilse. Thus,

the interplay of unhappy loves produces numerous twists and turns in the story. In the beginning Rick is unhappy because he does not understand why Ilse leaves him. Then, Victor is unhappy because he does not understand why Ilse is attracted to Rick. Lastly, Ilse is unhappy because she does not understand why Rick makes her leave with her husband. Eco points out that these unhappy loves are arranged in a triangle. In the normal adulterous triangle there is a betrayed husband and a victorious lover. However, in the story of *Casablanca* both the husband and the lover are betrayed and suffer a loss.

Umberto Eco also points out a subtle element in the story of *Casablanca*. He thinks that the film establishes quite subliminally a hint of Platonic Love. Rick admires Victor, the husband of his beloved. Victor is ambiguously attracted by the personality of Rick. It appears that at a certain point in the story each of them is playing out the duel of sacrifice to please the other. Thus, the whole story is a virile affair, a dance of seduction between male heroes. Eco thinks that from this scene onwards the film carries out the definitive construction of its intertwined triangles and ends with the solution of the Supreme Sacrifice and of the Redeemed Bad Guys. Eco points out that the redemption of Rick has long been prepared. However, the redemption of Captain Renault is absolutely unjustified and comes only because this was the final requirement the film had to meet in order to be a perfect Epos of Frames.

Check Your Progress II:

Q. I) Answer the following questions in one word/ phrase/ sentence.

1. How many different genres does *Casablanca* evoke in the first two minutes of the film?
2. What is the name of Rick's cafe?
3. Where does, according to Eco, come the first symphonic elaboration in *Casablanca*?
4. Where is the second symphonic elaboration in *Casablanca*?
5. What, according to Eco, is the subtle element in the story of *Casablanca*?

Section 3:

According to Umberto Eco, *Casablanca* is a cult movie precisely because there are all archetypes. Each actor in the film repeats a part played on other occasion and human beings live not 'real' life but life as stereotypically portrayed in previous films. Therefore, *Casablanca* carries the sense of déjà vu to such a degree that the spectator is ready to see init what happened after it as well. *Casablanca* became a cult movie because it is not one movie but it is movies. It stages the powers of narrativity in its natural state before art intervenes to control it. Hence, the spectators accept the way that characters change mood, morality and psychology from one moment to the next; that conspirators cough to interrupt the conversation when a spy is approaching; that bar girls cry at the sound of the Marseillaise etc.

Eco thinks that when all the archetypes burst out shamelessly we find Homeric profundity. According to him two clichés make us laugh but a hundred clichés moves because we sense to some extent that clichés are talking among themselves as if celebrating a reunion. Eco thinks that just as the extreme of pain meets sensual pleasure and the extreme of perversion borders on mystical energy, so too the extreme of banality allows us to catch a glimpse of the Sublime in *Casablanca*. According to him nobody would have been able to achieve such a cosmic result intentionally. It seems to him that in *Casablanca* nature has spoken in place of men and this phenomenon is worthy of great reverence.

Umberto Eco thinks that the structure of *Casablanca* helps us to understand what happens in later movies appeared in order to become a cult objects. According to him these are 'postmodern' movies where the quotation of the topos is recognized as the only way to cope with the burden of our filmic encyclopaedic expertise. He compares *Casablanca* with *Bananas*, the film made by Woody Allen in 1971. He points out that in *Casablanca* one can enjoy quotation even though one does not recognize it and those who recognize it feel as if they all belonged to the same little group. However, in *Bananas* those who do not recognize the topos cannot enjoy the scene and those who do recognize simply feel smart.

The second case Eco points out is the quotation of the topical fight between the black Arab giant with his sword and the unprotected hero in the film *Raiders of the Lost Ark*. Here, ordinary spectator can miss the quotation though his enjoyment will be rather slight. However, real enjoyment is reserved for the people accustomed to

cult movies, who know the whole repertoire of magic archetypes. According to Eco, *Bananas* works for cultivated ‘cinophiles’ whereas *Raiders of the Lost Ark* works for *Casablanca*-addicts. The third case Eco points out is that of the film *E. T.* in which when the alien is brought outside in a Halloween disguise and meets the dwarf coming from the film *The Empire Strikes Back*. The film *E. T.* was made by Stephen Spielberg and *The Empire Strikes Back* was made by George Lucas. Eco thinks that in case of *E. T.* nobody can enjoy the scene if he does not share the following three elements of intertextual competence:

1. He must know where the second character comes from (Stephen Spielberg citing George Lucas).
2. He must know something about the links between the two directors.
3. He must know that both monsters have been designed by Rambaldi.

Hence, the spectator must know not only other movies but also all the mass media gossip about movies. According to Eco, Stephen Spielberg and George Lucas are semiotically nourished directors working for a culture of instinctive semioticians. He thinks that the third example presupposes a *Casablanca* universe in which cult has become the normal way of enjoying movies. Thus, in this case, the spectators witness an instance of metacult or of cult about cult— a cult Culture. Eco concludes that *Casablanca* explains *Raiders of the Lost Ark* but the later does not explain *Casablanca*. At most, *Raiders of the Lost Ark* can explain the new ways in which *Casablanca* will be received in the years to come.

Check Your Progress III:

Q. I) Answer the following questions in one word/ phrase/ sentence.

1. Why, according to Eco, *Casablanca* is a cult movie?
2. Who made the film *Bananas*?
3. Who made the film *E. T.*?
4. Who is the director of the film *The Empire Strikes Back*?
5. Which film does, according to Eco, work for *Casablanca*-addicts?

3.2.3 Summary:

Umberto Eco was an eminent novelist, literary critic, philosopher and semiotician. He is widely known for his novel entitled *The Name of the Rose* (1980). He has written academic texts, children's books and essays. He is an authority in the fields of semiotics, cultural studies and literary theory. He cofounded a semiotic journal named *Versus: Quaderni di Studi Semiotici*.

His essay 'Casablanca: Cult Movies and Intertextual Collage' analyses one of the popular classics of Hollywood cinema entitled *Casablanca*. He suggests that in *Casablanca* filmic archetypes are multiplied to the point where they began to 'talk among themselves' and create an intoxicating excess of signification. The action of the movie takes place early in the Second World War in Morocco which was controlled by French government. The plot moves mainly around three characters namely Victor Laszlo, Czech Resistant leader; Ilse, his wife and Rick, Ilse's lover. *Casablanca* can be considered as a very mediocre film because it was made up as the shooting went along.

Umberto Eco, in the essay, proceeds to make analysis of *Casablanca* as a cult movie. He thinks that *Casablanca* is a great example of 'cinematic discourse, a palimpsest for future students of twentieth century religiosity, a paramount laboratory for semiotic research into textual strategies. He thinks that in order to transform a work into a cult object one must be able to break, dislocate and unhinge it so that one can remember only parts of it. According to Eco, a cult movie can be ramshackle from the production point of view but it must display certain textual features. He uses some important semiotic categories such as theme and motif in his analysis of *Casablanca*. He has distinguished between common and intertextual frames in his book *The Role of the Reader*. He has also addressed the idea of 'magic frame'. According to him, magic frames are those frames that transform the movie into a cult object.

Umberto Eco thinks that one is tempted to read *Casablanca* as T. S. Eliot read *Hamlet*. Eliot viewed *Hamlet* as the result of an unsuccessful fusion of several earlier versions of the story. According to Eco, the same thing happened to *Casablanca*. The authors were forced to improvise a plot. Hence, they mixed a little of everything and everything they chose came from a repertoire that had stood the test of time. Eco stops the film at every relevant step and identifies all archetypes scene by scene and

shot by shot. He analyses the first part of the film. He thinks that a real textanalytical study of *Casablanca* is still to be made. He points out that *Casablanca* evokes five different genres in the first two minutes of the film. He further points out that the first symphonic elaboration in the film come with the second scene around the roulette table. According to him the second elaboration in the film is upon the theme of the unhappy love. Eco also points out a subtle element in the story of *Casablanca*. He thinks that the film establishes quite subliminally a hint of Platonic Love. According to him the whole story is a virile affair, a dance of seduction between male heroes: Victor Laszlo and Rick.

According to Eco, *Casablanca* is a cult movie precisely because there are all archetypes. Each actor in the film repeats a part played on other occasions. Hence, *Casablanca* carries the sense of déjà vu to such a degree that the spectator is ready to see in it what happened after it as well. It became a cult movie because it is not one movie. It is movies. Eco thinks that the structure of *Casablanca* helps us understand what happens in later movies appeared in order to become cult objects. He compares *Casablanca* with the films entitled *Bananas* and *Raiders of the Lost Ark*. According to him *Bananas* works for cultivated ‘cinephiles’ whereas *Raiders of the Lost Ark* works for *Casablanca*-addicts.

Eco also compares *Casablanca* with *E. T.* and *The Empire Strikes Back*, the films made by Stephen Spielberg and George Lucas respectively. According to Eco, Stephen Spielberg and George Lucas are semiotically nourished authors/directors working for a culture of instinctive semioticians. According to him, *E. T.* presupposes a *Casablanca* universe in which cult has become the normal way of enjoying movies. He concludes that *Casablanca* explains *Raiders of the Lost Ark* but the later does not explain *Casablanca*. At most *Raiders to the Lost Ark* can explain the new ways in which *Casablanca* will be received in future years.

3.2.4 Terms to Remember:

- **Semiotics (n):** the study of signs and symbols and of their meaning and use.
- **polysemy (n):** (Linguistics) the coexistence of many possible meanings for a word or phrase.
- **eclectic (adj):** not following one style or set of ideas but choosing form or using a wide variety.

- **intertextuality (n):** the relationship between the texts.
- **oeuvre (n):** all the works of a writer, artist etc.
- **cult (adj):** very popular with a particular group of people.
- **collage (n):** the art of making a picture of sticking pieces of coloured paper, fabric or photographs onto a surface.
- **mediocre (adj):** not very good; of only average standard.
- **hodgepodge (n) (American English= hotchpotch):** a number of things mixed together without any particular order or reason.
- **palimpsest (n):** something that has many different layers of meaning or detail.
- **rickety (adj):** not strong or well made; likely to break.
- **sheriff (n) (in US):** an elected officer responsible for keeping law and order.
- **motif (n):** a subject, an idea or a phrase that is repeated and developed in a work of literature or a piece of music.
- **topos(Plural form topoi) (n):** a traditional theme or formula in literature.
- **repertoire (n):** all the plays, songs, pieces of music etc. that a performer knows and can perform.
- **overture (n):** a piece of music written as an introduction to an opera or a ballet.
- **monodic (adj):** single; only one
- **espionage (n):** the activity of secretly getting important political and military information about another country or of finding out another company's secrets by using spies.
- **roulette (n):** a gambling game in which a ball is dropped onto a moving wheel that has holes with numbers on it.
- **Platonic (adj):** (love or friendship) intimate and affectionate but not sexual.
- **virile (adj):** manly; showing strength and manly qualities.
- **Epos (abbreviation):** electronic point of sale.

- **clichés (n):** a phrase or an idea that has been used so often that it is no longer has much meaning and is not interesting.
- **cinephile (n):** an enthusiast of the cinema.

3.2.5 Answers to Check Your Progress

Check Your Progress- 1:

1. that the work must be loved and it must also provide a completely furnished world.
2. The Divine Comedy.
3. data structures for representing stereotypical situation.
4. stereotyped situations derived from preceding textual tradition and recorded by our encyclopaedia.
5. those frames that transform the movie into a cult object.
6. as the result of an unsuccessful fusion of several earlier versions of the story.

Check Your Progress- 2:

1. five
2. Cafe Americain
3. with the second scene around the roulette table
4. upon the theme of the unhappy love
5. a hint of Platonic Love

Check Your Progress- 3:

1. because there are all archetypes
2. Woody Allen
3. Stephen Spielberg
4. George Lucas
5. *Raiders of the Lost Ark*

3.2.6 Exercise

A) Long answer type questions:

1. Umberto Eco's analysis of *Casablanca* as a cult movie. Explain.
2. How does Umberto Eco compare *Casablanca* with other films to establish it as a cult movie?
3. Umberto Eco's detailed analysis of the first part of *Casablanca*. Discuss.

B) Short answer type questions:

1. Plot of the film *Casablanca*.
2. Characteristics of a cult film or book.
3. Different frames explained by Umberto Eco.
4. Umberto Eco's symphonic elaborations in the film *Casablanca*.
5. Comparison of *Casablanca* with other films.

3.2.7 Reference for further study:

- Eco, Umberto. *The Role of the Reader* (1979)
- Dante, Alighieri. *The Divine Comedy*
- Dumas, Alexandre. *The Three Musketeers*
- Shakespeare, William. *Hamlet*



Unit-4

1. Anandavardhana: 'Dhvani: Structure of Poetic Meaning'.
 2. Homi Bhabha: 'Of Mimicry and Man: The Ambivalence of Colonial Discourse'
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Contents:

- 4.1 Objectives
- 4.2 Introduction
- 4.3 Life and Works of Anandavardhana
- 4.4 *Dhvanyaloka*: Structure and Thematic Concerns
- 4.5 Check Your Progress-I
- 4.6 Interpretations and Analysis of the Text
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- 4.8 Major Concepts in the Text
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- 4.11 Answer to Check Your Progress-I
- 4.12 Answer to Check Your Progress-II
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- 4.14 References for further Reading

4.1 Objectives:

After studying this unit, you will be able:

- To know the life, works, and contribution of Anandavardhana.
- To understand the nature and varieties of Dhvani or Suggestion
- To learn about suggestive words and the types of Poetry (Kavya)
- To understand the significance of suggestion in the Poetry (Kavya)
- To get knowledge of the major trends in Indian Aesthetic Tradition

4.2 Introduction

Anandavardhana was a philosopher and literary critic in Indian aesthetics who delivered valuable thoughts on the creation of poetry, types of poetry, the role of the poet and the reader, the nature, varieties and the significance of suggestion in poetry through his writings. He is famously known as a Dhvanikar (a critic of Dhvani) whose seminal book *Dhvanyaloka* or *A Light on Suggestion* makes a profound study of *Dhvani* and presents a philosophical commentary on 'aesthetic suggestion'. Though Anandavardhana, as a literary theoretician plays a very crucial role and his book *Dhvanyaloka* occupies a significant and classical position in Indian aesthetics, a good English version of this book was not available until the second half of the twentieth century. Prof. K. Krishnamoorthy published a translated critical edition of this book in 1974. This publication gives easy access to all readers of Anandavardhana. This unit discusses the major principles of the theory of Dhvani propounded by Anandavardhana. It also sheds light on the life and works of Anandavardhana and some other major literary critics of Indian aesthetics.

4.3 Life and Works of Anandavardhana

Anandavardhana, the Kashmiri poet was the expert in Sanskrit and Prakrit language. He was born in 820 CE and worked as the court poet and the literary critic during the reign of King Avantivarman (c. 855-883 CE) in the kingdom of Kashmir. Very little is known about his family and personal life. He was the son of Nona and was honored with the title of Rajanak by King Avantivarman. He wrote many books. However, many of his works are lost now. In his book *Dhvanyaloka*, he refers to his earlier two works- *Arjuncarita* and *Visamabanalila* which are lost now. In short, he wrote six major works and these are *Arjuncarita* (Sanskrit Mahakavya i.e. Epic), *Visamabanalila* (Prakrit Narrative/Instructive Work), *Dhvanyaloka* (Lakshana Grantha), *Tattvaloka* (Darshana Grantha i.e. philosophical book), *Dharmottarivivrti* (Buddhist Doctrine) and "Devisataka" (a poem). Among all these work only *Dhvanyaloka* and *Devisataka* are available now. He died in 890 CE.

No doubt, Anandavardhana was the significant philosopher, theoretician and literary critic after Bharata, Bhamah, Udbhata, and Vamana in Indian Literary Criticism and Theory. He was the first theoretician who turned the focus of Indian literary criticism from the external aspects to the internal structure of poetry. His precursors (i.e. the theoreticians or literary critics before Anandavardhana) gave

importance to the external elements of poetry. The external elements such as the poet's use of figurative language, poetic embellishment, and other artistic elements had been profoundly studied by the critics of the earlier generations. These theoreticians didn't comment on the content, internal structure and the inner beauty of the poetry. How the language generates the varieties of meaning and how the readers (i.e. Sahrudayaas) acquire or understand these meanings were not discussed by the Indian literary critics before Anandavardhana. Finding this lacuna (missing element) in Indian aesthetics, Anandavardhana wrote this Lakshana Grantha entitled *Dhvanyaloka* in the 9th century that turned the focus of Indian Aesthetic study from the external elements to the internal structure of poetry. In simple words, Anandavardhana's *Dhvanyaloka*, a seminal book, critically studies the content of poetry, the meaning generation process, and the varieties of suggestion, the features of good poet and poetry and the significance of dhvani or suggestion in the poetry.

4.4 *Dhvanyaloka*: Structure and Thematic Concerns

The book *Dhvanyaloka* was written by Anandavardhana in the 9th century. The book is a huge volume divided into four parts technically called **Udyotas** (sections or parts) and is written in the forms of **Karikas** (Stanzas) followed by **Vrittis** (Paraphrases or Interpretations of these stanzas) and **examples**. Both *Karikas* and *Vrittis* provide a hint that Anandavardhana was a master of poetry and one of the great prose stylists in Sanskrit literature. There is a debate among the critics on *Dhvanyaloka* regarding the authorship of *Karikas* and *Vrittis*. Prof. K. Krishnamoorthy, the translator of *Dhvanyaloka* argues that both *Karikas* and *Vrittis* are written by Anandavardhana. Other scholars and theoreticians namely Abhinav Gupta, Maheshwara and P. V. Kane, clearly mention that the authors of *Karikas* and *Vrittis* in *Dhvanyaloka* are different people. All of them commonly accept that *Karikas* are written by Bharata or someone else and *Vrittis* are written by Anandavardhana. Regarding the title of this book, there is also a debate among the critics. The book *Dhvanyaloka* has two more titles- *Sahradayaloka* and *Kavyaloka*. Irrespective of all debates, the content i.e. the subject matter of *Dhvanyaloka* made Anandavardhana vary famous in Indian aesthetics. It is this book in which Anandavardhana propounded his theory of Dhvani. Structurally, the book is divided into four Udyotas- The first Udyota (Section/Part) of *Dhvanyaloka* describes three major arguments against Dhvani and Anandavardhana's reply to them. Here, Anandavardhana defines and explains the meaning and the nature of Dhvani. The

second Udyota (section/part) describes the two major classifications of suggestion or dhvani and these are; “suggestion with unintended literal import” i.e. *Avivakshitvacya* and “suggestion with intended literal import” i.e. *Vivakshitaanyaparavaachya* and their subtypes in detail. It also describes the use of figures of speech and Guna-Dosha in poetry. In short, this second section is about the suggested meaning i.e. Vyangartha. The third Udyota (section/part) in this book details the suggestive words- Vyanjakas. The different factors that cause suggestiveness in poetry, the concept of Auchitya (Propriety), and three types of poetry etc. have been discussed thoroughly in this section. The fourth Udyota (section/part) is about the concept of Samvaada (Correspondence) and its type, the significance of suggestions and a sort of practical criticism through the analysis of *Ramayana* and *Mahabharata*.

4.5 Check Your Progress-I

A) Rewrite the following sentences by choosing correct alternatives given below them.

1. Anandavardhana was a *Dhvanikar*, Dhvanikar means _____
 a) a critic of Dhvani b) a poet
 c) a saint d) a singer
2. _____ translated Dhvanyaloka from Sanskrit into English.
 a) P.V. Kane b) Ayyangar
 c) K. Krishnmoorthy d) Abhinav Gupta
3. Anandavardhana was the _____ poet.
 a) Tamil b) Kashmiri c) Bengali d) English
4. Anandavardhana is famously known for _____ theory.
 a) Rasa b) Alamkara c) Riti d) Dhvani
5. Anandavardhana was honored with the title of _____
 a) Rajanak b) Rajnayak c) Poet’s Poet d) Master

B) Answer the following questions in one word/phrase/sentence each.

1. When was Anandavardhana born?

2. Which book does explain Anandavardhana's theory of Dhvani?
3. How many sections/chapters does the book *Dhvanyaloka* have?
4. State the two other titles of the book *Dhvanyaloka*.
5. Explain the terms Karikas and Vrittis in relation to *The Dhvanyaloka*.
6. Write the names of ancient theoreticians who are prominent in Indian Aesthetics.

4.6 Interpretations and Analysis of the Text

[The prescribed text- *Dhvani: Structure of Poetic Meaning* is taken from G.N. Devy's edited book *Indian Literary Criticism: Theory and Interpretation* (page no. from 31 to 40). The text is presented in four parts in an abridged form. A brief and selective summary of this text is given below. For getting more insights of Anandavardhana, students are advised to go through the original texts]

I

1. In the very beginning of the text, Anandavardhana exposes his intention of writing this work. The text begins with the idea of Dhvani and the three major arguments by which the critics oppose the same idea of Dhvani. Dhvani is a kind of meaning that comes out through indirect suggestion. It is the soul of poetry. Anandavardhana honestly admits that he is not the first person who talked about dhvani or suggestion. He asserts that the learned men i.e. critics, philosophers and theoreticians of earlier generation have declared many times that the suggestion is the soul of poetry. However, there are many critics and scholars who reject the idea of suggestion on the basis of three counter-arguments: a) the first group of critics rejects the idea of *Dhvani* by saying that the suggestion or *Dhvani* is not existed at all in the poetry. According to them, there are words, figures of speech and other elements of poetic embellishment but not something like *Dhvani* or suggestion in the poetry. Therefore, for these critics, *Dhvani* or suggestion is non-existed idea. b) the second group of critics believes that there is no difference between Dhvani and Lakshyarth. For them, Dhvani is something logically implied meaning and it comes out due to figurative language or indication. c) The third group of critics rejects the idea of *Dhvani* on the basis of its indescribability. They think that the essence of the word *Dhvani* remains beyond the scope of words. According to them, no one can describe *Dhvani* exactly. For them *Dhvani* is impossible to describe in words. Considering

these three major counter arguments i.e. **Arguments against Dhvani** (*Dhvani-Virodhi Vaadas*), Anandavardhana proposes to explain the nature of suggestion (*Dhvani*) in a detailed manner that will bring satisfaction and happiness to the mind of the sensitive and knowledgeable critics.

2. Anandavardhana proceeds with the description of two types of meaning and a few criteria for calling the meaning as the soul of poetry. He argues that only *that meaning which wins the admiration of refined (knowledgeable) critics should be called as the soul of poetry*. Such type of meaning has two aspects: *the explicit* and *the implicit*. The explicit meaning (i.e. literal or conventional meaning) is commonly known and it can easily be understood as it is stated directly. The explicit meaning has already been expressed through the figures of speech such as simile by other writers (by the earlier critics) and hence, it is not necessary to discuss the explicit aspect in detail here. The implicit meaning (i.e. suggestive meaning) is quite different from the explicit meaning. It is the hidden meaning. It is stated indirectly through the suggestive quality of language. The first rate poet describes the implicit meaning has supreme quality and it rises above the beauty of the external aspects of poetry. Here, Anandavardhana advocates that *the meaning that shines supreme and appears superior to the external aspects is the soul of poetry*.

3. Anandavardhana continues that *only that meaning which has the quality of Rasadhvani (conveying emotion or sentiment through suggestion) is the soul of poetry*. In simple words, the meaning which is achieved through suggestion and that generates *Rasa* (Emotion/aesthetic value) in the poem is the soul of poetry. To prove this, Anandavardhana presents an incident in which the first poet-Valmiki experiences the sorrow of the curlew bird. The situation of wailing female curlew (Kraunch) bird after the death of the male curlew bird has created the Karuna Rasa (Pathos) in the mind of the first poet-Valmiki and this emotional appeal gives birth to the first distich (verse lines). In short the meaning that conveys emotion through its suggestive quality is labeled as the soul of poetry by Anandavardhana.

4. The speech i.e. language of the first rate poet (i.e. good poet) offers sweet content in the poetry that clearly shows the extra-ordinary genius of the poet which is unearthly. The poetry of the first rate poet offering sweet content (suggested meaning) has the heavenly quality. This sweet content that is the suggested meaning cannot be understood by a mere learning of the grammar or dictionary. It is understood by only those who have the knowledge of good poetry. It means the

suggested meaning or dhvani will not be understandable to all people. Only the experts are able to understand the suggested meaning in poetry. Only that meaning and the rare words which have the suggestive quality deserve the scrutiny of the first rate poet.

5. While giving importance to Dhvani (i.e. suggested meaning or *Vyangyartha*), Anandavardhana doesn't neglect the conventional meaning (i.e. literal meaning or *Vachyartha*) totally. According to him, the *Vachyartha* i.e. the conventional or literal meaning is important medium to reach at the *Vyangyartha* i.e. the suggested meaning. He compares this idea with a man's search for an object in the darkness. Just before searching an object in the darkness, a man searches first the lamp and with the light of this lamp, he investigates and gets the intended object. In the same manner, the conventional meaning (*Vachyartha*) functions like the lamp and takes the readers to the suggested meaning (*Vyangyartha*). It means to understand the suggested meaning (dhvani), it is necessary to understand the conventional or explicit meaning. Thus, the reader who is interested in the suggested meaning must proceed with developing his/her interest in the conventional meaning (*Vachyartha*). Further, he argues that the meaning of the whole sentence is grasped through the meaning of individual word. In the same manner, the suggested meaning (implicit meaning) is also achieved only through the knowledge of explicit meaning (literal or conventional meaning). As the word import doesn't require too much attention after delivering the sentence meaning, similarly the explicit meaning also escapes its attention after the perception of suggested meaning.

6. After explaining the two aspects of meaning- i.e. **explicit** (*literal or denotative or conventional meaning which is known as the primary meaning*) and **implicit** (*suggested or connotative meaning which is known as the secondary meaning*), Anandavardhana defines the term "Dhvani" or "Suggestive Poetry". According to Anandavardhana, that kind of poetry in which the conventional (primary) meaning remains itself at the secondary level or the conventional words renders its meaning secondary and suggests the intended or implied meaning is termed as "Dhvani" or "Suggestive Poetry" by the learned people. Thus, the conventional meaning or the conventional words become the suggestive meaning or the suggestive words that offer the hidden, implied or suggested meaning. Here, the conventional meaning i.e. the literal meaning becomes subordinate and the suggested meaning gets the prominence. There is a difference between suggestion and indication. Suggested

meaning is different from the indicated or implied meaning. The word that conveys a charm (meaning or message) which is unable to communicate through any other expression and is overloaded with the suggestive force becomes the fit instance for the title of “suggestive”. The words that offer meaning apart from the literal meaning or primary meaning but have common usage do not become instance of suggestion. For example the word ‘Lavanya’ that indicates implied meaning as charming or beautiful woman. But it is not an example of dhvani, as it doesn’t carry special meaning. Indication according to Anandavardhana serves as the pointer to one of the aspects of suggestion. Anandavardhana declares that suggestion takes place only when the suggested element is prominent in the poem.

II

7. In this section, Anandavardhana leads his discussion towards the classification of Dhvani. His classification of Dhvani is detailed and very complicated which is based on three ways. Considering the nature of suggestion (the suggested element), the medium of suggestion (the suggestive words) and the relationship between the literal meaning and suggested meaning (the process of suggestion), Anandavardhana classifies Dhvani into more than fifty varieties. However, the limited and selected varieties are presented here. Anandavardhana classifies Dhvani into two broad categories: a) “Suggestion with unintended literal import”, and b) “Suggestion with intended literal import”.

a) Suggestion with unintended literal import: In simple words, the suggestion with unintended literal import is a variety of suggestion in which the primary meaning i.e. the literal meaning or the conventional meaning (*Vachyārtha*) is not intended and hence, the suggested meaning comes through the suggestive words directly. It is a suggestion through secondary meaning and therefore it is called *Avivakshitvācyā* or *Lakṣhaṇa-born Dhvani*. In other words the variety of “suggestion with unintended literal import” throws the conventional or literal meaning into the background or into the subordinate position. To put it simply, Dhvani is based on the *Lakṣhyārtha* and *Vachyārtha* has no significance. This variety of suggestion functions at two level- a) partial transformation of meaning, and b) complete transformation of meaning.

b) Suggestion with intended literal import: The variety-“suggestion with intended literal import” makes suggestion through primary meaning. It is *Abidha-*

born-dhvani. There is no trace of Lakshana and the suggested meaning proceeds directly on the basis of Vachyarthā. The nature of suggestion in this variety “suggestion with intended literal import” is also of two kinds: a) of discernible sequentiality, and b) of undiscernible sequentiality. In “of discernible sequentiality” there is the sequence of understanding the conventional meaning and suggested meaning. In “of undiscernible sequentiality” there is no sequence of understanding the conventional meaning and suggested meaning. The conventional meaning (Vachyarthā) and the suggested meaning (Vyangarthā) are coming together. Sentiment, emotion, the semblance of sentiment or mood, their rise and pause etc, are all of ‘undiscernible sequentiality’. These elements of rasa (emotion) appeal the mind along with the literal meaning. When the poetry has the prominent presence of this variety- of undiscernible sequentiality’, we are having the very soul of suggestion.

8. Only those beautifiers (figurative words) which are used with the purpose of conveying sentiments and so on come under the scope of suggestion. But the purpose of sentence in the poem is to relate something else and not to convey sentiments or the elements of rasa, and if the sentiment or the elements of rasa comes as subordinate or auxiliary or secondary to it, it is only Alamkara (figure of speech) and not dhvani according to Anandavardhana. Further, he says that the elements of rasa are the qualities and the figurative language is the ornament to these qualities.

9. Anandavardhana talks about the Rasa (Sentiment) and asserts that the Erotic (Maadhurya or Sringara Rasa) is the sweetest and the most attractive, enjoyable of all sentiments. In two types of sentiments i.e. love in separation and pathetic sentiment, the sweetness is at the top level because it moves the mind of the reader. Sentiments like the furious create a sort of excitement in poetic composition because of the quality of forcefulness. Perspicuity means lucidity gives entry to all sentiments in the poetry.

10. Here, Anandavardhana talks about the defects in poetry. He says a defect like ‘indelicacy’ is a blemish with erotic sentiment. Indelicacy is unpleasant to the ear and hence it should be avoided in erotic (Sringara Rasa). Further, he explains the role and usage of figures of speech in Dhvani poetry. It must be realized that the figure of speech should serve as a mean to the depiction of sentiment and it should not be an end in itself. The poet should have the right to abandon it when not needed in the same way as he uses them when needed rightfully. The poet should be attentive in using figures of speech in the poetry. Anandavardhana makes certain rules for

employing the figures of speech in the poetry - the figures of speech are to be used only to enhance the sentiments (rasa), it should be employed or avoided at the appropriate time and the figures of speech should not become prominent to sentiment or it should remain subordinate to the sentiment. Further, he advises that the poet should not become overenthusiastic while using figures of speech and must be careful in making them subordinate to the sentiments. Figures of speech should not be used forcefully.

11. Anandavardhana explains the concept of discernible sequentiality. In discernible sequentiality, the suggestion takes place in sequence which means the suggested meaning is acquired only after the conventional meaning. This discernible sequentiality is of two kinds: a) suggestion based on the power of the word, and b) suggestion based on the power of the sense. The example, in which a figure is not expressed directly by any word but conveyed solely by the suggestive power of the word itself, should be regarded as suggestion based on the power of the word. The second variety of suggestion is based on the power of sense. In this type, one sense leads another sense through its own potency of suggestion and not through the denotative word. The sense which suggests another sense is also of two kinds- Existed only in ornamented expression and naturally existed.

III

12. This section describes different types of suggestive words. Suggestion takes place because of certain words and also because of entire sentence. Both the varieties of suggestion with unintended literal import and resonance like suggestion are suggested by individual words and the whole sentence.

13. Suggestion with undiscerned sequence (asamlakshyakrama vyangya) will glow in letter, word and so on, sentence, a part of the composition and finally in the composition too. In simple words, in suggestion there are suggestive letters (Varna-Vyanjakataa), suggestive words (Pada-Vyanjakataa), suggestive sentence (Vaakya-vyanjakataa), suggestive part-composition (Sangatanaa-vyanjakataa), and the whole composition suggestion (Prabhanda-vyanjakataa).

a) According to Anandavardhana letters (Varna) also suggest sentiments and therefore, they are suggestive. He proves this by giving examples of letters like /s/ and /sh/ along with /r/ and /dh/. Anandavardhana says that these letters are deterrent to the Sringar Rasa. They are inappropriate in Sringar Rasa (Erotic). But when they

are used in relation to the sentiment of disgust and others, they intensify the sentiment of disgust. Thus, the letters also suggest sentiments.

b) Texture is a composition and composition means the arrangement of words in poetry. Anandavardhana put forth three types of texture i.e. composition and they are a) without compounds, b) medium sized compounds, and c) with long compounds. In 'without compounds, the words are presented separately, there is no compound words and in 'medium sized compounds', the small compound words are used. In 'with long compounds', the whole sentence is compounded. The usage of texture i.e. composition is governed by the propriety or decorum of the speaker, the adopted literary forms, etc. Further, he says that all prose works are governed by decorum.

c) There could be suggestion at the entire composition level. It happens only when the poet designs his plot-traditional or invented using the charm, propriety or decorum of all sentiments, stimuli of setting, abiding emotions, emotional response and passing moods. In short, the entire composition becomes suggestive (suggests *rasa*) when the poet uses stimuli (*Vibhava*), the effect of stimuli (*Anubhava*) and transitory emotions (*Vyabhicharibhava*) along with the texture of the plot. If the theme is taken from the traditional sources and the poet finds the situation becomes a hindrance to the main theme or the intended sentiment of the story, he should abandon this incident and should present his own invented incident. But objective of the inventing incidents must be to depict the intended sentiments and not others. The construction of divisions and sub-divisions of the theme must help the depiction of sentiments and not blindly conform to the rules of poetics. The poet should present the high as well as low sentiments in appropriate way and maintain the unity of main sentiment from beginning to end. The poet may be endowed with the ability of using figures of speech on large scale but he should include only those that are required in relation to sentiments and the entire story.

14. Anandavardhana writes about *Auchitya* (propriety or suitableness) and hindrances to this *auchitya* (propriety or suitableness). A good poet who desires to express sentiments through the poem or a single stanza takes pain to avoid all types of hindrances that brings impropriety. Anandavardhana provides a list that brings impropriety in the poetry. Presenting the setting opposite to the emotions, irrelevant description, suddenly stopping the description of sentiments, unnecessary elaboration of sentiments, over elaboration of sentiments, etc are the factors the hinder the course of sentiments and bring impropriety. Further, he advises that though the poet is

capable to introduce more than one sentiment in the entire literature, only one sentiment should be made prominent and this cannot be marred with the introduction of other sentiments. Just like the one plot is prominent in a work as a whole, similarly one sentiment can be made prominent in the work. There should be no existence of opposite sentiments. A good poet is very attentive regarding the sentiments. If the poet wants to win the attention of the people who deserved to be instructed or if the poet wants to endow the unique charm in the poem, a touch of opposite sentiments is allowed and that will not be called a fault. The task of the first rate i.e. the good poet is to lead all content and the expression towards the sentiments.

15. There is another variety of poetry in which the artistic excellence gets prominence and the suggested meaning remains at subordinate position. In simple words, the conventional or primary meaning is dominant than the suggested meaning though both are present in the poetry. Only the poetic composition that has a quality of lucidity and elegance is appreciated by the intelligent critics. The entire group of Alamkaras obtains special charm when it is brought in association with suggested element. Even the Vaachyaalamkaaras, which are supported by vyangarthas, gain supreme splendor.

16. The two divisions of poetry have been thus recognized mainly on the standard of primary importance and secondary importance attached to the suggested idea. That class of poetry which is different from both these is called Chitrakavya. When the suggested meaning is prominent then it becomes Dhvani (Dhvani Kavya). When the suggested meaning is equal to the conventional or literal meaning, then it is Gunibhuta Vyangakavya. When the suggested meaning is barely noticeable or almost subordinated, then it is Chitra Kavya (Portrait-like Poetry). The portrait-like poetry (the Chitra Kavya) is further divided into two types: a) Word portrait poetry (Shabda Chitram), and b) Meaning portrait poetry (Artha Chitram). The Word Portrait Poetry gains attractiveness due to figurative words (Shabdalamkara) and the Meaning Portrait Poetry gains attractiveness due to Arthalamkara.

IV

17. The principal suggestion and the subordinate suggestion will enhance the richness of creative imagination in poet and there will be no end of this creative imagination. The mere use of a single variety of suggestion out of numerous varieties enlisted above will offer novelty to the poet's expression though the poet is exposing

trite subject. Just as the same tree appears quite new with the arrival of spring, similarly, a trite subject gets freshness if it gets touch with the sentiments. Anandavardhana further says that so long these varieties of principal and subordinate suggestion are utilized in the work and so long the poet has the gift of creative imagination, there can be no shortage of poetic themes.

18. Like the primordial natural resources, the poetic themes are infinite and it can never be drained off even by millions of Brahspatis composing the poetry simultaneously. However, there are plenty of coincidences in the great works. Coincidence means correspondence and the correspondence means the similarity of thought. But Anandavardhana advises that this type of similarity of thought in the works should not be treated as the act of plagiarism because the great minds think alike. According to Anandavardhana, even a poetic themes having similarity with the earlier one will acquire exceeding beauty. It is like the delightful face woman will appear exceedingly charming in spite of its strong resemblance to the moon. If someone is keen on producing his own work, without copying, Saraswati herself will provide with new ideas as much as needed.

4.7 Brief Summary of the Text

Anandavardhana propounded his theory of Dhvani in the book *Dhvanyaloka* which is divided into four sections. While writing about Dhvani or Suggestion, Anandavardhana has explained a number of concepts including the meaning and form of suggestion, different types of sentiments, the three types of poetry, the various factors that bring suggestiveness in poetry and the importance (significance) of suggestion in poetry, and the concept of coincidence and its type, etc.

The text begins with the arguments that oppose the very idea of suggestion or dhvani and proceeds with discussing the types of meaning and the criteria for calling the meaning as the soul of poetry. The Dhvani-against School of critics reject the idea of Dhvani or suggestion for three reasons. They think that it is not existed. Others regard that there is no difference between indication and suggestion and the third group of critics opines that the term Dhvani itself is impossible to describe in words. In response to these arguments, Anandavardhana propounded his theory of dhvani in which he emphasized that the suggested meaning is the soul of poetry. According to Anandavardhana the meaning is the soul of poetry. But for him, not all types of meaning are the soul of poetry. He enlisted some criteria to label the

meaning as the soul of poetry. In his opinion, the meaning which wins the admiration of the refined critics, the meaning that shines supreme and towers above the beauty of external elements, and the meaning that generates *rasa* (i.e. appeals to sentiments) is to be known as the soul of poetry. Here, he gives importance to the implicit or the suggested meaning. It doesn't mean that Anandavardhana neglects the explicit or the conventional or the literal meaning. He argues that the suggested meaning is the end whereas the conventional meaning is the medium. He proves this through the example of a man searching an object in the darkness who directs his efforts first to search the lamp and then, under the light of lamp he searches the desired object. Similarly, the suggested meaning is possible only when we first show our interest in the conventional meaning. Further, he defined "suggestive poetry" is a kind of poetry in which the conventional meaning renders itself to the subordinate position and indicates the suggested meaning. But the suggested meaning is different from the indicated meaning as it goes beyond to the common expression and achieves the special quality. Indication offers *Lakshyārtha* (meaning through figures of speech) whereas the suggested meaning offers a charm which is incapable of communication by any other expression and is overloaded with suggestive force.

In the second section, Anandavardhana classifies *Dhvani* or suggestion into two broad categories and again each of them into two sub-types. There are two broad varieties of suggestion and they are "suggestion with unintended literal import" and "suggestion with intended literal import." Each variety of suggestion is further divided into two sub-types. In "suggestion with unintended literal import" there are two sub-types and these are "merged in the other meaning" and "completely lost". Similarly, "suggestion with intended literal import" is also divided into two sub-types- "of discernible sequentiality" and "of undiscernible sequentiality". Sentiment, emotion, the semblance of sentiment or mood and their rise and pause etc. are all of "of undiscernible sequentiality". While talking about sentiments in the poetry, Anandavardhana views that the sentiment of erotic is the sweetest and most delectable of all sentiments. It is the sweetest because it moves the heart of the reader. Then, his discussion proceeds with the defect like "indelicacy" and the varieties of suggestion. He put forth two types suggestion- one is based on the power of word that focuses on the suggestive power and the second is based on the power of sense which is about one meaning conveying another meaning.

While discussing about suggestive words i.e. Vyanjakas, Anandavardhana enlists five factors that cause suggestiveness in the poetry. They are letter, word, sentence, composition and finally the work as whole. By giving examples of letter /s/ and /sh/ from Sanskrit, Anandavardhana justifies how the letters suggests sentiments. Further, he discusses about the composition i.e. the texture. The texture is divided into three kinds: without compounds, with medium sized compounds and with long compounds.

According to Anandavardhana a good poet is very much attentive in handling the sentiments and makes one sentiment prominent among the all. The main task of this first rate poet is to organize all the contents and expressions in direction of sentiments. Considering the idea of dhvani or suggested meaning, Anandavardhana classifies poetry into three categories- Dhvani Kavya (Suggestive Poetry), Goonibhutaavyanga Kavya and Chitra Kavya (Portrait-like Poetry). In suggestive poetry suggested meaning is prominent, in Goonibhutaavyanga Kavya both literal meaning and suggested meaning are prominent and in Portrait-like poetry, the suggested meaning is subordinated. The portrait-like poetry is of two kinds- word portrait and meaning portrait.

In the final part i.e. in the fourth section, Anandavardhana discusses the significance of suggestion in poetry. He argues that if the poet uses even a single variety of suggestion, his expression will acquire novelty though his poetry is dealing with trite subject. So long the poet uses the varieties of principal suggestion and subordinate suggestion in his poetry and so long he uses the power of creative imagination there will be no shortage of poetic themes. The infinite possibilities of poetic themes can never be drained off. In this situation, there will be a lot of coincidence amongst the great poets. However, that cannot be treated as an act of plagiarism. The poetry that bears similarity with the earlier one will acquire exceeding beauty through the varieties of suggestion just as the beautiful face of the lady will appear exceedingly charming though it has resemblance to the moon.

4.8 Major Concepts in the Text

1. Arguments against Dhvani (*Dhvani-Virodhi Vaadas*) and Anandavardhana's Reply to them.

Anandavardhana as a Dhvanikar is famously known for his Lakshana Grantha *Dhvanyaloka* (or *The Light on Suggestion*) wherein he propounded his theory of

Dhvani. In the first section of this book, he explained the nature and form of Dhvani as a reply to the counter arguments (Dhvani-Against Arguments/Dhvani Virodhi Vaadas) made by different schools of critic. There are three major schools of critics (groups of learned men) that reject the very idea of Dhvani or suggestion by making three arguments against the concept of Dhvani. These schools of critics and their counter arguments are enlisted below: a) The first group of critics rejects the concept of Dhvani on the ground of its non-existence. They aver that the concept something like Dhvani doesn't exist in aesthetics. According to them, the critics of earlier generation have already analyzed poetry considering the aspects of poetic embellishment- figures of speech, rhyme, poetic style, qualities and defects, etc and have asserted that these are the beautifying aspects of poetry. However, they haven't mentioned Dhvani and hence, according to these critics Dhvani doesn't exist. b) The second group of critics rejects the concept of Dhvani by saying that it is not different from figures of speech (Alamkara). As the meaning arises out due to figurative indication, so it cannot be treated as a new concept. In short, this group of critics believes that Dhvani is a kind of figures of speech that indicates an implied meaning. c) The third group of critics thinks that the concept of Dhvani is indescribable. No one can explain the term "Dhvani" exactly as its essence remains beyond the scope of words. According to these critics, there is a big difference in the taste of sugarcane, milk and jaggary, but it cannot be explained exactly. In the same manner, it is impossible to describe the idea of Dhvani.

Considering these counter arguments, Anandavardhana proposes to explain the nature of suggestion (Dhvani) to clarify the misunderstanding about the notion of Dhvani. For the argument of the first group of critics, Anandavardhana replies that the learned men i.e. critics and philosophers of earlier generation have declared frequently that the soul of poetry is suggestion (Kavyaashi Atma Dhvani). Anandavardhana acknowledges that he is not saying something newly about Dhvani as the principle of suggestion was observed by the celebrated poets of the ancient time and hence, Dhvani or suggestion definitely exists according to Anandavardhana. For answering to the argument of the second group of critics, Anandavardhana clearly shows the difference between the suggestion and indication. He says that figures of speech, the Lakshyarth and the conventional meaning itself offers suggested meaning and hence, there is difference between indication and suggestion. According to Anandavardhana, figures of speech offer common usage meaning

whereas Dhvani offers a meaning that has a charm and something speciality. By defining the term Dhvani or suggestive poetry properly, Anandavardhana replies the third counter argument of indescribability. In Anandavardhana's views, that poetry in which the conventional meaning renders itself to the secondary position or the conventional word renders its meaning secondary and suggests the intended or implied meaning is termed as Dhvani or Suggestive poetry. In short, citing the proof of earlier usage of the term Dhvani by the celebrated poets, making comparison between suggestion and indication, and finally defining the term "Dhvani" itself, Anandavardhana provides a solid reply to Dhvani-Against Arguments (*Dhvani-Virodhi Vaadas*) and establishes his theory of Dhvani in *Dhvanyaloka*.

2. Anandavardhana's Views on the Soul of Poetry

Anandavardhana's theory of Dhvani is the greatest contribution to the Indian aesthetics that turns the focus of study from the external aspects to the internal structure or inner beauty of poetry. The idea "the soul of poetry" was debated by many critics or Alankarikas before Anandavardhana and amongst them Bharata, Bhamah and Vamana were prominent. According to Bharata the sentiment is the soul of poetry (*Kavyaasi Atma Rasa*), for Bhamah Alamkara (figures of speech or decoration) is the soul of poetry (*Kavyaasi Atma Alamkara*) and for Vamana the ways of expression or the poetic style is the soul of poetry (*Ritiratma Kavyaasi or Kavyaasi Atma Riti*). Anandavardhana, as a Dhvanikar has found that the critics of earlier generation gave importance to the external aspect such as Alamkara (poetic embellishment or the decorative use of language), and the Riti (poetic diction or ways of expression) and they neglected the internal beauty that is the meaning of the poetry.

According to Anandavardhana, Dhvani is the soul of poetry (*Kavyaasi Atma Dhvani*). Dhvani is the meaning that flashes in the mind. It is a suggestion or suggested meaning. In Anandavardhana's views all types of meaning cannot be labeled as the soul poetry. He offers certain attributions to the meaning and asserts that only that meaning which has these attributions can achieve the status of being the soul of poetry. According to Anandavardhana only that meaning which wins the admiration of refined or sensitive critics is declared to be the soul of poetry. Further, he argues that the meaning that has supreme quality and towers the beauty of external constituents of the poetry is to be said the soul of poetry. The meaning that has the quality of Rasadhvani is also called the soul of poetry. It means the meaning that

generates sentiment, appeals to the mind and creates beauty is to be called the soul of poetry. While defining the term, Anandavardhana says that the poetry in which the conventional or the literal meaning remains at secondary or subordinate position and it suggests the indicated or implied meaning is termed as Dhvani or suggestive poetry. Here, he highlights that the suggested meaning is the soul of poetry. In short, Anandavardhana accepting the importance of sentiment (Rasa), figures of speech (Alamkara) and poetic qualities and defects, strongly affirms that Dhvani is the soul of poetry.

3. Varieties or Types of Dhvani

Anandavardhana in his *Dhvanyaloka* has propounded his theory of Dhvani in the four sections of this book and emphasizes that the suggestion or Dhvani is the soul of poetry. While elaborating the concept of Dhvani, Anandavardhana proceeds with explaining the varieties or the types of Dhvani particularly in the second section of this book. His classification of Dhvani is detailed and complicated that enlists a huge number of varieties or types of Dhvani. On the basis of the nature of suggestion, the medium of suggestion and the process of suggestion, he classifies Dhvani into different varieties such as Vastu Dhvani, Alamkara Dhvani, Rasa Dhvani, and Suggestion with Unintended literal import and Suggestion with intended literal import and many more. In Vastu Dhvani the suggested idea is the fact, in Alamkara Dhvani the fact is idealized through an image or figures of speech and in Rasa Dhvani, the sentiment or emotion (Rasa) is suggested. Vastu Dhvani and Alamkara Dhvani can be expressed by direct meaning of the word. Rasa Dhvani needs some imagination or a sort of intuition.

In the second section of *Dhvanyaloka*, Anandavardhana put forth two broad varieties along with their sub-types. This classification takes place on the ground of the relationship between the literal words and suggested meaning. It means the process of suggestion is taken into consideration. These two broad varieties are: a) Suggestion with Unintended Literal Import, and b) Suggestion with Intended Literal Import. Each of the variety is again divided into two sub-types. They are discussed here briefly as below:

a) *Suggestion with Unintended Literal Import*: Suggestion with unintended literal import is also known as the suggestion through secondary meaning. It is a Lakshana-born Dhvani in which the conventional or the literal meaning is not

intended. It throws the conventional meaning into the background or into the subordinate position. In this type of Dhvani, the poet doesn't intend to communicate the primary meaning to the reader. In other words Dhvani is based on Lakshana and not on the literal meaning. In this case, the primary meaning first leads to the secondary meaning and then in turn the secondary meaning leads to the suggested meaning. This variety of suggestion is divided into two sub-types- merged in other sense and totally discarded. In the both cases the words are used to offer secondary meaning and the secondary meaning offers suggested meaning.

b) Suggestion with Intended Literal Import: Suggestion with intended literal import is also known as the suggestion through the primary meaning. It is an Abidha-born Dhvani in which the conventional meaning or the literal meaning is intended. In this case there is no trace of Lakshana and the suggested meaning is directly based on the literal meaning. The primary meaning gives rise to the suggestion. Here, the poet intends to communicate the literal meaning to the readers as it directly offers suggested meaning. This variety of suggestion is divided into two sub-types: of discernible sequentiality and of undiscernible sequentiality. In "of discernible sequentiality" there is the sequence of understanding the conventional meaning and suggested meaning. In "of undiscernible sequentiality" there is no sequence of understanding the conventional meaning and suggested meaning. The conventional meaning (Vachyārtha) and the suggested meaning (Vyāngārtha) are coming together. Sentiment, emotion, the semblance of sentiment or mood, their rise and pause etc, are all of 'undiscernible sequentiality'.

4. Three Types of Poetry

In his Dhvani theory, Anandavardhana also sheds light on the three types of poetry considering the idea of suggestion or Dhvani. On the basis of the prominence of suggestion, subordination of suggestion and negligence of suggestion in poetry, Anandavardhana classifies the three types of poetry as Suggestive Poetry (Dhvani Kavya), Gunibhuta Vyanga Kavya and Portrait-like Poetry (Chitra Kavya). Let's see these types in brief:

a) Suggestive Poetry (Dhvani Kavya): According to Anandavardhana, a poetry in which the conventional meaning remains at secondary position and the suggested meaning acquire prominent place is the suggestive poetry or Dhvani Kavya. In this

type of poetry, the poet adopts the method of suggestion as the principal method. The suggestive poetry offers the special meaning and is full with suggestive forces.

b) Gunibhuta Vyangya Kavya: In this type of poetry, the Vachyārtha (literal meaning) and the Vyangārtha (suggested meaning) come together but the Vyangārtha (suggested meaning) is subordinated to the literal meaning. It means the suggested meaning has no prominence but it adds beauty to the literal meaning.

c) Portrait-like Poetry (Chitra Kavya): The term “Chitra Kavya” or the “Portrait-like poetry” is applied to a kind of poetry in which importance is given to the ornate or figurative description and the suggestion is barely noticeable. The ornate description is based on two aspects- the power of word and the power of sense.

In short, when Vyangārtha (suggested meaning) is prominent, it is suggestive poetry (Dhvani Kavya), when Vyangārtha (suggested meaning) is not prominent but subordinate or equal to the Vachyārtha (literal meaning), it is Gunibhuta Vyangya Kavya, and when Vyangārtha (suggested meaning) is barely noticeable and importance is given to figurative description, it is Portrait-like poetry (Chitra Kavya).

5. Anandavardhana’s concept of Coincidence (Samvaada)

In the final i.e. the fourth section of *Dhvanyaloka*, Anandavardhana explains the concept of Coincidence (i.e. Samvaada). He begins with explaining its meaning, its acceptability and the type. According to Anandavardhana, there is the coincidence (Samvaada) or the similarity of thought in the works of great poets. It is nothing but correspondence with the other and it is in kind of mirror reflection, like of two pictures and like that of two individuals resembling each other. In Anandavardhana’s views coincidence is acceptable because the great minds think alike. It should not be treated as an act of plagiarism.

4.8 Check Your Progress- II

A. Rewrite the following sentences by choosing correct alternatives given below them.

1. The book *Dhvanyaloka* is divided into _____ Udyotas.
a) four b) two c) three d) one

2. According to the first rate poet _____ meaning shines supreme.
a) explicit b) implicit c) general d) figurative
3. According to Anandavardhana _____ is the soul of poetry.
a) rhyme b) meter c) suggestion d) figure of speech
4. Sentiments, emotions and the semblance of sentiments are _____.
a) meaning b) discernible sequentiality
c) words d) undiscernible sequentiality
5. Texture is of _____ kinds.
a) one b) two c) three d) four
6. Portrait-like poetry is divided into _____ varieties.
a) one b) two c) three d) four
7. Coincidence means _____ with another.
a) correspondence b) rejection c) imitating d) living

B. Answer the following questions in one word/phrase/sentence each.

1. How does the poet bring novelty to the trite subject?
2. Mention the two varieties of the Portrait-like poetry.
3. Write three kinds of “Texture” mentioned by Anandavardhana.
4. What according to Anandavardhana is the main task of the first rate poet?
5. What according to Anandavardhana governs the usage of Texture?
6. Write the two types of suggestions explained in the second Udyota.
7. What are the three types of poetry mentioned by Anandavardhana?
8. How is the term “Dhvani” or “Suggestive Poetry” defined in the first section?
9. Mention the two types of the variety of “suggestion with intended literal import”.
10. What are the aspects of “undiscernible sequentiality”?

11. Which sentiment according to Anandavardhana is the sweetest and most delectable?
12. What, according to Anandavardhana is the soul of poetry?

4.9 Terms to Remember

- **Rajanak:** A title given to the poet who makes the fame of the King worldwide
- **Dhvanyaloka:** Light on Suggestion (Dhvani) (a book by Anandavardhana)
- **Udyota:** Section or Parts in the Sanskrit book particularly in *Dhvanyaloka*.
- **Karika:** a stanza or verse form
- **Vrittis:** paraphrase or interpretation of the Karikas
- **Dhvani:** Suggestion (Literal meaning Sound)
- **Dhvanyartha:** Suggested meaning or hidden meaning
- **Abidha:** Primary meaning, literal meaning
- **Lakshana:** Secondary meaning, indicated meaning
- **Vyanjaka:** Suggestive words
- **Vyanjana:** suggested sense
- **Learned Men of Yore:** Theoreticians, Grammarians and Critics of ancient time
- **Refined Critics:** Sensitive or sympathetic or Knowledgeable critics
- **Explicit Meaning:** Literal meaning, conventional meaning, primary meaning
- **Implicit Meaning:** Suggested meaning, hidden meaning, secondary meaning
- **Curlew Couple:** a couple of Kraunch Bird
- **Distich:** a couplet i.e. a pair of verse lines (in Sanskrit it is a Shloka)
- **Purport:** a sense or meaning of something
- **Suggestion with intended literal import:** suggestion through primary meaning
- **Suggestion with unintended literal import:** suggestion through secondary meaning

- **Erotic:** Sringar Rasa or the Maadhurya Rasa
- **Texture:** Composition

4.11 Answer to Check Your Progress-I

A.

1. a) critic of Dhvani
2. c) K. Krishnamoorthy
3. b) Kashmiri
4. d) Dhvani
5. a) Rajanak

B.

1. Anandavardhana was born in 820 CE.
2. *The Dhvanyaloka*
3. Four Sections/Chapters
4. *Sahradayaloka* and *Kavyaloka*
5. Karikas are stanzas and Vrittis are the paraphrases or interpretations of these stanzas.

4.12 Answer to Check Your Progress-II

A.

1. a) four
2. b) implicit
3. c) suggestion
4. d) Undiscernible sequentiality
5. c) three
6. b) two
7. a) correspondence

B.

1. The poet will bring novelty to the trite subject by giving a mere touch of a single variety of suggestion to his expression.
2. The two varieties of Portrait-like poetry are Word Portrait and Meaning Portrait.
3. The three kinds of texture are a) without compounds, b) with medium sized compounds, and c) with long compounds.
4. According to Anandavardhana, the main task of the first-rate poet is to arrange all the contents and expressions in the direction of sentiments.
5. According to Anandavardhana, the usage of texture is governed by the propriety or decorum of the speaker, the consideration of decorum, and the adopted literary medium.
6. “Suggestion with the unintended literal import” and “Suggestion with the intended literal import” are two broad varieties of Suggestion or Dhvani.
7. Dhvani Kavya i.e. suggestive poetry, Goonibhutaavyanga Kavya and the Portrait-like poetry (Chitra Kavya) are three types of poetry.
8. The poetry wherein the conventional meaning renders itself secondary or the conventional word renders its meaning secondary and suggests the intended or implied meaning is defined as Dhvani or Suggestive Poetry.
9. The “suggestion with intended literal import” has two varieties and these are –a) of discernible sequentiality, and b) of undiscernible sequentiality.
10. Sentiment, emotion, the semblance of sentiment or mood and their rise and pause are the aspects of undiscernible sequentiality.
11. According to Anandavardhana, the Erotic sentiment is the sweetest and most delectable of all sentiments.
12. According to Anandavardhana, Dhvani or suggestion is the soul of poetry.

4.9 Exercises:

1. Explain Anandavardhana’s the theory of Dhvani.
2. Critically comments on Anandavardhana’s *Dhvanyaloka*.

3. Write a note on two types of Dhvani explained in the second part of *Dhvanyaloka*.
4. Write a detailed note on the varieties of suggestion expressed in the *Dhvanyaloka*.
5. Describe the terms “Suggestion with intended literal import” and “Suggestion with unintended literal import.”
6. Write a note on the significance of suggestion.

4.10 Reference for Further Studies:

Krishnamoorthy, K. Ed. & Trans. *Dhvanyaloka* by Anandavardhana. Delhi, 1982

Devy, G.N. ed. *Indian Literary Criticism: Theory and Interpretation*, Orient Longman, 2002

Ingalls, D. and et.al. *The Dhvanyaloka of Anandavardhana with the Locana of Abhinavagupta*. HUP, 1990.

B) Of Mimicry and Man: The Ambivalence of Colonial Discourse

Homi K. Bhabha

Contents:

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4.1 Objectives

After studying this unit, you will be able;

- To know the life and works of Homi K. Bhabha
- To understand the nature and menace of Mimicry in Colonial context.
- To learn the ambivalent (double talk) structure of Colonial Discourse
- To get knowledge of the major concerns of postcolonial criticism/Theory

4.2 Introduction

Homi K. Bhabha is one of the most influential postcolonial writers who contributed significantly to the postcolonial theory by introducing various concepts such as hybridity, mimicry, ambivalence and colonial discourse, etc. In this unit, you

are going to study his essay 'Of Mimicry and Man: The Ambivalence of Colonial Discourse.' The essay discusses the nature of mimicry in the context of colonialism and exposes the ironic and ambivalent structure of colonial discourse. The essay was first presented as a research paper to a panel on "Colonialist and Postcolonialist Discourse" organized by Spivak for the Modern Language Association Convention in New York in 1983. Then, it was published in the journal entitled *Discipleship: A Special Issue on Psychoanalysis* in October 1984. Later, it was included in the anthology entitled *Modern Literary Theory: A Reader* (1992) edited by Philip Rice and Patricia Waugh. In the year 1994, the same essay was included in the collection of essays *The Location of Culture* compiled by Homi K. Bhabha. The focus of this essay is to explain the nature of mimicry, the concept of ambivalence and colonial discourse, and for developing his arguments Bhabha makes use of number texts, quotations, definitions, and theories developed by other writers and theoreticians throughout the essay. Homi K. Bhabha refers to Jacques Lacan, Edward Cust, Lord Roseberry, Sir Edward Said, Samuel Weber, John Locke, Charles Grant, James Mill, Lord Macaulay, Benedict Anderson, V. S. Naipaul, Sigmund Freud, Eric Stokes, few Missionaries and Edward Long. Besides, he uses a number of technical terms such as *forked tongue, ambivalence, resemblance and menace, interpellation, mimic man, anglicization, the metonymy of presence, split, and camouflage, interdictory, founding objects and so on* in this essay and therefore, the essay seems somewhat difficult to understand. This unit discusses Homi K. Bhabha's views on mimicry and the ambivalent structure of colonial discourse by providing interpretations and analysis of major points made by him.

[**Note:** *The original essay begins with two quotations and then, includes about 17 paragraphs that explain numerous ideas and views of Homi K. Bhabha. This unit, no doubt will offer critical commentary on Homi K. Bhabha's essay "Of Mimicry and Man," that will help students to understand Bhabha's views, ideas, and thoughts regarding the notion of mimicry and ambivalence of colonial discourse. However, students are advised to go through the original text for getting more insights of Bhabha's essay.*]

4.3 Life and Works of Homi K. Bhabha

Homi K. Bhabha was born in 1949 in a Parsi community in Mumbai, India. He had his schooling from different schools and institutions including Saint Mary High

school, the University of Mumbai, and Christ Church, Oxford University. He also worked as a lecturer, professor, and visiting professor at various universities namely the University of Sussex UK, Harvard University USA, Princeton University, and the University of Chicago. He is very much interested in postcolonial criticism. Homi K. Bhabha, along with Edward Said and Gayatri Spivak has been considered as the most significant thinker in the postcolonial theory. His works develop a number of concepts that are central to postcolonial theory. Bhabha is famously known for concepts such as hybridity, culture and hybridity, mimicry, difference, ambivalence, the uncanny, the stereotypes and the concept of otherness, etc. Through these conceptual frameworks, Bhabha wants to expose the various ways in which the colonized peoples have resisted the power of colonizer and the doubleness of the West towards the East. Homi K. Bhabha's works take poststructuralist and psychoanalytic approaches as he is highly influenced by the writings of Jacques Derrida, Jacques Lacan, and Michel Foucault. His most significant works are *The Nation and Narration* (1990), *The Location of Culture* (1994), *Cosmopolitanism in Public Culture* (2000), and *Edward Said: Continuing the Conversation* (2004). *The Location of Culture*, the other three books are the edited volumes in which Bhabha compiles the ideas of nationhood, narrativity, hybridity, and cosmopolitanism, etc. In 2012, Homi K. Bhabha was honored with the Padmabhushan award for his contribution to literature and education.

4.4 *The Location of Culture*: General Information

The Present essay “Of Mimicry and Man: The Ambivalence of Colonial Discourse” is taken from the book *The Location of Culture* (1994). The fourth chapter entitled *Of Man and Mimicry* in this book analyses Bhabha's views on mimicry and the ambivalent structure of colonial discourse. The book is a collection of his twelve prominent essays that sheds light on diverse topics including postcolonial ambivalence, hybridity, mimicry, postcolonial stereotypes and methods of discrimination, cultural differences, and postcolonial agency, etc. Eight of the twelve essays have been published previously in various publications. However, some of the earlier published essays are included in this anthology *The Location of Culture* with revision and modification. The book shows that many of his essays take poststructuralist and psychoanalytic approaches for developing various ideas. Homi K. Bhabha develops his ideas like cultural hybridity, mimicry, otherness, and so on considering the significant theoreticians, the documents from British missionaries

and administrators, and the literary writers like Salman Rushdie, E. M. Foster, Nadine Gordimer, etc. The essay “Of Mimicry and Man: The Ambivalence of Colonial Discourse” which was published in this anthology became one of the significant and most widely read essays in the postcolonial theory that reveals the intentions of the West towards the East i.e. the intentions of the colonizers towards the colonized. Through this essay, Bhabha attempts to expose the several instances of agencies functioning in colonial discourse. Mimicry, in common words is not difficult to define. It is just something like copying or imitating someone's ways of living, speaking, and culture, etc. But this word “mimicry”, according to Bhabha, when it is used in the context of colonial discourse, it offers different meaning and perspectives.

4.5 Check Your Progress-I

C) Rewrite the following sentences by choosing the correct alternatives given below them.

1. The book *The Location of Culture* was published in _____
 a) 1990 b) 1994 c) 1996 d) 1998
2. Bhabha's *The Location of Culture* includes _____ essays in it.
 a) twelve b) fifteen c) seventeen d) twenty
3. Homi K. Bhabha is associated with the concept of _____
 a) Orientalism b) Mimicry and Ambivalence c) Subaltern d) Fantasy
4. Edward Said, Homi Bhabha and Spivak are _____ critics.
 a) Structuralist b) Poststructuralist c) Colonial d) Postcolonial
5. “Of Mimicry and Man” exposes the ambivalent relationship between _____
 a) the rich and poor b) young and old c) the colonizer and colonized d) none

D) Answer the following questions in one word/phrase/sentence each.

- a. When and where was Homi K. Bhabha born?
- b. Which prestigious award Bhabha had won in 2012?
- c. Who is known as the trinity of Postcolonial Criticism?

- d. When was the essay “Of Mimicry and Man” first published?
- e. Which two approaches are dominant in Homi K. Bhabha’s essays?
- f. State the major concepts developed by Homi K. Bhabha in his postcolonial study.
- g. Mention the three major theoreticians who are dominant in the postcolonial study.
- h. State the theoreticians or writers who have tremendously influenced Homi K. Bhabha’s writings.
- i. From which book, the essay “Of Mimicry and Man: The Ambivalence of Colonial Discourse” has been taken?
- j. Who are the editors (authors) of the second edition of an anthology entitled *Modern Literary Theory: A Reader*?

4.6 Textual Summary of the Essay

The essay "Of Mimicry and Man" includes two-paragraph length quotations in the beginning and then, about 17 paragraphs to elaborate Homi. K. Bhabha’s ideas regarding mimicry and ambivalence. The present section of this unit offers a selective summary of this essay considering the major points as per the sequence of the original text. Let’s begin with the prefacing part of the essay:

About the First Quotation

Mimicry reveals something in so far as it is distinct from what might be called an itself that is behind. It means mimicry is different from the mimicked object. The effect of mimicry is camouflage. It has the elements of disguise. It carries a similar sense of its background but it is not becoming exactly the background. Thus, the purpose of mimicry is to camouflage (i.e. resembling the background) and not harmonizing (i.e. not becoming) the background—just like a technique of camouflage adopted in human warfare.

- Jacques Lacan,
“The Line and Light,” *Of the Gaze*.

About the Second Quotation

It is not the right time to question the original policy of the British Empire. The original policy of the British Empire (the colonizer) was to allow the colony (the

colonized) to mimic or to imitate the language, culture, and the patterns of British society. Being highly endowed with the paraphernalia of statehood and privileges of the colonizer, the creature (i.e. the colonized people) has forgotten their insignificance and has dared to challenge the colonizer. Conferring the privileges of the colonizer to the colonized people is a stupidity of the British Empire and the colony must be thankful to their colonizer for conferring these privileges (i.e. allowing the colony to mimic the British) that bring so exalted position to the colonized society which has no earthly claim to get such exalted position. It seems that the British Empire has forgotten or overlooked a fundamental principle of the colonial policy- that is colonial dependence. To give freedom to the colony is a kind of mockery upon us because if the colony gets independence, it will not remain as a colony for a single hour.

- Sir Edward Cust

“Reflections on West African Affairs...

Addressed to the Colonial Office,”

Hatchard, London 1839.

Para 1: According to Homi K. Bhabha the post-Enlightenment discourse of British colonialism always speaks in the tongue that is forked. By “*forked tongue*” Bhabha wants to suggest that there is always “double talk” or “two-fold intentions” in every colonial discourse of the British Empire. Further, he says that colonialism takes power in the name of history and keeps its authority through figures of farce. This colonialism (or colonial discourse) in Bhabha’s views produces a text which is rich in irony, mimicry and repetition. To show this irony or double motives of colonial discourse, Homi K. Bhabha cites the famous words (master narrative) of Lord Rosebery “writ by the finger of the divine.” This narrative says that the colonizing the East by the West is god's writ. By this, Rosebery justifies that the British colonized the Eastern countries under the epic intention of civilizing mission. However, Bhabha suggests that the colonial discourse of epic intention of the civilizing mission was marked with the hidden motive of expanding the British Empire. The colonial authority didn’t want to civilize the colonized people entirely. They wanted to civilize them partially. In other words the colonizers wanted to make the colonized subject (colonized people) as human beings not wholly human beings. Here, in this comic turn from the high ideals of colonial imagination to the low

mimetic level *mimicry emerges as one of the most elusive and effective strategies of colonial power and knowledge.*

Para 2: In the conflict laden colonial situation, as Edward Said describes there is always a tension or clash between the “synchronic panoptical vision of domination and “the counter-pressure of the diachrony of history.” Simply, it means that in colonial discourse there are two imperatives- one is demanding for solid unchanging identity of domination and the other is demanding for change and progress. In this kind of colonial situation, in Bhabha’s views *mimicry represents an ironic compromise.* By referring to Samuel Weber’s formulation of the marginalizing vision of castration, Bhabha says that the term “mimicry” appears differently. For him, the colonial mimicry is the desire for a reformed, recognizable other, *as a subject of difference that is almost the same, but not quite.* Here, Bhabha indicates that the colonizers wanted to improve or reform the colonized people like them but not exactly like them. They wanted to keep them as the other. They expected a partial improvement in colonized people so that they will remain as a subject of difference. By mimicking the British, the colonized will become “Anglicized” person and not exactly an Englishman. This is the meaning of the phrase “*almost same, but not quite.*” This doubleness, according to Bhabha is created collaboratively in colonial discourse. The colonizers wanted the improved class for serving purpose and the colonized people mimic the colonizers to survive or to succeed. So the discourse of mimicry according to Bhabha is constructed around this ambivalence. Further, Bhabha argues that mimicry has the qualities of slippage, excess and difference and considering this, he enlists three features of mimicry- a) Mimicry is stricken by indeterminacy. It means mimicry does not have a fixed meaning of imitation only as it represent consistently the sense of difference and so is itself a process of disavowal (rejection of colonizer). b) Mimicry is the sign of double articulation. It means it shows a strategy of reforming and disciplining the colonized, and at same it shows a strategy of controlling power by the colonizer. c) Mimicry is also the sign of inappropriate that threatens both the colonizer and the colonized. In short, for Bhabha mimicry belongs to both i.e. to the colonizer and to the colonized. It is not only a strategy of appropriation and discipline but also a sign of the inappropriate, questioning the colonial authority and crossing the boundary line between the oppressors and oppressed.

Para 3 Bhabha remarks that the effect of mimicry on the colonizer is profound and disturbing. The colonial masters started to normalize (appropriate) the colonial state or subject but during this process the dream of the post-Enlightenment departs away from the language of Liberty and constructed another knowledge of its norm. Bhabha proves this by giving the example of John Locke who makes double use of the word *slave*. John Locke's definition of "slave" clearly shows the duality of colonial discourse. In his book *Second Treaties* Locke defines the word "slave" in two ways. Firstly he defines it as a legitimate form of ownership. Secondly he defines the same word as an illegitimate exercise of power. This example shows that how the colonial discourse has the double talk or two fold intensions based on the situation. The first meaning is associated with the state of Carolina where slavery is practiced where slave becomes the lawful possession of their masters. The second meaning is associated with the State of Nature where the word slave offers negative sense that is unlawful or illegitimate possession of an individual. It violates the very concept of humanity. Here, Bhabha intends to show that in colonial discourse along with mimicry, there appears mockery.

Para 4: It is from this area between mimicry and mockery the civilizing mission is threatened by the displacing gaze. In Bhabha's views the ambivalence of mimicry that is the sameness with difference produces the excess or slippage- mere imitators that break the colonial discourse and also fixes the colonial subject as partial presence. By "partial presence," Bhabha means incomplete and virtual. As the colonial mimicry produces partial incomplete outcome, it functions as a colonial strategy of holding power and at the same time it becomes threat to the colonizer. Therefore, according to Bhabha, the mimicry is a resemblance and menace at once.

Para 5: To show the partiality or the partial presence of the colonized subject, Bhabha introduces Charles Grant's text "*Observations on the State of Society among the Asiatic Subjects of Great Britain*" (1792). In this tract, he strongly proposed his idea of introducing evangelical system of mission (free) education to change the Indian scenario. He wanted to bring political reform through Christianity and at the same time he was aware that the expansion of company rule in India required a system of interpellation-i.e. form of manners. In the *prima facie* (at first sight) the text looks very sincere and positive that lit a hope of bringing civilization or improvement in India. But, there is note in this tract which says that the colonizer was giving this education not to civilize these Indians but to fashion them according

to the way they want. It means the colonizer wanted only partial improvement of the colonized people. Bhabha remarks that “Caught between the desire for religious reform and the fear that Indians might become turbulent for liberty, Grant implies that it is, in fact the “partial” diffusion of Christianity, and the partial influence of moral improvements which will construct a particularly appropriate form of colonial subjectivity. Finally, Grant suggests that the “partial reform” will produce an empty form of “the imitations of English manners which will induce them (the colonial subject) to remain under our protection.” Thus Grant mocks at his original project of evangelical education.

Para 6: Bhabha produces one more text here to show the partiality, mockery and ambivalence in colonial discourse. He refers to Lord Macaulay’s *Infamous Minutes* (1835) which is deeply influenced by Charles Grant’s *Observation*. Macaulay’s policy on education makes mockery of oriental learning and expects only “a class of interpreters between the colonizers and the millions of colonized people.” Macaulay wants a class of persons Indian in blood and colour, but English in taste, in opinions, in morals and in intellect”. Apparently, Macaulay’s minutes on education shows the British introduced English education in India with the lofty intention of civilizing them. But this is not the truth. Their hidden selfish motive was only to create such an educated class that render their service to their colonial master and help them to control the colonized. In other words, a mimic man raised “through our English School” according to a missionary educationist wrote in 1819 “to form a corps of translators and be employed in different departments of labor.” However, Bhabha finds out a sense of menace in Macaulay’s Minutes. According to Bhabha, the Indian class who mimic their colonizers will no longer live the model colonial subject. Having achieved the mastery through mimicry the colonized people can become threat to the colonizer. Bhabha traces the idea of mimic man through the works of Kipling, Forster, Orwell, Naipaul and most recently in Benedict Anderson’s essay on nationalism. Pointing Anderson’s essay and Bipin Chandra Pal, Bhabha asserts that the flawed mimesis of the colonizers produced only the anglicized versions of the native and not the true Englishmen.

Para 7: Considering Benedict Anderson idea of anglicized personality Homi k Bhabha asserts that mimicry repeats rather than represents it means when the colonial subject mimics the colonial masters the result is not a complete representation of the identity as like their masters the colonial subject only repeats the culture the manners

the behaviour of their colonial masters and not represents the Englishman. By referring to the characters like Bipin Chandra Pal, Decoud and Ralph Singh, Bhabha asserts that mimicry creates only the mimic men so that they don't represent the true Englishman they are anglicized person. Finally Bhabha asserts that the desire of emerging as authentic Englishman through mimicry through a process of writing and repetition is the final irony of partial representation.

Para 8 - 9: According to Bhabha mimicry is not the familiar exercise of dependent colonial through narcissistic identification. By this, Bhabha means that the mimicry of the colonizers by the colonized people doesn't create the subordinate to the colonial power. It exerts "menace" and a disruptive effect on colonialism creating the possibility of rupturing colonial power. Mimicry conceals no presence or identity behind its mask. It is not what Césaire describes as "colonization thingification." Fanon describes the colonized educated black felt internally white but externally because of the race and physics was treated as black by the colonizers. So he says behind the white mask there stands the essence of the *presence Africaine*. Thus, the menace of mimicry is its double vision (dual identity) that is the result of partial representation or recognition of the colonial object. Bhabha says that the double vision is generated by the fact that the colonized people imitate the colonizers incompletely or in part. They are split between reality and created reality. For this, Bhabha labels the metonymies of presence. Grant's colonial as partial imitator, Macaulay's translator, Naipaul's colonial politician as play actor and Dacoud as scene setter are the appropriate objects of colonialist chain of command, authorized versions of otherness. Further, Bhabha suggests that in the process of mimicry the observer becomes the observed and the partial representation rearticulates the whole notion of identity. This changing identity of the colonized people demands for colonial power. Bhabha supports this view by referring Eric Stoke who remarks that "Certainly India played no central part in fashioning the distinctive quality of English civilization. In many ways it acted as a disturbing force...."

Para 10: Mimicry is a form of difference- almost the same but not quite- is explained by using Freudian figure of fantasy. Homi K. Bhabha uses Freud's concept of fantasy to explain the idea of mimicry as almost the same but not quite. Freud defines the word fantasy is something that lies inappropriately between the unconscious and the preconscious that makes problematic nature. Similarly mimicry

also creates the individuals of mixed race who resemble white man but betray their colour and body features.

Para 11-12: The visibility of mimicry, according to Homi Bhabha is always produced at the site of interdiction. It is the form of colonial discourse that is uttered *inter dicta*: a discourse follows the principle is that what is known must be kept concealed. The desire of colonial mimicry- an interdictory desire- may not have an object, but it has strategic objectives which Bhabha calls metonymy of presence. The inappropriate signifiers of colonial discourse- the difference between being English and Anglicized, the stereotyped identities, the discriminatory identities, the Simian Black and the Lying Asiatic all these are metonymic presence. Mimicry as the metonymy of presence is such an erratic and eccentric strategy of authority in colonial discourse. Mimicry does not merely destroy narcissistic authority through the repetitious slippages of difference and desire. It is the process of the *fixation* of the colonial as a form of cross-classificatory, discriminatory knowledge and therefore raises the question of authorization of colonial representation.

Para 13-14. In mimicry, the representation of identity and meaning is rearticulated along the axis of metonymy. As Lacan reminds us, mimicry is like camouflage, not a harmonization but a form of resemblance that differs presence by displaying it in part, metonymically. And that form of resemblance is the most terrifying thing to behold, as Edward Long testifies in his *History of Jamaica* (1774). At the end of a tortured, negrophobic passage, that shifts anxiously between piety, prevarication, and perversion, the text finally confronts its fear; nothing other than the repetition of its resemblance "in part. From such a colonial encounter between the white presence and its black semblance, there emerges the question of the ambivalence of mimicry as a problematic of colonial subjection. Mimicry, as the metonymy of presence is, indeed, such an erratic, eccentric strategy of authority in colonial discourse. Mimicry does not merely destroy narcissistic authority through the repetitious slippage of difference and desire. It is the process of the fixation of the colonial as a form of cross-classificatory, discriminatory knowledge in the defiles of an interdictory discourse, and therefore necessarily raises the question of the authorization of colonial representations.

Para 15. There is a crucial difference between this colonial articulation of man and his doubles and that which Foucault describes as "thinking the unthought". This results in the splitting of colonial discourse so that two attitudes towards external

reality persist; one takes reality into consideration while the other disavows it and replaces it by a product of desire that repeats, rearticulates "reality" as mimicry.

Para. 16-17. In the ambivalent world of the "not quite/not white," on the margins of metropolitan desire, the founding objects of the Western world become the erratic, eccentric, accidental objets trouvés of the colonial discourse- the part-objects of presence. It is then that the body and the book lose their representational authority. In other words, the founding ideals and ideology of Europe and America are explained to the colonized only partly, and so become, in a way, meaningless. They are only "part-objects" caused by the presence of the colonizer. The colonizer does not successfully impart his beliefs on the colonized, and the colonized will forever be "not quite/not white." Bhabha ends his essays on the note of confused mesh between the colonizer and the colonized through the quotation of Bible.

4.7 Critical Analysis of the Essay

Homi K. Bhabha's essay "Of Mimicry and Man: The Ambivalence of Colonial Discourse" is one of the most significant essays in the postcolonial theory. In this essay, Bhabha makes use of a number of technical terms and intertextual references to explain the concept of mimicry and to expose the ambivalent, ironic relationship between the colonizer (*for example- the British*) and the colonized (*for example-the Indian*). It also sheds light on the intentions of the colonizer towards the colonized. The title of this essay is itself suggestive that includes three important terms- *mimicry*, *ambivalence* and *colonial discourse*. A short introduction to these terms will expose the focus of Bhabha's discussion in this essay. Mimicry, in general sense and fundamentally, is an imitation or copying to someone. But Homi K. Bhabha's use of the term "mimicry" in this essay goes beyond to its general sense and reveals a broad idea in the colonial context. According to Homi K. Bhabha, mimicry is not only the act of imitating or mimicking the language and culture of the colonizers by the colonized people. Mimicry is a tool, a method or a strategy used by both the colonizer and the colonized. The colonizers as a part of so called civilizing mission wanted their colonial subjects to imitate or to mimic their language, manners and culture. The colonized people also wanted to imitate or to mimic their colonial master for purpose of providing service and gaining empowerment. In short, according to Bhabha, mimicry shows the colonial halfness, a technique of camouflage (resemblance) and a sort of threat for both the colonizer and the

colonized. The second term “ambivalence” which is used by Bhabha in the title shows a sense of “double talk” or “the coexistence of two opposite ideas” in the colonial discourse and the third term “colonial discourse” is nothing but a system or the set of narrative statements that shows the colonizer’s policies towards the colonized people. Bhabha remarks that these colonial practices or policies have the purpose of civilization or improvement of the colonized people at the apparent level and at the same time they have some hidden motives (i.e. holding the colonial power, spreading the empire, etc.) in its background. For this duality or doubleness, Bhabha uses the term ambivalence. In short, the focus of this essay is to explain the nature of mimicry, the menace i.e. threats or dangers of mimicry and the ambivalent structure (i.e. the double talk or the coexistence of two opposite ideas and motives) of colonial discourse. Homi K. Bhabha elaborates the notion of mimicry and the ambivalence of colonial discourse by referring to about nine texts associated to the colonial practices.

The essay “Of Mimicry and Man” opens with two quotations that clearly show the nature of mimicry and the double talk (ambivalence) of colonial discourse. By using Lacanian vision of mimicry, Bhabha reveals the three dimensional nature of colonial mimicry that begins with the colonized people’s act of mere copying to the colonizer, then camouflaging (resembling the colonizer) and finally showing the resistance to the colonial power. Homi K. Bhabha argues that the mimicry takes place when the colonized people imitate their colonizers in terms of their language, culture and patterns of society. In other words, mimicry is a disciplined imitation of white man by the colonized people. The colonial master (the White) allows the colonized people (the native) to imitate the white man’s language, manners and culture to achieve the purpose of so called “civilizing mission.” But, according to Bhabha this is not only the reason. The colonizers wanted their colonized people to mimic (imitate) them because they wanted to use them and in this way they urged to hold the colonial power. The colonized people engaged themselves in mimicking the white man because they also wanted to be exalted and empowered. Thus, the process of mimicry has two-fold purposes that makes the term itself ambivalent. In fact all the colonial discourses have the ambivalent structure in it.

Homi K. Bhabha exposes this ambivalence of colonial discourse in the very beginning of his essay when he quotes Sir Edward Cust who in his speech remarks that the colony must be thankful to their colonial master because they allowed the natives to mimic the white (the British) that resulted into achieving the so exalted

position for them. Thus, Cust highlights the original policy of the colonizer was to allow the colonized people to mimic them for the purpose of civilization or improvement. However, he also warned the colonizer not to forget the fundamental principle of their colonial policy-that is the colonial dependence while conferring the privileges to the colony. By this, he means there should not be the entire civilization of the colonized people. They should depend on their colonial masters. In short, the colonizer wanted only partial civilization of the colonized people so that they will remain as colonial dependant requiring British rule. By referring to the speech Edward Cust, Bhabha succeeds to highlight ambivalence (i.e. the double talk or the coexistence of two opposite ideas) of colonial discourse. Apparently, this colonial policy shows the purpose of civilization but it carries a hidden motive of controlling the colonized people.

In order to define the term mimicry, to explain its nature and effects (menace) and to show the ambivalent structure of colonial discourse, Homi K. Bhabha refers to Lord Rosebery's narrative- writ by the finger of the divine, Edward Said's description of conflict-laden colonial discourse and theatre of war, Samuel Weber's marginalizing vision of castration, John Locke's definition of slave, Charles Grant's concept of partial imitator, Lord Macaulay's concept of interpreters and translators, the concept of mimic man, Benedict Anderson's idea of anglicized identity, Sigmund Freud's idea of fantasy, and Jacques Lacan's notion of camouflage, etc. In Bhabha's views, the term mimicry is not a simple aping or imitating the colonial masters by the colonial subject. In the context of colonialism, mimicry plays various roles as a strategy and an instrument also. So Homi K. Bhabha defines the term mimicry as "an effective strategy of colonial power," "an ironic compromise in colonial discourse," "constructed around the ambivalence of the sameness with difference," "having the features of indeterminacy, double articulation, and inappropriateness," "having the ability of resemblance and menace," and as "the metonymy of presence," etc. Let's discuss each in detail;

According to Homi K. Bhabha *mimicry is the most elusive and effective strategy of colonial power and knowledge*. The colonizer (the West) believed in that only their culture was civilized and the native people (the East) whom they colonized were savages and uncivilized. There was a narrative developed by Lord Rosebery in which he opined that the colonization of the East by the West was God's writ (order). God sent the West (the British) to the East (for example-India) to make the colonized

subject as civilized individuals. For civilization, according to Bhabha there was no alternative to mimicry in the era of colonialism. The colonizers asked the colonized to mimic their language and culture as they were superior and they wanted to bring civilization in the lives of uncivilized and primitive creatures. However, Bhabha argues that the colonizer wanted the partial civilization only and not the entire civilization. They wanted to make them human beings but not wholly human beings. In this way, the mimicry becomes the strategy of civilization and holding the control also. Further, the colonial discourse of civilizing mission has ambivalent structure- apparently there seems a grand, lofty theme of civilization but at hidden level there is selfish motive of spreading colonial power. Thus there is a double talk in this civilizing policy.

Mimicry, as Bhabha views is **an ironic compromise between the two imperatives of colonial discourse and it is constructed around the ambivalence of *almost the same but not quite***. The colonial discourse, in Edward Said's description is marked with the tension/conflict between the two imperatives- the one is demanding unchanged solid identity and the second is demanding the change, difference or reconstitution of colonial discourse. As the colonial relationship progresses, the colonial authority expresses their desire for domination and at the same time the colonial subject expresses their desire for the natural progress of history. They wanted to become like their colonial masters. It is in this conflict between the synchronic panoptical vision of domination and the progressive nature of history, mimicry functions as an ironic compromise. The colonizers allowed the colonized people to mimic their language, culture and patterns for the purpose of civilizing or improving the colonial subject. However, they were worried about their colonial domination at same time. In order to keep their domination over the colonized subject and to hold the colonial power, the colonizers developed the ambivalent structure of mimicry. In this sense, Homi K. Bhabha describes **the colonial mimicry as the desire for a reformed, recognizable Other as a subject of difference that is almost the same but not quite**. This description shows that the colonial masters (the British) wanted to reform their colonial subject (the Indians), they wanted to make the colonized people like the colonizers. But there was ambivalence and that was the colonizers didn't want to make the colonial subjects exactly like themselves. They wanted to reform, to civilize the colonized people in such a way that still maintain a difference and their identity should remain as the

other. By mimicking to the colonizers, the colonized people will be reformed and will look like similar to their colonial masters. But they will not fit the hegemonic culture and political system of the colonizer. This ambivalent policy of colonial mimicry highlights the indeterminate, double articulated and inappropriate nature of mimicry. Homi K. Bhabha argues that the colonial mimicry has ambivalent and ambiguous nature. It serves the function of strategy and instrument for both the colonizers and the colonized. Mimicry is an imitation as well as the process of disavowal. It is also a strategy of reforming and disciplining the colonial subject and at the same it is an instrument used by the colonial masters to gain the power and to control the colonized. It is also a sign of inappropriate to both the colonizers and the colonized as it has subversive quality.

To show the ambivalent (coexistence of two opposite ideas) structure of colonial discourse, Homi Bhabha refers to a number of texts and links his concept of mimicry with a number of definitions or terminologies. According to Bhabha, the effect of mimicry is profound and disturbing on the authority of colonial discourse. The British or the West came to the East with their grand post-Enlightenment purpose of civilizing the Eastern countries. As soon as they colonized the people belonging to the Eastern countries, their language of liberty alienates from the dream of post-Enlightenment civility. This ambivalence (i.e. a double talk or the coexistence of two opposite ideas) of colonial discourse, Bhabha proves through the definition of slave made by John Locke. John Locke was the 17th century British Philosopher who makes a double use of slave in his *The Second Treatise*. Considering the State of California and the State of Nature, he has offered ambivalent notion of “Slave.” For Locke, in the State of California the word slave is the legitimate form of ownership. It is a lawful possession. But in the State of Nature, he expresses that the slave is an illegitimate exercise of power. He argues that in the State of Nature, Man must be free from any superior power on the Earth and only follow the law of nature whereas in the State of Carolina, he argues that every man of Carolina shall have absolute power and authority over their slaves. Thus, the double talk or two opposite opinions of the same concept of slave shows the ambivalent structure of colonial discourse. Each and every colonial policy or discourse is marked with such ambivalence says Bhabha. This ambivalence of mimicry fixes the colonial subject as a “partial” presence. By partial Bhabha means both ‘incomplete’ and ‘virtual.’ Such partiality of colonial discourse is shown by Bhabha through Charles Grant’s text.

This ambivalent purpose of civilizing and controlling the colonized people is explained by Homi K. Bhabha through a number of colonial texts and policies. Bhabha refers to Charles Grant's tract "Observations of the States..." and Lord Macaulay's "Infamous Minutes" that clearly shows the ambivalent structure (dual motives or purposes) of colonial discourse. Charles Grant, the social reformer and educationist, by observing the uncivilized and half savage Indian scenario wanted to bring improvement or civilization in India. He wrote a tract and proposed strongly to introduce an evangelical system of mission education. He also wanted to bring political reformation through the introduction of the doctrines of Christianity. So, at the prima facie, the colonial discourse (policy) of spreading evangelical education exposes the civilizing purpose. However, Bhabha points out that there was ambivalence (duality) in this discourse and further, he remarks that "caught between the desire for religious reform and the fear that the Indians should become turbulent for liberty" Grant advocated the partial diffusion Christianity and the partial influence of moral improvement which will construct appropriate colonial subject. The colonizers were afraid of that if the colonized people get all education, they would not remain under our control and hence, according to Bhabha, Charles Grant's advocated the principle of the partial diffusion of Christianity that taught the natives (i.e. the colonized People) to imitate the new mannerism of British Empire and at the same it taught them to remain under the colonial protection and power. Thus, Charles Grants project created the colonial subject as the partial imitators.

The same partiality, mockery and ambivalence Bhabha shows through the example of Lord Macaulay's *Infamous Minutes*, in which he proposed to introduce the English education in India but didn't want the entire civilization of colonial subject through this policy. He wanted to form only the class of interpreters who will serve between the colonial master and the colonial subject whom they govern. Bhabha quotes one more missionary policy of education that aimed to create only corps of translators who can work at different offices as labors. Macaulay's policy on education makes mockery of oriental learning and expects only "a class of interpreters between the colonizers and the millions of colonized people." Macaulay wants a class of persons Indian in blood and colour, but English in taste, in opinions, in morals and in intellect". Apparently, Macaulay's minutes on education shows the British introduced English education in India with the lofty intention of civilizing them. But this is not the truth. Their hidden selfish motive is only to create such

educated class that render their service to their colonial master and help them to control the colonized. In other words, a mimic man raised “through our English School” according to a missionary educationist wrote in 1819 “to form a corps of translators and be employed in different departments of labor.” However, Bhabha finds out a sense of menace in Macaulay’s Minutes. According to Bhabha, the Indian class who mimic their colonizers will no longer live the model colonial subject. Having achieved the mastery through mimicry the colonized people can become threat to the colonized. Bhabha traces the idea of mimic man through the works of Kipling, Forster, Orwell, Naipaul and most recently in Benedict Anderson’s essay on nationalism. Mimicry, according to Anderson’s notion problematizes the signs of racial and cultural priority, so that the national is no longer naturalizable. In this sense mimicry repeats rather than represents.

According to Bhabha mimicry is not the familiar exercise of dependent colonial through narcissistic identification. By this, Bhabha means that the mimicry of the colonizers by the colonized people doesn’t create the subordinate to the colonial power. It exerts “menace” and a disruptive effect on colonialism creating the possibility of rupturing colonial power. Mimicry conceals no presence or identity behind its mask. It is not what Césaire describes as “colonization thingification.” Fanon describes the colonized educated black felt internally white but externally because of the race and physics was treated as black by the colonizers. So he says behind the white mask there stands the essence of the *presence Africaine*. Thus, the menace of mimicry is its double vision (dual identity) that is the result of partial representation or recognition of the colonial object. Bhabha says that the double vision is generated by the fact that the colonized people imitate the colonizers incompletely or in part. They are split between reality and created reality. For this, Bhabha labels the metonymies of presence. Grant’s colonial as partial imitator, Macaulay’s translator, Naipaul’s colonial politician as play actor and Dacoud as scene setter are the appropriate objects of colonialist chain of command, authorized versions of otherness. Further, Bhabha suggests that in the process of mimicry the observer becomes the observed and the partial representation rearticulates the whole notion of identity. This changing identity of the colonized people demands for colonial power. Bhabha supports this view by referring Eric Stoke who remarks that “Certainly India played no central part in fashioning the distinctive quality of English civilization. In many ways it acted as a disturbing force....” Mimicry is a form of

The visibility of mimicry, according to Homi Bhabha is always produced at the site of interdiction. It is the form of colonial discourse that is uttered *inter dicta*: a discourse follows the principle is that what is known must be kept concealed. The desire of colonial mimicry- an interdictory desire- may not have an object, but it has strategic objectives which Bhabha calls metonymy of presence. The inappropriate signifiers of colonial discourse- the difference between being English and Anglicized, the stereotyped identities, the discriminatory identities, the Simian Black and the Lying Asiatic all these are metonymic presence. Mimicry as the metonymy of presence is such an erratic and eccentric strategy of authority in colonial discourse. Mimicry does not merely destroy narcissistic authority through the repetitious slippages of difference and desire. It is the process of the *fixation* of the colonial as a form of cross-classificatory, discriminatory knowledge and therefore raises the question of authorization of colonial representation.

4.8 Check Your Progress-I

- _____ opines that the effect of mimicry is camouflage.
 - Jacques Lacan
 - Edward Said
 - Freud
 - Spivak
- According to Edward Cust, the fundamental principle of colonial policy is _____.
 - the liberty
 - the colonial dependence
 - the civilization
 - the mockery
- In _____ John Locke defines the term “slave.”

- a) History of India b) the Bible
- c) Second Treatise d) History of Jamaica
4. Freud's idea of _____ is taken into consideration in this essay.
- a) dream b) reality c) fear d) fantasy
5. Grant produce a knowledge of Christianity as a form of _____
- a) social control b) religion c) culture d) education

B. Answer the following questions in one word/phrase/sentence each.

1. How does Freud describe the partial nature of ‘fantasy’?
2. In which book, Eric Stokes described India as a disturbing force?
3. In which book, Lore Macaulay makes mockery at Oriental learning?
4. How does Edward Said describe the conflict-laden colonial discourse?
5. How does John Locke describe the term “slave” in his *Second Treatise*?
6. How does Lord Rosebery describe the colonization of the East by the West?
7. Who has been associated with the idea of “marginalizing vision of castration”?
8. Who have been quoted at the very beginning of the essay "Of Mimicry and Man"?
9. What does the phrase "almost the same, but not quite" indicate, according to Bhabha?
10. How do the inappropriate signifiers of colonial discourse Homi K. Bhabha describe?
11. Which character from Naipaul’s *The Mimic Man* has been referred by Homi K. Bhabha?
12. Which concept of Cesaire is rejected by Homi K. Bhabha in his essay “Of Mimicry and Man”?
13. Which text of Charles Grant has been referred to show the partiality of colonialism by Homi K. Bhabha?

14. Who aims at getting a class of interpreters between the colonizer and the colonized through western education?
15. Whose concept of "theatre of war" has been mentioned by Homi K. Bhabha in his essay "Of Mimicry and Man"?
16. How does Homi K. Bhabha describe founding objects of the Western World at the end of his essay "Of Mimicry and Man"?

4.9 Terms to Remember

- **Mimicry:** an imitation or adaption of the colonizer by the colonized in terms of their language, culture, manners, and patterns of society. A disciplined imitation of the White by the Native is known as mimicry in the essay "Of Man and Mimicry."
- **Ambivalence:** Originally a psychological term coined by P. E. Bleuler to show the coexistence of two opposite psychological states-attraction and repulsion in the man. Homi Bhabha uses the term "ambivalence" to show the "double talk" or "the coexistence of two opposite ideas" in colonial discourse.
- **Colonial Discourse:** A system or the set of narrative statements showing the colonial policies or the practices of the colonizers in relation to the colonized people.
- **Camouflage:** concealing, hiding or resemblance to the background
- **Forked Tongue:** Double Talk or a talk having two motives
- **Writ by the figure of the Divine:** God's wish, or God's order of colonizing the East by the West
- **Colonization-Thingification:** The act of destructing the past of the colonized and reinventing them by the colonizer.
- **Menace:** a threat, challenge or danger
- **The metonymy of Presence:** Strategic objectives of mimicry

4.10 Answer to Check Your Progress-I

A.

1. b) 1994

2. a) Twelve
3. b) Mimicry and Ambivalence
4. d) Postcolonial
5. c) the colonizer and the colonized

B.

6. Homi K. Bhabha was born in 1949 in Mumbai.
7. Padmabhushan
8. Edward Said, Gayatri Spivak, and Homi K. Bhabha
9. 1984
10. Poststructuralist and Psychoanalytic approaches are dominant in Bhabha's essay.
11. Homi K. Bhabha develops concepts such as hybridity, culture and hybridity, mimicry, difference, ambivalence, the uncanny, the stereotypes and the concept of otherness, etc.
12. Edward Said, Gayatri Spivak, and Homi K. Bhabha
13. Jacques Lacan, Jacques Derrida, and Michel Foucault
14. The essay "Of Mimicry and Man" is taken from *The Location of Culture* (1994)
15. Philip Rice and Patricia Waugh

4.11 Answer to Check Your Progress-II

A.

1. a) Jacques Lacan
2. b) the colonial dependence
3. c) Second Treatise
4. d) fantasy
5. a) social control

B.

1. Fantasy is caught inappropriately between the unconscious and preconscious

2. *The English Utilitarians and India* (1959)
3. *Minute on Education* (known as *Infamous Minute*)
4. The conflict-laden colonial discourse, according to Edward Said is marked with the tension between the synchronic panoptical vision of domination- the demand of identity- stasis and the counter-pressure of the diachrony of history-change difference.
5. John Locke defines the term slave firstly as a legitimate form of ownership and then as the trope for the intolerable illegitimate exercise of power.
6. In Lord Rosebery's words the colonization of the East by the West is "writ by the finger of the divine."
7. Samuel Weber is associated with the term "the marginalizing vision of castration."
8. Jacques Lacan and Edward Cusack have been quoted at the beginning of the essay "Of Mimicry and Man."
9. According to Bhabha the term "almost the same but not quite" indicates the sameness with a difference. It means the colonizers (British) want to make the colonized people like themselves and at the same, they want to maintain a difference to identify them as other.
10. Homi K. Bhabha describes the inappropriate signifiers of colonial discourse as the metonymies of presence.
11. Ralph Singh
12. Colonization-thingification
13. "Observations on the State of Society among the Asiatic Subjects of Great Britain" (1792).
14. Lord Macaulay
15. Edward Said
16. as the erratic, eccentric, accidental objets trouvés of the colonial discourse- the part-objects of presence.

4.12 Exercises

1. How does Homi Bhabha expose the ironic, self-defeating structure of colonial discourse in his essay, "Of Mimicry and Man: The Ambivalence of Colonial Discourse"?
2. Comment on Homi Bhabha's views on the nature of mimicry with reference to the essay "Of Mimicry and Man"?
3. Describe the nature and menace of mimicry and the ambivalent structure of colonial discourse explained by Homi K. Bhabha in the essay "Of Mimicry and Man."

4.14 References for further Study

1. Rice and Waugh. Ed. *Modern Literary Theory: A Reader*. 4th Edition London: Hodder Arnold. 2001.
2. Bhabha, Homi K. *The Location of Culture*. London: Routledge. 1994.

