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CENTRE FOR DISTANCE AND ONLINE EDUCATION

B. A. Part-III : English

Semester-V : Major Mandatory (MMO8)

Introduction to Literary Criticism-I

Semester-VI : Major Mandatory (MM11)

Introduction to Literary Criticism-II

(In accordance with National Education Policy 2020)
(Academic Year 2026-27 onwards)

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Preface

The textbook Introduction to Literary Criticism – II has been prepared in accordance with the prescribed curriculum for B.A. Part III, Shivaji University, Kolhapur, offered through the Center for Distance and Online Education. The paper is organised into Semester V and Semester VI, with four modules in each semester, following a progressive and integrated approach to the study of literary criticism.

Semester V introduces learners to the nature, scope, functions, and significance of literary criticism; the principles of Classical Criticism; essential Literary Terms; and the practical appreciation of an unseen poem. Together, these modules provide students with a foundation in critical concepts, terminology, and close reading skills necessary for the informed study of literature.

Semester VI builds upon this foundation by introducing major Literary Movements such as Neo-Classicism, Romanticism, and Realism, followed by the Biographical, Sociological, and Psychological Approaches to Literature. The semester also acquaints learners with the major critical ideas and contribution of T. S. Eliot to Modern Criticism. The final module, Literary Appreciation of an Unseen Prose, extends the practical dimension of the course by developing students' ability to analyse, interpret, and appreciate unfamiliar prose passages. Thus, the two-semester structure moves systematically from the foundations and traditions of criticism to literary movements, critical approaches, modern critical thought, and the practical application of critical skills.

Designed especially for Distance Education and Online Learning, this textbook aims to support independent, systematic, and learner-centred study. It seeks to develop critical thinking, analytical ability, literary sensitivity, interpretative competence, close reading, and academic writing skills among learners. The Editorial Team gratefully acknowledges the academic guidance and institutional support of Shivaji University, Kolhapur, and the Distance Education and Online Education Centre. We also acknowledge the contribution of scholars, critics, authors, teachers, and subject experts whose ideas and insights have enriched this volume. It is hoped that this textbook will serve as a reliable self-learning resource and enable learners to approach literary criticism with greater clarity, critical awareness, intellectual curiosity, and confidence.

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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 on the right track as you study the unit.

Dear Students,

The SLM is simply a supporting material for the study of this paper. It is also advised to see the new syllabus 2026-27 and study the reference books & other related material for the detailed study of the paper.

Unit 1
Introduction to Literary Criticism

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1.0 Objectives :

After studying this unit you will be able to:

- understand the concept of literary criticism.
- understand nature of literary criticism.
- learn about function of literary criticism.

1.1 Introduction :

Literary criticism is the art of interpreting literature. It is a practice and study of analysing and evaluating literature. It helps readers understand, analyse, and appreciate literary works such as poetry, drama, fiction, and essays in a deeper and more systematic way. From philosophers like Plato to Roland Barthes, critics have sought to explore the relationship among the author, the text, and the reader. Literary criticism provides readers with the tools to engage deeply with literary works, transforming mere reading into a thoughtful process of appreciation and interpretation. Rather than simply enjoying a story or poem, literary criticism encourages readers to ask questions about meaning, structure, language, themes, and the social and historical context of a text.

Origin of the Term “Criticism”

The word criticism comes from the Greek word *kritikos*, which means *able to judge* or *to discern*. It is derived from the verb *krinein*, meaning *to separate, decide, or judge*.

- Greek → *kritikos* (judge, evaluator)
- Latin → *criticus*
- French → *critique*
- English → *criticism*

The word “literary” comes from the Latin *littera*, meaning *letter*, referring to written works. Thus, literary criticism literally means the judgment or evaluation of written works.

The tradition of literary criticism is as old as literature itself. In ancient times, thinkers like Plato and Aristotle laid the foundation of Western literary theory. Plato, in his *The Republic*, viewed poetry with suspicion, believing it to be an imitation of reality that could mislead people. Aristotle, in his famous work *Poetics*, defended literature and explained concepts such as

tragedy, plot, character, and catharsis. In India, classical literary theory was shaped by scholars such as Bharata Muni in the *Natyashastra*, in which the concept of *Rasa* (aesthetic emotion) was developed.

Over time, literary criticism has evolved into various approaches and schools of thought. Some important modern approaches include Formalism, Structuralism, Feminism, Marxism, Psychoanalytic criticism, Postcolonial criticism, and Reader-response theory. Each approach offers a different lens through which literature can be interpreted.

In simple words, literary criticism is not about finding faults in a literary work; rather, it is about understanding how and why a text creates meaning. It trains readers to think critically and engage thoughtfully with literature.

1.2 Why Study Literary Criticism? :

Studying literary criticism is essential for several reasons:

1. Enhances Understanding:

Literary criticism allows readers to understand the deeper meanings, symbols, and themes in a literary text. It goes beyond surface-level reading and reveals the philosophical, social, and psychological aspects of literature. It enables them to analyse themes, symbols, characters, and narrative techniques. For example, a feminist reading may explore gender roles in a novel, while a Marxist approach may examine class struggle.

2. Develops Critical Thinking:

It encourages students and readers to question, analyse, and interpret texts independently, fostering intellectual growth. It sharpens analytical skills. Students learn to question assumptions, compare interpretations, and support arguments with textual evidence. This ability is valuable not only in literature but also in other academic fields and real-life situations.

3. Broadens Perspectives:

Different critical approaches such as feminism, psychoanalysis, structuralism, or post colonialism help readers view the same text from multiple angles, opening up varied interpretations. There is no single “correct” meaning of a text. Literary criticism

shows that different readers can interpret the same text in various ways depending on their perspective. This openness promotes intellectual flexibility and respect for diverse viewpoints.

4. Connects Literature to Life:

By studying criticism, readers can relate literary works to real-world issues including identity, culture, history, and power. Thus, literature becomes relevant to human experience. Literature reflects the culture, politics, history, and values of its time. Literary criticism helps readers understand how texts respond to social issues such as inequality, colonialism, or identity. It builds awareness of how literature influences and is influenced by society.

5. Improves Appreciation of Art:

It improves the understanding, how language, style, and structure shape meaning and it enhances appreciation for the artistry involved in writing. By understanding literary techniques such as imagery, symbolism, irony, and metaphor, readers gain a greater appreciation of the artistry involved in writing. Criticism reveals the craftsmanship behind literary works.

6. Supports Academic and Professional Growth

For students of literature, literary criticism provides theoretical frameworks necessary for research, writing essays, and academic discussion. It builds a foundation for advanced literary studies.

In short, literary criticism provides a foundation for a deeper and more meaningful engagement with literature transforming reading into a reflective and analytical experience.

Check your progress-I :

I) Choose the correct alternative from the options given below each sentence and complete the sentences.

1. Literary criticism is primarily the study of:
 - a) Writing stories
 - b) Interpreting and evaluating literature

- c) Memorizing poems
 - d) Publishing books
2. The word “criticism” is derived from the Greek word:
- a) Littera
 - b) Kritikos
 - c) Criticus
 - d) Critique
3. Who wrote *Poetics*?
- a) Plato
 - b) Aristotle
 - c) Horace
 - d) Bharata Muni
4. The concept of “Rasa” was developed in:
- a) The Republic
 - b) Poetics
 - c) Natyashastra
 - d) Ars Poetica
5. Which of the following is NOT a modern approach to literary criticism?
- a) Feminism
 - b) Structuralism
 - c) Romanticism
 - d) Marxism

II) Answer the following questions in one word / phrases / sentence each.

1. What does the Greek word *kritikos* mean?
2. What does the word “literary” originate from?

3. Name one ancient philosopher who contributed to literary criticism.
4. What is the main aim of literary criticism?
5. Name one benefit of studying literary criticism.

1.3 Nature of Literary Criticism :

The nature of literary criticism is both analytical and interpretative. Critics examine elements like theme, structure, language, style, symbolism, and tone to uncover deeper meanings within a text. At the same time, criticism is not limited to objective analysis; it also involves subjective engagement, where the critic responds personally to the work. Literary criticism seeks to understand not only what a text means, but also how and why it produces meaning, emotion, and aesthetic value.

Literary criticism is multidimensional. It draws upon various approaches or theories such as formalism, historical criticism, psychological criticism, feminist criticism, and postcolonial criticism. Each approach offers a different lens through which a text can be understood, showing that literature can have multiple interpretations rather than a single fixed meaning.

Another important aspect is that literary criticism is evaluative. Critics often judge the quality, significance, and impact of a literary work. However, such evaluations are influenced by cultural, historical, and personal contexts, making criticism dynamic and ever-evolving.

Criticism also acts as a bridge between the author and the reader. It helps readers appreciate literature more deeply by explaining complex ideas, highlighting artistic techniques, and placing works within broader contexts.

Finally, the nature of literary criticism is creative and intellectual. While it involves logical reasoning and evidence, it also requires imagination and insight. Good criticism not only explains literature but also enhances the reader's experience and understanding.

Check your progress-II :

I) Choose the correct alternative from the options given below each sentence and complete the sentences.

1. What is the primary aim of literary criticism?
 - a) To summarize literary works

- b) To analyse and interpret literary texts
 - c) To write stories
 - d) To memorize poems
2. Literary criticism is considered multidimensional because:
- a) It focuses only on language
 - b) It uses multiple approaches and theories
 - c) It avoids interpretation
 - d) It studies only modern works
3. Which of the following is a feature of literary criticism?
- a) Only subjective opinion
 - b) Only objective facts
 - c) Both analysis and interpretation
 - d) Memorization
4. Literary criticism acts as a bridge between:
- a) Reader and publisher
 - b) Author and reader
 - c) Teacher and student
 - d) Writer and editor
5. The evaluative nature of criticism means:
- a) It ignores quality
 - b) It judges the value of literary works
 - c) It avoids opinions
 - d) It focuses only on history

II) Answer the following questions in one word /phrases / sentence each.

1. What is the study and evaluation of literature called?

2. Name one approach to literary criticism.
3. What does criticism help readers do?
4. Is literary criticism purely objective?
5. What role does a critic play?

1.4 Function of Literary Criticism :

Literary criticism is basically the study, interpretation, and evaluation of a literary work. It helps readers understand a text more clearly and appreciate its artistic value. In the classical tradition, criticism has two main functions: to interpret and to judge. Along with these, it also performs other functions such as enlightening, stimulating, educating, and developing the aesthetic sense of readers.

Literary criticism primarily has two functions: I. to interpret and II. to judge or evaluate.

1.4.1 To Interpret :

Literary criticism interprets a literary text by deriving the meaning and helping readers understand the importance of that particular literary text. A critic tries to uncover the ideas, themes, emotions, and artistic features in a text.

A. To interpret the text from different points of view.

A critic may interpret a literary work from different points of view such as;

- Social point of view – looks at society, relationships, class, customs, and social issues in the work.
- Political point of view – focuses on power, politics, authority, freedom, and political ideas.
- Cultural point of view – studies traditions, beliefs, values, and cultural practices.
- Psychological point of view – explores emotions, thoughts, motivations, and behaviour of characters.
- Aesthetic point of view – looks at beauty, imagery, rhythm, and style.
- Literary point of view – examines theme, plot, characters, language, symbolism, structure, and techniques.

Thus, critical interpretation helps readers see the same work from different perspectives.

B. To give an overall interpretation of the text

Criticism functions by providing an overall interpretation of the text, bringing together all the elements that give a complete understanding of the work. It explains the main theme, the central idea, the purpose of the work, the author's message, the role of characters and events, and the overall meaning of the text. This helps readers understand what the work is really saying and why it matters.

C. To add different dimensions to the text

A literary work can have different layers of meaning. A critic may discover meanings that an ordinary reader might miss. Different critics may read the same text differently. New meanings can appear when it is studied from a new angle. Criticism adds fresh dimensions to literature and makes it an interesting read.

1.4.2 To Judge or Evaluate :

The second important function of literary criticism is to judge or to evaluate the literary work. A critic judges the quality of the work and decides its value. Thus, the critic does not just explain the text but also evaluates it.

A. To evaluate strengths and weaknesses

A critic looks at the strengths and weaknesses of the work by studying plot, characters, theme, language, style, structure, imagery, literary devices and overall artistic effect.

B. To apply literary criteria

A literary work is judged by applying certain literary criteria based on certain standards. A critic checks whether it fulfils the criteria such as Unity (i.e all parts are properly connected,) Originality (of fresh and interesting ideas), Imagination, Artistic beauty, Emotional effect (i.e. ability to move the reader), Coherence (i.e. logical flow of ideas and events). This helps judge and evaluate the overall quality of the work.

C. To compare a literary work with other works

A critic may also compare one work with others to understand it better. This comparison can be with the works of the same genre (like tragedy vs tragedy), or the works from the

same period, or works from different periods, or works from the same country or region, or works from different countries or regions or works with similar or different styles. This highlights the uniqueness of the work and how it stands among others.

1.4.3 Other Important Functions of Literary Criticism :

1. To Enlighten

To enlighten means to give knowledge and deeper understanding. Literary criticism helps readers understand texts better, explains difficult ideas and passages, clarifies literary terms and techniques, gives historical and cultural background, and shows the importance of the work. This makes literature easier to understand.

2. To Stimulate

To stimulate means to encourage or motivate. Literary criticism increases interest in literature. It encourages careful reading, promotes different interpretations, pushes readers to think critically, helps form personal opinions. It turns readers into active thinkers.

3. To Educate

Literary criticism also plays an educational role. It teaches readers about different literary works, genres and forms, literary movements, theories of literature, language and style, historical background, social and cultural contexts, ways of reading and analysing texts. It builds strong literary knowledge and critical skills.

4. To Develop Aesthetic Perception

Aesthetic perception is the ability to enjoy and understand beauty in literature. Literary criticism helps readers appreciate beautiful language, style and expression, imagery and symbolism, rhythm and sound, figures of speech, structure and form, emotional and imaginative depth. This improves a reader's taste and sensitivity towards literature.

1.4.4 Check your progress-III :

I) Choose the correct alternative from the options given below each sentence and complete the sentences.

1. What are the two main functions of literary criticism in the classical tradition?
 - a) To entertain and educate

- b) To interpret and judge
- c) To compare and classify
- d) To describe and narrate

Answer : b) To interpret and judge

2. Which point of view studies the thoughts, emotions, motivations, and behaviour of characters?

- a) Political
- b) Cultural
- c) Psychological
- d) Aesthetic

Answer : c) Psychological

3. Which of the following is a criterion used for evaluating a literary work?

- a) Popularity
- b) Unity
- c) Length
- d) Age of the author

Answer : b) Unity

4. Which function of literary criticism encourages readers to think critically and form their own opinions?

- a) To stimulate
- b) To compare
- c) To judge
- d) To describe

Answer : a) To stimulate

5. What does aesthetic perception help a reader appreciate?

- a) Only the plot of a work
- b) Only the historical background
- c) Beauty, style, imagery, rhythm, and artistic expression
- d) Only the author's biography

Answer: c) Beauty, style, imagery, rhythm, and artistic expression

II) Answer in One Word / Phrase / Sentence

1. What is literary criticism?

Answer : The study, interpretation, and evaluation of a literary work.

2. What does a critic do while examining a literary work from a psychological point of view?

Answer: The critic studies the thoughts, emotions, motivations, and behaviour of characters.

3. What is meant by 'aesthetic perception'?

Answer: It is the ability to understand and appreciate beauty in literature.

4. Name any two criteria used to evaluate a literary work.

Answer: Unity and originality.

5. What does the function 'to enlighten' mean in literary criticism?

Answer: It means to provide readers with knowledge and deeper understanding of a literary work.

1.4.5 Summary :

In this unit you have learnt the basic idea of literary criticism. The unit begins with a discussion of the need for literary criticism, then explores basic aspects such as what literary criticism is, its nature, and its function. Literary criticism is the study, analysis, and interpretation of literary works that helps readers understand deeper meanings, themes, and artistic techniques. Criticism is not about finding faults but about understanding how literature creates meaning. The study of criticism enhances understanding, develops critical thinking, broadens perspectives, connects literature with real life, and improves appreciation of art. The nature

of literary criticism is both analytical and interpretative, involving objective analysis as well as subjective response. It is multidimensional and evaluative, influenced by cultural and historical contexts. Criticism acts as a bridge between the author and the reader and is both intellectual and creative.

The two main functions of literary criticism are interpretation and judgment. Interpretation helps explain the meaning, ideas, and different layers of a literary work, while judgment evaluates its quality and artistic value using literary standards and comparisons. Apart from these, criticism also enlightens, stimulates, educates, and develops aesthetic appreciation. In this way, it helps readers not just understand literature, but also truly enjoy and value its artistic, intellectual, and cultural characteristics.

Literary criticism performs several important functions in the study and appreciation of literature. Its primary function is to interpret literary works. Critics help readers understand the meaning of texts by explaining themes, symbols, characters, and stylistic devices used by the author.

1.6 Glossary :

Interpretation (n) – explanation of meaning

Evaluation (n) – judging quality or value

Systematic (adj) – organised methodically

Imitation (n) – copy of something

Catharsis (n) – emotional release

Aesthetic (adj) – related to beauty/art

Experiential (adj) – based on experience

Spontaneity (n) – natural, unplanned action

Analytical (adj) – examining in detail

Evaluative (adj) – judging quality

Ideological (adj) – related to ideas/beliefs

Interpretative (adj) – explaining meaning

1.7 Answers to Check Your progress :

Check Your Progress -I

1. b) Interpreting and evaluating literature
2. b) Kritikos
3. b) Aristotle
4. c) Natyashastra
5. c) Romanticism

II) Answers:

1. Able to judge or discern
2. Latin word *littera* (meaning letter)
3. Plato / Aristotle
4. To analyse and interpret literature
5. It develops critical thinking / enhances understanding

Check Your Progress -II

1. b) To analyse and interpret literary texts
2. b) It uses multiple approaches and theories
3. c) Both analysis and interpretation
4. b) Author and reader
5. b) It judges the value of literary works

II) Answers:

1. Literary criticism
2. Formalism (*or any valid approach like feminist criticism*)
3. Understand and appreciate literature
4. No, it is both objective and subjective
5. Interpreter and evaluator of literary works

1.4.4 Check Your Progress -III

- I)** 1. b) To interpret and judge
- 2. c) Psychological
- 3. b) Unity
- 4. a) To stimulate
- 5. c) Beauty, style, imagery, rhythm, and artistic expression

II) Answer in One Word / Phrase / Sentence

- 1. The study, interpretation, and evaluation of a literary work.
- 2. The critic studies the thoughts, emotions, motivations, and behaviour of characters.
- 3. It is the ability to understand and appreciate beauty in literature.
- 4. Two criteria used to evaluate a literary work: Unity and originality.
- 5. 'To enlighten' means, in literary criticism, to provide readers with knowledge and a deeper understanding of a literary work.

Exercise :

I. Answer the Following in About 250 Words

- 1. Explain the concept of literary criticism.
- 2. Write a note on the nature of literary criticism.
- 3. Explain the function of literary criticism as interpretation.
- 4. Discuss the functions of literary criticism: to enlighten, stimulate, and educate.
- 5. Explain the major functions of literary criticism.

II. Write short notes on the following:

- 1. Literary Criticism as Interpretation
- 2. Literary Criticism as a Means of Judgement or Evaluation
- 3. The Function of Literary Criticism: To Enlighten

4. The Stimulating Function of Literary Criticism
5. Nature of literary criticism

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Unit 2
Classical Criticism: Aristotle's Poetics

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2.8 Reference

2.0 Objectives :

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

- Aristotle: the man and the critic.
- Aristotle's theory of Imitation.
- Aristotle's theory of Tragic Hero.

2.1 Introduction :

Aristotle (384 B.C. – 322 B.C.) was an ancient Greek philosopher, logician, moralist, thinker and founder of literary criticism. He was born at Stagira in Macedonia. The life span of Aristotle can be divided into three stages. Firstly, he worked in philosophic school of Plato, in the Academy at Athens. This period covers the span of twenty years. In the second stage, Aristotle was at Asus. Finally, he returned to Athens again. There, he set up his own school in Lyceum. He died in 322 B.C. at the age of 62.

Aristotle worked for 20 years in Plato's Academy. He was a disciple of Plato, (427 B.C. – 348 B.C.) a great Greek philosopher and moralist. Actually, we can easily trace the influence of Plato's views on Aristotle's theory.

Aristotle's Works

Aristotle's works are mainly divided into three kinds. They include 'Literary Essays', unfortunately unpublished and lost in the course of time. Secondly works like 'The Constitution of Athens' and there are treatises usually in lectures in class. Actually, many of Aristotle's works have lost and are fragmentary nature today.

Literary Scene in Aristotle's time

We must know the poetic works prevalent in the times of Aristotle. When Aristotle was a student of Plato's Academy, the literary scene in Athens was in sorry stage. The golden era of Greek Literature has come to an end. The contemporary poets were of lower type. Literature has remained a secondary activity which was considered immoral. Literature had no proper direction.

Plato

Plato was a great Greek Philosopher, moralist and teacher of Aristotle. He wrote *The*

Republic in which he expressed his views on poets and poetry. In fact, Plato had harshly criticised poets and stated that poetry is immoral and mother of lies. According to him, there is no place for poets in his ideal state. He had attacked poetry on moral grounds too. But we have to admit that Plato was not against poetry in general, he himself was a poet and valued poetry. Still, he considered Philosophy superior to Poetry.

Aristotle's *The Poetics*

Among his many books *The Poetics* or *On the Art of Poetry* is considered as an important work. *The Poetics* is actually in the form of lectures notes. These notes are sometimes incomplete and disjointed. Still, it is considered as a major work of literary criticism.

The Poetics is divided into 26 chapters and has 45 pages. It deals with the art of poetry. Aristotle discusses here tragedy and comedy and epic poetry. He also elaborates all the aspects of tragedy, comedy and illustrates satire. The book is supposed to be the landmark in the history of literary criticism. Chapters I to IV are the illustrative discussions on the theory of Imitation. Aristotle in his theory answers Plato's attacks though he agrees that poetry is an imitative art. He differs from his teacher and states that poetry is a creative art. *The Poetics* is an epoch-making work, a storehouse of literary theories.

2.2 Theory of Imitation:

2.2.1 Plato's Theory of Imitation:

Plato was born probably in 427 B.C. When he was a young boy, he was introduced to Socrates, the great philosopher. He first started writing poems, but destroyed them under the influence of Socrates and became actively interested in Philosophy and Mathematics. He founded his academy in 387 B.C. and taught his pupils Philosophy, Mathematics, Natural Sciences, Jurisprudence and Practical Legislation. Plato wrote books: *The Dialogues – Ion, Lysis, Gorgias and Symposium, Phaedrus* and *The Republic*. He was highly respected and honoured by his countrymen. He died in 347 B.C.

Plato's views on poetic inspiration, imitation and his condemnation of poetry are of great historical significance. Plato was an idealist. He believed that ideas alone are true and real. In this book, *The Republic X*, he used the term 'mimesis' for the first time. According to him the true reality consists of the ideas of things of which individual objects are but reflections or imitations. Anyone who imitates these individual objects is imitating an imitation of imitation.

Painting is an imitation of a specific object, or groups of objects. Reality is not in objects but ideas or forms, then the painter is imitating the imitation. Just like the painter, the poet also imitates the imitation, hence not once or twice but thrice removed from the truth. It is mere copying of the appearances of things, actions and behaviours of people around.

The term 'Mimesis' (Imitation) is used by Plato for the first time. He differentiates between 'useful arts' and 'imitative arts.' Medicine, Agriculture, etc are useful arts that serve our immediate needs whereas painting, dance, poetry, sculpture are imitative arts, they are also called as 'fine arts.' All fine arts are imitative; they are mere copy of ideas or appearances of things. Poetry too according to Plato is a copy, a shadow of shadow and twice or thrice away from reality. The wooden table/bed prepared by the carpenter is an imitation of idea of table/bed. Ideas being real and the object table/bed being a copy is not real but only an imitation. Ideas are created by God. Objects are copy of ideas, hence imitation and painting or any art is an imitation of objects which are imitation themselves, so a copy of copy. The poet, for example writes the poem on the 'rose.' The 'rose' is an object which is a copy/imitation of imitation, so unreal. The poet's poem is a copy of copy/imitation of imitation, so unreal. There is nothing creative in it.

Plato considered imitation to be photographic replica or a blind imitation. There is nothing original or creative in it, Unfortunately, Plato did not realise that poetry is not servile imitation or copying; it is creative. It is the poet's view of reality that we get from him and not reality itself. Plato failed to understand the nature of poetic truth or truth of idea.

Plato attacks poetry and drama on moral, intellectual and emotional grounds. According to him poets tell lies about Gods. Gods are represented as corrupt, immoral and full of vices (as reflected in works of Homer and other poets). Drama is harmful, poets and dramatists appeal to the baser instincts. Poetry creates harmful emotions like pity and fear. Poets have no knowledge of truth and imitate appearances, not the truth of things, illusions instead of reality. Plato further adds poetry can serve no useful, practical purpose. Plato attacks poetry on intellectual, emotional, utilitarian and moral ground and adds that poetry has corrupting influence. According to Plato, poets should be banished from his ideal state.

2.2.2 Aristotle's Theory of Imitation:

Imitation: A Creative Process

Aristotle did not invent the term 'Imitation' Plato was the first to use the word in

connection with poetry, but Aristotle breathed into it a new and definite meaning, so that poetic imitation is no longer considered mere mimicry, a mere act of copying but is regarded as an act of imaginative creation by which, the poet drawing his material from the phenomenal world makes something new out of it.

The Common Basis of All Arts

In Aristotle's view it is the principle of Imitation which unites poetry with other fine arts. Imitation is the common basis of all fine arts. Imitation is the common basis of all fine arts. While Plato has equated poetry with painting, Aristotle equates it with music. Aristotle enlarges the scope of Imitation. The poet imitates not the surface of things but the higher reality embedded within. As emotions are also objects of imitation of music, poetry has close affinities with music. Poetry, Aristotle says is more akin to music.

Imitation: Medium and Manner

In the very first chapter of the *Poetics*, Aristotle says, "Epic poetry and Tragedy, comedy also and Dithyrambic poetry as also the music of the flute and lyre in the most of their forms, are in their general conception modes of Imitation. They differ however, from one another in three respects their medium, the objects and the manner and mode of imitation being in each case distinct." Thus, the medium of the poet and the painter are different. The one imitates through the form and colour, and the other through language, rhythm and harmony. The musician, too, imitates through rhythm and harmony. In this way, poetry is nearer to music than painting. Different kinds of poetry differ from each other in their manner of imitation. Tragedy imitates men as better where as comedy imitates them as worse.

Objects and Nature of Poetic Imitation

The objects of poetic imitation are "men in action." The poet may imitate "men as they were or ought to be." In other words. He may represent men either as better than in real life or as worse than they are. Aristotle thinks imitation is not a mere photographic representation of the surface of things, but a creative process. The poet selects and orders his material and, in this way, recreates reality. He brings order out of chaos. He can represent men better than in real life and can give a truth of an ideal or universal kind. He tells us not what men are but what they can be or what they ought to be. He states "It is not the function of the poet to relate what has happened but what may happen – according to the laws of probability or

necessity.” History tells us what actually happened, poetry what happen. Poetry tends to express the universal, history the particular. Aristotle demonstrates the superiority of poetry over history. There is a universal element in great poetry with philosophy. The poet constantly rises from the particular to the general.

Aristotle says “Art imitates Nature.” By nature, he does not mean the outward world of created things but the creative force, the productive principle of the universe. The poet imitates the creative process of nature. The objects of his imitation are “men in action.” Now the action may be “external” or “internal.” Aristotle brings all human experiences, emotions and passions – all that happens or is likely to happen to man – within the scope of poetic imitation.

Ideal Possibility as Objects of Imitation

Poetry may imitate men as better or worse than they are in real life or it may imitate them as they really are. Tragedy and comedy represent men on heroic scale, better than they are and comedy represents men of a lower type worse than they are.

2.2.3 Comparison with Plato:

Aristotle by his theory of Imitation answers the charge of Plato that Poetry is an imitation of “shadow of shadows”, thrice removed from truth and that the poet beguiles us with lies. Plato condemned poetry on the ground that poets have no idea of truth. The phenomenal world is not the reality, but the copy of the reality in the mind of the Supreme. The poet imitates his copy, the objects which are shadowy and unreal. Hence Plato concluded that poetry is thrice removed from reality, Poets have no knowledge of truth, they deceive us and are liars. Poetry is the “Mother of lies.”

Aristotle on the contrary tell us that art imitates not he mere shadows of things, but the ‘ideal reality’ embodied in the very object of the world. The process of nature is a ‘creative process’, everything in nature is constantly growing and moving up, and the poet imitates this upward movement of nature. Art reproduces the original not as it is, but as it appears to the senses, its s reproduced imaginatively. Thus, the poet does not copy the external world but creates according to his ‘idea’ of it.

Poetry is a creative process, giving us the poet’s conception of the truth. Poetry imitates the ideal and the universal, it is an ‘idealised representation of character, emotion, action –

Thus, Aristotle successfully refuted the charge of Plato. He breathed a new life and soul into the concept of poetic imitation, enlarged its scope, and showed that it is, reality, a creative process.

Q.1 A] Answer the following by choosing the correct alternative given below each question.

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

- ◀ 23 ▶

2.3 Theory of Tragic Hero:

2.3.1 Essentials of Successful Characterization:

According to Aristotle Tragedy idealises – imitates men as better or higher than they are. It brings out the hidden possibilities embedded in men.

Four Essentials of Characterization

In chapter XV of *The Poetics* Aristotle deals with the art of characterization. He lists four essentials of successful characterization.

1] The characters must be good:

A character is good, if his words and actions reveal that his purpose is good. Entirely wicked characters, even when assigned minor roles, are unfit for tragedy. Wickedness may be introduced only when required by the necessities of the plot. Wanton or wilful introduction of wickedness must be avoided; even wicked characters must be made good in some respect. Aristotle favours complex characters. The word ‘good’ has been interpreted differently by different critics. It means ‘moral quality revealed in action.’ F.L. Lucas declares good means ‘fine,’ or ‘noble.’ Humphrey House says ‘good’ is used in Greek sense – that implies a number of virtues such as *courage, magnificence, temperance, liberality, friendliness*, etc. Goodness lies in strength and intensity of character, greatness of soul, physical strength which enables a man to achieve his ends. The characters need not be paragons of virtue in the Christian sense, but they must have ‘grandeur’ or they may be brave or upright or determined. Above all, they must not be weak, for weakness is harder to justify on the stage.

2] The character must be *appropriate*.

They must be true to ‘type’ or ‘status.’ For example, a woman must be shown as womanly and not ‘manly.’ If the characters belong to myth or story, they must be true to tradition. For example, if the tragedy is about king Oedipus, the character of Oedipus behaves like the traditionally supposed character. The characters should be true to type, means they must have the characteristics peculiar to their age, profession, sex or social rank and status. They must be true and appropriate representatives of the class or group to which they belong. However, this does not mean that they should be mere types and not ‘individuals.’ They must have generic or typical qualities but they can also be, individualised at the same time.

3] The characters must have likeness

Third essential quality of successful characterization is that characters must have 'likeness.' They must be true to life. They must have the virtues and weaknesses, joys and sorrows, loves and hatreds, likes and dislikes of average humanity. Such likeness is essential, for we can feel pity only for one who is like ourselves, only his misfortunes can make us fear ourselves. Perfectly good, utterly wicked and depraved characters are unconvincing. The characters must be of an intermediate sort, mixtures of good and evil, virtues and weaknesses, like us.

4] The characters must be consistent.

They must be true to their own natures and consistent in their actions. There should be no sudden change in character. If the dramatist has to present an inconsistent person, then he must be 'consistently inconsistent.' The actions of a character must be the necessary and probable outcome of his nature.

2.3.2 Ideal Tragic Hero:

Having examined the art of characterization in general, Aristotle proceeds to examine the qualities which the ideal tragic hero must have.

His Qualities

The function of a tragedy is arousing the emotions of pity and fear, and Aristotle deduces the qualities of his hero from this function. He should be good, but not too good or perfect, for the fall of a perfectly good man from happiness to misery would be odious and repellent. His fall will not arouse pity, for he is not like us and his undeserved fall would only shock and disgust. Similarly, the spectacle of an utterly wicked person passing from happiness to misery may satisfy our moral sense, but is lacking in the proper tragic qualities. Such a person is not like us, and his fall is felt to be well-deserved and in accordance with the requirement of 'justice.' It excites neither pity nor fear. Then according to Aristotle, perfectly good, as well as utterly wicked persons are not suitable to be heroes of tragedies. However, Elizabethan tragedy has demonstrated that, given the necessary skill and art, even villains like Macbeth, can serve as proper tragic heroes and their fall can arouse the specific tragic emotions.

Similarly, according to Aristotelian canon, a saint—a character perfectly good—would be unsuitable as a tragic hero. He is on the side of moral order and not opposed to it and hence his fall shocks and repels. Moreover, his martyrdom is a spiritual victory and the sense

of moral triumph drowns the feeling of pity for his physical suffering. The saint is self-effacing and unselfish, so he tends to be passive and inactive. Drama, in the other hand, requires for its effectiveness a militant and combative hero. However, in modern times Both Bernard Shaw and T.S. Eliot have achieved outstanding success with saints as their tragic heroes. But we have to take into account that Aristotle's conceptions are based on Greek drama. On the whole, his views are justified, for it requires the genius of a Shakespeare to arouse sympathy for an utter villain and saints as successful tragic heroes have been extremely rare.

Aristotle points out that the idea tragic hero "must be an intermediate kind of a person, a man not pre-eminently virtuous and just, whose misfortune, however is brought upon him not by vice or depravity but by some error of judgment." The idea tragic hero is a man who stands midway between the two extremes. He is not eminently good or just, though he inclines to the side of goodness. He is like us, he is idealised, but still, he has so much of common humanity as to enlist our interest and sympathy.

Hamartia

The tragic hero is not depraved or vicious, but he is also not perfect and his misfortune is brought upon him by some fault of his own. The Greek word used here is 'hamartia.' The root meaning of hamartia is 'missing the mark.' He falls not because of the act of some outside agency or vice or depravity, but because of 'hamartia or miscalculations' on his part. Hamartia is not a moral failing and hence it is unfortunate that it has been translated rather loosely as 'tragic flaw' as has been done by Bradley. Aristotle himself distinguishes hamartia from moral failing and make it quite clear that he means by it some error of judgement. According to him the cause of the hero's fall must lie "not in depravity but in some error or Hamartia on his part." Butcher, Bywater and Rostangi all agree that 'Hamartia' is not a moral state, but an error of judgment which a man makes or commits.

Thus, hamartia is an error or miscalculation, but the error may arise from any of the three ways: It may arise from 'ignorance of some material fact or circumstance', secondly it may be an error arising from hasty or careless view of the special case, or thirdly, it may be an error voluntary, but not deliberate, as in the case of acts committed in anger or passion. Else and Martin Ostwald (critics) interpret hamartia actively and say that the hero has a tendency to err created by lack of knowledge, and he may commit a series of errors. They further say that the tendency to err characterises the hero from the beginning (it is a character – trait) and

that at the crisis of the play, it is complemented by recognition sense (Anagnorisis), which is a sudden change, from 'ignorance to knowledge.' Due to hamartia the hero faces peripeteia, he moves from prosperous state to a lower miserable state. Peripeteia a sudden reversal of fortune or change in circumstances. In tragedy, it marks the critical turning point where the hero's situation violently shifts from prosperity to adversity. Aristotle designed this dramatic device to evoke fear and pity from the spectators.

The word hamartia has different shades of meaning; hence it has been differently interpreted by different critics. Hamartia is not moral imperfection it is an error of judgement, whether arising from ignorance of some material circumstance, or from rashness or impulsiveness of temper or from some passion. It may be even a character trait, for the hero has a tendency to commit errors of judgement and may commit not one but a series of errors. This last conclusion is borne out by the play *Oedipus Tyrannus* to which Aristotle refers again and again.

In this play, the life of the hero is a chain of errors. The hero may err innocently, unknowingly, without any evil intention at all, yet he is doomed no less than those who are depraved and sin consciously. *Othello* and *Oedipus* are the two most conspicuous examples of ruin wrought by characters, noble indeed, but not without defects.

Aristotle lays down another qualification for the tragic hero. He must be 'of the number of those in the enjoyment of great reputation and prosperity.' He must be a person who occupies a position of lofty eminence in society. He must be a highly placed individual, well-reputed. This is so because Greek tragedy with which Aristotle was familiar was written about a few distinguished royal families. Hence, Aristotle gives importance to eminence of hero. But modern drama has demonstrated that the meanest individual can serve as a tragic hero.

2.3.3 Check Your Progress:

Q.1 A] Answer the following by choosing the correct alternative given below each question.

- 1) The downfall of the tragic hero must bring about _____
- | | |
|---------------------------|-------------------------|
| a) anger and indifference | b) pity and fear |
| c) joy and pleasure | d) disgust and contempt |

- 2) The ideal tragic hero should be a mixture of _____
 a) only good qualities b) only bad qualities
 c) good and bad qualities d) neither good nor bad qualities
- 3) _____ can't be the tragic hero.
 a) A perfectly good person b) An utterly villain
 c) A saint d) All of above
- 4) To state the ideal qualities of tragic hero Aristotle refers _____ play.
 a) Oedipus Rex b) Antigone
 c) Prometheus d) Medea

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

- 1) What are the four essentials of characterization?
- 2) What is 'Hamartia'?
- 3) What is Anagnorisis?
- 4) What is peripeteia?

2.4 Summary:

Aristotle discovered the fundamental principles of dramatic art. Aristotle is the first scientific critic. Aristotle's criticism always helped to clarify literary concepts. T.S. Eliot is right when he calls Aristotle a man of, 'universal intelligence.'

Aristotle took the term 'mimesis' from Plato. He gave a wider significance and a new implication. According to Plato, the process of poetic creation is merely a replica, blind copying. For Aristotle, it was an act of creative vision. The poet creates something new from the phenomenal world. Poetic imitation involves a creative faculty. Poetry is more philosophical than history. Aristotle refutes all the charges stated by Plato. According to him, the poetry is not the "mother of lies" but it brings out the higher truth. Imitation is re-creation by using imagination.

Aristotle discusses about the characterization and specifically the tragic hero. The tragic hero meets his tragedy because of some fault of his own. It is "hamartia." Different

critics have interpreted the word hamartia differently. Hamartia is not moral imperfection, it is an error of judgement, arising from ignorance of some material circumstances. It may be a character trait. The hero may have a tendency to commit error or a series of errors which result ultimately into his tragedy.

2.5 Answers to Check Your progress:

2.3.1 A] 1) b 2) c 3) a 4) b

B] 1) Plato 2) As a creative Process using imagination 3) Men in action
4) Music

2.3.2 A] 1) b 2) c 3) d 4) a

B] 1) The characters must be good, appropriate, consistent and having likeness.
2) Tragic flaw (some error from his part)
3) Recognition of truth, from ignorance to knowledge.
4) The reversal of fortune. The hero moves from a higher prosperous state to a low miserable state.

2.6 Glossary:

- ◆ Mimesis - copy, imitation
- ◆ Disciple - student
- ◆ Treatise - a written work dealing formally and systematically with a subject
- ◆ Hamartia - missing the mark, tragic flaw
- ◆ Anagnorisis - a sudden change 'from ignorance to knowledge'
- ◆ Athens - capital Greece
- ◆ Socrates - An ancient Greek Philosopher
- ◆ Homer - An ancient Greek poet, author of two epic poems Iliad and Odyssey
- ◆ Dithyrambic - Ancient Greek hymn and dance performance poetry

- ◆ Oedipus - A tragic hero in Greek mythology
- ◆ Macbeth - A tragic hero in the play 'Macbeth' by Shakespeare
- ◆ Othello - A tragic hero in the play 'Othello' by Shakespeare

2.7 Exercise:

- Q.1 On what grounds Plato objected to poetry? Illustrate Plato's Theory of Mimesis (Imitation).
- Q.2 Critically examine Aristotle's Theory of Mimesis (Imitation).
- Q.3 Discuss the characteristics of Tragic Hero as expounded by Aristotle.
- Q.4 What Hamartia? What role does it play in characteristics of tragic hero?
- Q.5 Elucidate the theory of Imitation by Aristotle comparing it with Plato's theory.

2.8 Reference for further study :

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Unit 3

Literary Terms

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3.0 Objectives :

After studying this module students will be able to...

- Understand what are literary terms and their importance in literature.
- Recognize key literary terms and contribution of authors in the development of literary criticism.
- Enhance appreciation of literature by understanding different literary tools & techniques.

3.1 Introduction :

Literary terms are essential tools for analyzing, interpreting and appreciating literature. They are literary techniques and devices used by the writers to enhance thematic aspect of narratives. A writer uses different literary terms to embellish and elevate his composition in a superior way to promote readers for thinking critically and developing the thematic approach. These terms enable readers to get analysis, classification and deeper understanding of the subject matter.

3.2 Presentation of the Subject Matter :

3.2.1 Irony :

Irony is one of the most powerful literary techniques used by the writers. Irony is a condition or situation in which we find contrast between general expectation and reality. Irony occurs in the difference between what appears to mean and what is its literal meaning. The term “irony” is traced in sixteenth century and comes from the French “ironie” and from Latin “ironia”. This term originated from ancient Greek comic character called “eiron” who understated and pretended to be less intelligent to deceive his opponent. Irony is a rhetorical device that is used to express an intended meaning by using language that conveys the opposite meaning when taken literally.

The Oxford Learner’s Dictionary defines the term ‘irony’ as “the use of words that say the opposite of what you really mean, often as a joke and with a tone of voice that shows this”. According to the Merriam-Webster Dictionary, irony is defined as “the use of words to express something other than and especially the opposite of the literal meaning”, and according to the Collins Dictionary, irony is “a subtle form of humour which involves saying

things that you do not mean”. The Cambridge Dictionary defines irony as “the use of words that are the opposite of what you mean, as a way of being funny”.

As a feature of literary language, irony is a statement whose intended meaning is completely opposite of its literal meaning. Irony reflects a feature of life that reveals a discrepancy between the expected and the actual outcome. The first use of irony as a literary device is recorded in Plato’s Republic (4th B.C.), where it roughly means a convincing and understanding way to take people in. The outcome of such a word or statement is different from what is generally anticipated. Implied in nature, irony can be humorous, incongruent and satirical in sense. Writers use irony to criticise, mock, express contempt and target evils in individuals and the public. It is widely used as a social critique to expose the odds in personality and society, with the aim of improving in a gentle way.

Irony has many functions which help to achieve aesthetic expectations in literature. It is often used as an instrument of illumination of the truth. Irony is the most precious and efficient weapon of the satirist. Irony is generally used to create humour or wit by juxtaposition. Writers use irony as a rhetorical device to draw comparisons and highlight similarities; others might use it to emphasise the odds or create a humorous effect. The use of irony mainly emphasises an aspect that requires attention or highlights a noticeable change in the character or plot. It makes readers think about what the author is truly trying to convey through the ironic character or situation. Irony induces a tone of sarcasm through the characters’ dialogues or the narrator’s description of such ironic scenes or situations.

Types of Irony:-

Three general types of irony, namely verbal, situational and dramatic irony, are identified in literature.

A) Verbal irony:

Verbal irony refers to the contradiction between the spoken and the intended meaning. The intention of the speaker is important here rather than the literal meaning exhibited in words or sentences. It is not merely lying or deceiving; it’s an intentional use of contradictory language to focus or illuminate something specific which is enclosed. Since verbal irony occurs in spoken words, it is always found in dialogue.

Verbal irony involves the use of words to convey a meaning that is opposite to or markedly different from literal interpretation, often to emphasise a point, express humour, or level a sharp criticism. Verbal irony can be studied in four different types.

1. Sarcasm

Sarcasm is a significant form of verbal irony in which the speaker utters one thing but means the opposite, often spoken with a mocking or critical tone. These ironic comments are general, but they are typically darker or more scornful than their plain meaning. The result of sarcasm can be humorous, mockingly critical, or a blend of both.

Example of verbal irony: Sarcasm

[Caesar] was my friend, faithful and just to me:

But Brutus says he was ambitious;

And Brutus is an honorable man.

In this famous speech from Shakespeare's *Julius Caesar* (Act III, scene II), Mark Antony's compelling use of **verbal irony**, when he calls Brutus 'an honourable man', ironically shows that Brutus acted dishonourably by killing Caesar.

2. Ironic similes

Ironic similes compare two different things in an unconventional way to highlight unexpected similarities or emphasise contrasts, creating humour or underscoring absurdity in life.

Example of verbal irony: Ironic simile

"The ships hung in the sky in much the same way that bricks don't."

This ironic simile from Douglas Adams's *The Hitchhiker's Guide to the Galaxy* subverts expectations, adding humour to the scene and contributing to the story's fantastical imagery.

3. Understatement

Understatement is an intentional downplaying of the significance of something in such a way that it highlights its true importance or absurdity more vividly. This technique cleverly emphasises the contrast between the situation's reality and the description given, often resulting in humour.

Example of verbal irony: Understatement

‘I was probably the most depressed guy in the whole world’ J.D.Salinger in ‘The Catcher in the Rye’

Overstatement

Overstatement is quite the opposite of understatement, which involves exaggerating aspects of a scene or the speaker’s purpose to an absurd degree. This exaggeration highlights the disparity between the actual circumstances and the described scenario, often to humorous or critical effect, by making the contrast starkly evident.

Example of verbal irony: Overstatement

“A subtler example of verbal irony comes from Jane Austen’s *Pride and Prejudice*, which begins with the sentence:

“It is a truth universally acknowledged that a single man in possession of a good fortune must be in want of a wife.”

The sentence is ironic because its speaker claims to believe that all wealthy single men must be looking for wives, but the book then goes on to describe just the opposite: it’s about eligible young women looking to marry wealthy single men. The implication (which may not be clear until later in the novel) is that this “universally acknowledged” truth proves not to be supported by real experience.

B. Dramatic Irony:

Dramatic irony is a form of irony which is expressed through the audience’s awareness of the situation or crucial information that characters do not express in their words or sentences. It occurs when a character’s words or actions have a different, often deeper meaning to the audience than the character’s intention. This form of irony is understood by the audience but not by the characters, creating suspense, contrast, or humour, and prompting the audience to anticipate the event and its effect while the characters remain unaware. For example, in a scary movie, the audience is aware of a killer’s presence in the room while the character enters it unknowingly. This heightens the tension, which spans the major part of the movie, engaging the audience. Dramatic irony is often used in theatre, literature and film to highlight the difference between a character’s and an audience’s understanding of the given situation or critical information. Since it requires an audience with a perspective different from

the character's, it occurs in dramatic works. The audience is aware of the character's fate, while the character is in the dark.

This type of irony is called dramatic because it originated in ancient Greek drama. Dramatic irony is used particularly in drama because the characters enter and exit constantly, but the audience remains in place. Hence, the audience understands the full story better than the characters do. This contrast between the audience's awareness and the characters' ignorance creates tension, which is essential for evoking fear and pity, especially in tragedies.

Examples of Dramatic Irony in Literature:

1. In William Shakespeare's *Othello* (1604), the audience knows that Iago hates Othello but will pretend to love him; by the third scene, the audience finds that Iago's hatred is rooted in his suspicion about Othello and Iago's wife. Thus, the audience is aware of Iago's manipulations and intentions even though Othello, Desdemona, Emilia, and Cassio all remain unaware of how Iago is using them to further his plan.

6. Dramatic Irony in *Oedipus Rex*:

One of the earliest and most famous examples of dramatic irony takes place in Sophocles' *Oedipus Rex*. The play describes King Oedipus's attempts to find and punish the man who murdered the former King Laius. Oedipus often speaks out vehemently against the murderer, as, for example, when he says:

Now my curse on the murderer. Whoever he is,
a lone man unknown in his crime
or one among many, let that man drag out
his life in agony, step by painful step—

What Oedipus doesn't know until the very end of the play is that he himself murdered King Laius, and that he is inadvertently cursing himself. Although this revelation is hinted at here and throughout the play, it isn't made explicit until much later. However, because ancient Greek plays often told mythological stories whose plots were already well known to all theatre-goers, the audience would certainly have known the secret of Oedipus's identity, and his words would have carried a double meaning informed by dramatic irony.

C. Situational Irony:

Situational irony occurs when the opposite of what is expected happens. It is a form of figurative language, meaning it is a literary device that goes beyond the literal meaning of words. As a form of figurative language, situational irony allows writers to show the characters' intentions versus the outcomes and appearance versus reality. Situational irony also showcases individual characters and highlights their personalities in unique ways. Situational irony occurs when the outcome of a situation is the opposite of what is expected, creating a sharp contrast between reality and expectation. It is generally used to give a jolt and surprise, developing characters' deeper insights. Writers use situational irony as a literary device to bring the literary effect of a surprising twist and to communicate a message or moral for readers.

Literary Example of Situational Irony in Literature:-

Situational irony is central to the narrative is **O. Henry's *The Gift of the Magi***. In this 1905 short story, a poor young couple gives up their most prized possessions to buy each other Christmas gifts she sells her long locks to a wigmaker to buy her husband a chain for his pocket watch, and he sells his timepiece to buy her a set of combs for her hair.

3.2.2 Satire :

Satire is an important literary genre and technique used to criticize human follies, weaknesses, social evils, hypocrisy and undesirable practices. It combines criticism with humour, irony, exaggeration and ridicule. The satirist presents a person, idea, practice or institution in a way that makes its weaknesses or absurdities clear to the reader. The word satire is traditionally associated with the Latin expression “lanx satira,” meaning a dish containing a mixture of different things. The tradition of satire can be traced to Aristophanes' Old Comedy and was later developed by Roman writers.

Satire is not merely intended to entertain. Behind the humour there is usually a serious and critical purpose. By exposing human follies and social problems, satire encourages readers to think about them and, sometimes, to correct them. According to M. H. Abrams, satire is “the literary art of diminishing or derogating a subject by making it ridiculous.” Through satire, a writer makes a subject appear foolish or absurd and thereby creates amusement, contempt, scorn or indignation in the reader. The subject of satire may be an individual, social group, institution, social custom, political system or a weakness of human nature.

“Satire should not be confused with ordinary humour. Humour mainly aims at amusement and laughter, whereas satire uses humour as a means of criticism.” “Humour makes us laugh; satire makes us laugh and think. Satire therefore combines entertainment with a deeper purpose of exposing weaknesses and problems.”

“Samuel Johnson connects satire with the criticism of wickedness and folly, while John Dryden emphasizes its reformatory purpose. Jonathan Swift compares satire to a mirror in which people see everybody’s face except their own. This suggests that people readily recognize the faults of others but often fail to recognize their own. Thus, satire can be understood as criticism presented through humour and ridicule.”

Features of Satire

- Humour “Satire uses humour to make criticism interesting and effective.
- Irony “It often creates a contrast between what is said and what is actually meant, making criticism indirect or subtle.
- Exaggeration “A fault or weakness may be exaggerated so that it becomes more noticeable and ridiculous.
- Ridicule “Satire makes its subject appear foolish or absurd, helping the reader recognize the weakness being criticized.
- Social and Political Criticism “It may expose corruption, hypocrisy, injustice, greed, vanity and misuse of power.
- Exposure of Human Folly “Satire reveals common weaknesses such as pride, selfishness, greed, foolish ambition and hypocrisy.
- Moral or Reformatory Purpose “Satire often aims to make people aware of their faults and encourages improvement or reform.
- Seriousness behind Laughter “Although satire is often amusing, its underlying purpose is usually serious. It makes the reader laugh and think.
- Purpose of Satire “The major purposes of satire are to expose human folly, criticize social and political evils, reveal hypocrisy and corruption, and make undesirable behaviour appear ridiculous. It also creates awareness and encourages readers to

examine their own behaviour. Thus, satire uses laughter as a means of criticism and social or moral reflection.

- **Forms of Satire :** Satire is broadly divided into Direct Satire and Indirect Satire.

A. Direct or Formal Satire : In direct satire, the satirist openly presents the criticism, usually through a satiric speaker or persona who may address the reader directly. The persona expresses opinions and judgments about a person, institution or social practice.” The satiric persona is a literary creation and should not always be identified completely with the actual author. Since the criticism is openly presented, the satirical purpose is usually clear. “Example: The satirical poems and essays of Alexander Pope.

B. Indirect Satire : In indirect satire, the writer does not directly state the criticism. Instead, it emerges through characters, situations, events and behaviour. The reader understands the criticism by observing what the characters think, say and do. “Jonathan Swift’s *Gulliver’s Travels* is a well-known example. Through imaginary countries and unusual situations, Swift indirectly criticizes human nature and contemporary society. “Thus, in direct satire, the criticism is presented openly; in indirect satire, the criticism is revealed through characters and situations.

Examples of Satire in English Literature : Jonathan Swift’s *Gulliver’s Travels* uses imaginary societies to criticize human nature, politics and social institutions. “Alexander Pope’s *The Rape of the Lock* presents a trivial social incident in an exaggerated heroic manner and mocks the vanity of fashionable society. “George Orwell’s *Animal Farm* uses an imaginary society of animals to criticize political corruption and misuse of power.” These works show how satire can entertain readers while also drawing attention to important human and social problems. “Thus, Satire is a powerful literary form that combines humour with criticism. It is more than simple humour and uses laughter as a means of criticism, awareness and reflection.

3.2.3 Humour :

The Oxford Learner’s Dictionary defines humour as “the quality in something that makes it funny; the ability to laugh at things that are funny.” The term humour is derived from Latin *humor* which means moisture, hence humid. Humour is a literary device used by authors to entertain, engage readers and offer social commentary through wit, satire and absurdity. It aims to break monotony, boredom or seriousness, and its impact on the audience makes the

audience relax and feel enthusiastic. The writers use various tools and techniques to create light, funny situations. There are different types of devices used to create humour.

Types of Humor:

1. **Incongruity:** The juxtaposition (placing contrast ideas/element side by side) of two things that don't quite make sense together. When a reader encounters incongruity, they should be surprised.
2. **Irony:** The real meaning of words is different from their literal meaning. It is often ambiguous and can reveal more about the characters than they realise.
3. **Sarcasm:** a verbal type of irony that expresses contempt and mocks someone or something.
4. **Understatement:** describing a situation or person with language that's not quite what the reader expected.
5. **Slapstick:** the most basic type of humor. Includes drunkenness, pranks, and other physical activities. Props are often involved.
6. **Hyperbole:** the use of exaggeration to make the reader laugh. It uses words that are too dramatic for the situation.
7. **Pun:** A play on words. Example: 'This sun of York' in Shakespeare's Richard III- here 'Sun' puns on 'Son'.
8. **Wit:** Clever and insightful humour, often characterised by quick, intelligent responses. Oscar Wilde was a master of wit. Example: "I can resist everything except temptation."

Examples of Humour in Literature:

1. **In *Pride and Prejudice* by Jane Austen:** Austen uses humour throughout the novel. Mrs. Bennet complains her husband about his lack of understanding her nerves. Mr. Bennet convinces her saying,

"You mistake me, my dear. I have a high respect for your nerves. They are my old friends. I have heard you mention them without considering these twenty years at least."

2. The Importance of Being Earnest by Oscar Wilde

“To lose one parent may be regarded as a misfortune; to lose both looks like carelessness”

3.2.4 Paradox :

Paradox is a literary device that overtly contradicts itself yet contains an unexpected meaning or reason, often interpreted in different ways. A Paradox is an apparently self-contradictory statement, but it underlines the truth. The Oxford Learner’s Dictionary defines paradox as “a statement containing two opposite ideas that make it seem impossible or unlikely, although it is probably true.” Though the statement is self-contradictory and seems illogical at first, it reveals a deeper sense. The purpose of using paradox in literature is to arrest readers and provoke thought, heightening complexity. The best example of paradox is “Less is More”, which seems contradictory openly but expresses a valuable message to the readers.

Paradox is used in prose and poetry. In poetry, it is prominently used as a figure of speech. It was persistently used by metaphysical poets. Cleanth Brook expanded its sense by saying that “the language of poetry is language of paradoxes”

Everyday examples of Paradox:

1. The beginning of the end.
2. I know that I know nothing.
3. The only constant is change.
4. Failure is the key to success.
5. He is a wise fool.
6. The truth is honey, which is bitter.
7. I shut my eyes so that I can see.

Examples of Paradox in literature:

1. In *Hamlet* by William Shakespeare:

“I must be cruel only to be kind.”

2. **In My Heart Leaps Up” poem by William Wordsworth:**
“The Child is Father of the Man.”
3. **In George Orwell’s *1984*,**
“War is peace. Freedom is slavery. Ignorance is strength.”
4. **John Donne, “*Holy Sonnet 10*”:**
“Death, thou shalt die” implies that the concept of death will be destroyed by eternal life.
5. **In George Orwell’s *Animal Farm*:**
“All animals are equal, but some animals are more equal than others”.
 This paradox highlights political corruption and hypocrisy of equality.

3.3 Check Your Progress :

A) Complete the following sentences by choosing the correct alternative.

1. This term Irony originated from ancient Greek comic character called
 a. eery b. victor c. eiron d. irony
2. In which form of verbal irony does the speaker say one thing but mean the opposite, often spoken with a mocking or critical tone?
 a. Ironic simile b. Understatement c. overstatement d. Sarcasm
3. Dramatic irony is a form of irony in which is aware of the truth.
 a. audience b. character c. writer d. none of the above
4. The term humour is derived from the Latin word....
 a. humar b. humor c. hum d. homer
5. Which of the following is not a type of Humour?
 a. Wit b. melancholy c. Pun d. Incongruity
6. The use of exaggeration to create laughter is known as...
 a. Pun b. Understatement c. satire d. Hyperbole

7. The word satire derives from the Latin phrase “satur”, meaning
 a. safe b. full c. devoid d. mock
8. Paradox is a literary device which is apparently statement but it underlines the truth
 a. meaningless b. complementary c. self- contradictory d. humourous
9. “My weakness is my strength” is an example of’...
 a. Irony b. Understatement c. Paradox d. Hyperbole
10. Which of the following is not an example of paradox?
 a. Less is more b. parting is sweet sorrow
 c. The only constant is change d. The sun smiled on the earth

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

1. Which literary work is known as the origin of satire??
2. What are forms of verbal irony?
3. Which form of irony is most popular in theatre?
4. When does situational irony take place?
5. What is a pun?
6. What is incongruity?
7. Give any one example of paradox.
8. What is the purpose of using paradox in literature?

3.4 Summary :

Language and its components play important role in deciphering the author’s intention. To find out the embedded meaning in the literary work thorough knowledge of literary terms is highly necessary. Literary terms like irony, satire, humour and paradox are techniques shrewdly used by the writers to encode true meaning. The use of these terms heightens the quality of the work which forces readers to think critically. This practice develops students thinking capability and enhances appreciation of literature leading satisfaction and enjoyment

through reading. Irony and satire sharpens readers critical thinking and analysis of language. Humour offers amusement and commentary on individual or class folly and paradox develops our practice of finding universal truth in contrary ideas put together.

3.5 Answers to Check Your progress :

A) Complete the following sentences by choosing the correct alternative.

- | | | | | |
|-------|-------|-------|-------|-------|
| 1. c. | 2. d. | 3. d. | 4. a | 5. b. |
| 6. b. | 7. b. | 8. d. | 9. b. | 10. c |

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

1. Aristophanes' *Old Comedy*.
2. Sarcasm, ironic similes, understatement, overstatement
3. Dramatic
4. When the opposite of what is expected actually happens
5. A play on words.
6. The juxtaposition of two things that don't quite make sense together
7. Less is more, I am nobody, war is peace
8. To arrest the readers and to provoke thoughts, heightens complexity

3.6 Terms to Remember :

1. discrepancy: (n) a difference between two things that should be same.
2. Sardonic: (adj) showing better than others
3. Aphorism: (n) short phrase expressing cleverly something that is right.
4. Mockingly: (adv) action done in disrespectful to ridicule someone.
5. Cynical: (adj): having attitude of a cynic
6. Totalitarian: centralizes control by an autocratic leader
7. Virginal: someone or something pure, innocent or untouched
8. Subvert: (v) to try to destroy or damage
9. Indignantly: (adv) with indignation or anger

3.7 Exercise :

Write short notes on the following.

1. Verbal irony.
2. Dramatic irony
3. Situational irony
4. Humour
5. Paradox

3.8 Reference for further study :

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Unit 4

Critical Appreciation of a Poem

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4.0 Objectives :

- To understand the concept of Practical Criticism
- To develop analytical and interpretative skills
- To understand the process of writing critical appreciation
- To understand the various terms in appreciation of a poem

4.1 Introduction :

Practical Criticism, as the words suggest, deals with the practical component of literary criticism. You have already studied the theoretical part of literary criticism in your previous

modules. In this module, we focus on applying the theoretical material you have learnt in the earlier modules. Readers enjoy poetry when they understand it. Practical Criticism helps us enjoy a poem by understanding the elements that make it enjoyable and, hence, beautiful.

Practical Criticism is an ancillary skill. It is often part of the examination in literature to test students' knowledge of verse forms, responsiveness to poetry, and ability to describe its effect on them. Though there is no necessary connection with any theoretical approach in such an exercise, it does help in enhancing the knowledge of various verse forms and the sources yielding pleasure in a given poem.

Practical Criticism deals with the practical component of literary criticism. Practical criticism as a pedagogical discipline begins with I. A. Richards. In 1929, he published *Practical Criticism*, the result of his reflection on how to solve the problems students faced in interpreting an unknown poem. The students faced difficulties in making out the meaning, the role of imagery in poetry, the tendency to read the poet's point of view in the poem, use of stock responses, etc. Hence, to address these problems, I.A. Richards devised a method of analysis.

4.2 Presentation of the Subject Matter :

4.2.4 The process of Critical Appreciation of a poem :

As students, you are expected to attempt a critical appreciation of an unseen poem given in your examination paper. Usually, there are four to five questions given below it. You are expected to write a critical appreciation of the given poem in continuous prose and not in the form of answers to the questions given below the poem. The questions are meant only to give you hints and a helping hand in writing the critical appreciation.

For writing a critical appreciation, you need to first understand the meaning of the poem. You often find it quite difficult. The reason for it is quite obvious. A poem does not usually use complete, grammatical sentences; it is in the form of lines which could be incomplete sentences, often breaking the rules of grammar or sentence construction. This is poetic license, or special freedom enjoyed by the poet to create a desired effect. Moreover, a poem, especially a lyric is very short and avoids any detailed explanation. So, one needs to search for the meaning. Further, there could be multiple interpretations of the poem, and each is valid if supported by justification. In attempting a critical appreciation, merely giving a paraphrase or

the meaning of the poem is not enough. You need to read between the lines too; that is, try to understand those things which are not explicitly conveyed. You need to register your response to the poem and justify your impression and judgment with reasons. You do not have any biographical details of the poet or even the circumstances of composition for guidance. A poem is to be studied as an independent identity. There is a difference of opinion on the point of giving biographical details, circumstances of composition, etc. In such circumstances it is profitable on the part of the reader to be acquainted with literature. It helps in understanding the meaning of a poem, becoming aware of the various ways in which poets think about a particular subject.

4.2.2 Organisation of the Content of Critical Appreciation :

You need to begin the process by reading the poem at least twice. It will help you reach the poem's topic or theme. The process of analysis begins thereafter. You may organise your critical appreciation in three parts for convenience.

- First part – 'What'
- Second part – 'How'
- Third part - Personal Impression / Comments / Summing up

After reading the poem, try to gather information on the following points from the poem:

1. Subject/theme
2. Content/paraphrase – general meaning
3. Structure
4. Tone
5. Imagery
6. Verbal felicity (Use of Language)
7. Metre, rhyme
8. Figures of speech
9. Your Impression/ comments
10. Summing up

It is suggested that you organise the analysis of a poem on the basis of the above points in the three parts. The first part of our appreciation should be in the form of answers to all ‘what’ questions. For instance, the answers to the following questions may be incorporated in the first part.

1. What is the theme of the poem?
2. What is the general meaning of the poem?
3. What is the hidden meaning/ intention of the poet?
4. Does the poem have more than one meaning? What are they?
5. What is the mood of the poem?
6. What type of poem is it? (narrative, descriptive, reflective or a combination of some of these)
7. Does the poem subscribe to any particular lyrical type? (Sonnet / Ode / Elegy / Ballad / Song / Dramatic Monologue / Idyll, etc.)
8. Can you classify the poem on the basis of its school or literary Age? (Elizabethan, Metaphysical, Neo-classical, Romantic, Victorian, Modern, etc.)
9. Can you classify it as belonging to Indian, British, African, Canadian, Australian, etc.?

Ask yourself these questions after reading the poem, and their answers will give you the contents of the first part.

In appreciating or analysing a poem, we must learn to recognise the special features and devices used in the poem. It is not enough to identify them or point out their location in the poem, but to justify their use by the poet in communicating his point or intention.

The second part is the most important one in a critical appreciation, as it answers all the ‘how’ questions, or rather, answers how the ‘what’ part has been presented by the poet. As the poet has limited space to communicate his thoughts and/or feelings to the readers, he makes use of many devices to achieve this desired effect. These poetic devices are divided into structural devices, sense devices and sound devices for the sake of convenience.

4.2.3 Poetic Devices: I. Structural Devices :

These are the devices used by the poet to give a particular form or structure to the poem. These are again subdivided into three types – Contrast, Illustration and Repetition.

A. Contrast

Contrast is the most common of all structural devices. A poet may use contrast by putting two opposite objects or ideas in the poem to highlight the one that he desires and achieve the effect. Sometimes the contrast is explicit, and sometimes it is implicit. e.g., in the poem “The Tyger” by William Blake, the speaker asks the tiger the question: “Did He who made the lamb make thee?” By contrasting the ferocious tiger with the timid, meek lamb, Blake contrasts the two principles of creation and destruction in the world and the inevitability of the principle of destruction in the cycle of life.

B. Illustration:

Illustration is the way a poet uses an example to convey his point or achieve the desired effect. It takes the form of a clear or vivid picture. Though brevity or economy is considered to be the soul of lyrical poetry, a poet may use many examples to convey his point to the readers.

e.g., in Shakespeare’s Sonnet “Full Many a Glorious Morning”, the poet has made good use of illustration. Often clouds dim the splendour of the bright sun, the heavenly eye, and it is a temporary phase. Similarly, the speaker holds that the emergence of a rival poet and the subsequent disinclination of his patron toward the speaker is also a temporary or passing state, and so he will not let it affect his love for the patron.

C. Repetition:

A poet repeats a point or an idea in the poem to indicate or draw the reader’s attention to a significant point. Here, we need to concentrate on the repetition of a point or an idea. Repetition of line/s or stanzas should be considered under the Sound devices.

e.g., Pablo Neruda, in the poem “Tonight I Can Write,” speaks of the intense suffering caused by the separation from his beloved. Memories of time spent together are recounted one after another. Everything is the same as before except for the beloved. So, through the series of memories that he recalls, the thought of separation from his beloved and the resultant pain is accentuated. Similarly, in the poem “Daffodils” Wordsworth uses various expressions to communicate the vast number of the flowers like ‘a crowd’, ‘a host of golden daffodils’, ‘continuous as the stars that shine and twinkle in the Milky Way’, ‘they stretched in never-ending line’, ‘ten thousand saw I at a glance’ etc.

An important point to note is that a poet may use any one of the above structural devices or a combination of any or all of the above structural devices in order to create the expected effect. You should therefore try to find out which of the devices are used by the poet and the effect achieved thereof.

4.2.4 Check the progress I

Identify the Structural device/s used in the following examples:

- i) Old wood inflamed doth yield the bravest fire,
When younger doth in smoke his virtue spend.
- ii) It is not growing like a tree
In bulk, doth make man better be,
Or standing long an oak, three hundred years,
To fall a log at last, dry, bald and sere;
A lily of a day
Is fairer far in May.
- iii) Alone, alone, all, all alone,
Alone on a wide wide sea!
And never a saint took pity on
My soul in agony.

4.2.5 II. Sense Devices :

The sense devices are mostly the various Figures of Speech used by the poet for emphasis and embellishment. These figures of speech play an important role in a poem. A poet often compels us to fix our attention on one object while comparing it with another. A good poet possesses the ability to bring together objects and ideas that are associated or, at times, even unconcerned. A figure of speech is a word or group of words used to give particular emphasis to an idea or sentiment. It is achieved by conscious deviation from the strict literal sense of the word or from the commonly used form of word order or sentence construction. Figures of speech serve to highlight the relationship between the various ideas or points or objects in a poem in a peculiar way. But a poet uses only those that serve his purpose.

Some common figures of speech are Simile, Metaphor, and Personification. You need to know some more frequently used figures of speech. They are:

Antithesis, Oxymoron, Paradox, Hyperbole, Epigram, Metonymy, Synecdoche, Pun, Rhetorical Question, etc.

Here are some very commonly used Figures of Speech

- 1) Simile: It involves comparison by means of words “like” or “as” between the two kinds of ideas or objects.

e.g. My love is like a red, red rose

that’s newly sprung in June

- 2) Metaphor: It also involves comparison, but here, a word or phrase denoting one kind of idea or object is used in place of another word or phrase for the purpose of suggesting a likeness between the two.

e.g. This flea is you and I and this

Our marriage bed, and marriage temple is;

- 3) Personification: It is the representation of inanimate objects or abstract ideas as living beings.

e.g. Night enfolded the town in its ebon wings

- 4) Antithesis: It involves juxtaposition of two words, phrases, clauses, or sentences contrasted or opposed in meaning in such a way as to give emphasis to contrasting ideas.

e.g. But at my back I always hear

Times winged Charriot hurrying near:

And yonder all before us lie

Deserts of vast Eternity.

- 5) Oxymoron: It is a combination of two seemingly contradictory or incongruous words, side by side in a line of a poem. Of these two words, the first one is usually in the form of an adjective and the second one in the form of a noun.

e.g. Why, then, O brawling love! O loving hate!

(Here, brawl and love and love and hate are actually opposite terms. They are stated side by side, but the first one is an adjective and the second one a noun in both pairs.)

- 6) Paradox: It is a statement or sentiment that appears contradictory to common sense yet is true in fact. It is used to engage a reader in discovering the underlying logic in a seemingly self-contradictory statement.

e.g. Cowards die many times before their deaths;

The valiant never taste of death but once.

- 7) Hyperbole: It is a type of bold overstatement or exaggeration according to which a person or thing is depicted as being better or worse, or larger or smaller, than is actually the case. Though the statement is not true, it helps in making it emphatic.

e.g. ... I would

Love you ten years before the Flood:

And you should if you please refuse

Till the Conversion of the Jews.

- 8) Epigram: An epigram is a short but insightful statement, often in verse form, which communicates a thought in a witty, paradoxical, or funny way. Epigrams are more

memorable owing to their brevity and are also very effective. They are, in fact, short, pointed sayings.

e.g. Fools rush in where angels fear to tread.

- 9) Metonymy: It is a figure of speech consisting of the use of the name of one thing for that of another of which it is an attribute or with which it is associated.

e.g. O, for a draught of vintage! That had been

Cool'd a long age in the deep-delved earth

- 10) Synecdoche: It is a figure of speech in which a "part" of something is used to represent its "whole" or a "whole" is used to represent a "part".

e.g. Uneasy lies the head that wears the crown. (Here 'head' represents the person (king) and the 'crown' represents the responsibility.)

- 11) Pun: This figure of speech consists in a play upon a word and its various meanings. Usually, the play on words is meant for fun but sometimes it is also used for serious purposes.

e.g. Give me a **torch**. I am not for this ambling; Being but heavy I will bear the **light**.

- 12) Rhetorical Question: It is a question asked not to gain any information or answer but to emphatically assert the obvious answer.

e.g. You winged blood-drop,

Can I not overtake you?

Here, the answer, 'I can easily overtake you,' is obvious, and the speaker does not ask the question to get the answer.)

- 13) Irony: It is a dryly humorous or lightly sarcastic mode of speech, in which words are used to convey a meaning contrary to their literal sense.

e.g. Water, water, everywhere,

Nor any drop to drink.

- 14) Apostrophe: It is a figure in which the speaker directly addresses some inanimate thing or idea as if it were a living person. It could also be a direct address to a dead or an absent person.

e.g. O Milton! Thou should'st be living at this hour! England hath need of thee.

15: Transferred Epithet: In this figure of speech, the epithet or attribute is transferred from a person to a thing.

e.g. Gertrude drank the poisoned cup. (Actually, the drink is poisoned and not the cup; the adjective 'poisoned' is transferred to the cup instead of the drink.)

4.2.6 Imagery :

Another important term in practical criticism is “imagery”. Andrea Clark defines imagery as “a writer’s or speaker’s use of words or figures of speech to create a vivid mental picture or physical sensation...” Imagery is calling to mind something perceived by the senses. Strong imagery is that which provokes a picture or sensation of sight, touch, taste, sound or odour. Abrams mentions that critics after the 1930s, and especially the New Critics, contributed greatly to the enhanced importance of imagery, especially similes and metaphors, and also acknowledged it as a major factor in poetic meaning, structure, and effect. The most important reason to analyse a writer’s usage of imagery and figurative language is to recognise how it contributes to the point he is trying to make or the effect he is attempting to create. Similes and metaphors awaken and direct emotions and are therefore important in poetry.

Coleridge’s “The Rime of the Ancient Mariner” is replete with images of all the above types. Here are some lines which display the rich use of images:

i. The ice was all around:

It cracked and growled, and roared and howled,
Like noises in a swound

ii. About, about, in reel and rout

The death-fires danced at night;
The water, like a witch’s oils,
Burnt green, and blue and white

4.2.7 Symbolism :

Symbolism is another important term in Practical Criticism. Symbolism is the idea that things represent other things. There may not actually be any relation between the thing and the

symbol, but the poet sees an association, a representation in them in a particular context. The symbols thus become vehicles for the association of ideas in the poet's mind. Symbols may have different connotations for different poets. For instance, a rose is taken as a symbol of beauty. Further, a red rose may be seen as a symbol of carnal love. Red is the colour of blood, and maybe that has a role in the symbolic meaning attached to a red rose. William Blake is known for his beautiful use of symbols.

While writing about the sense devices, it is not enough to just point out their location in the poem or identify them. What is more important is to discuss their use and their effect. This shows that the reader has actually understood them.

4.2.8 Check the Progress II :

Identify the Figures of Speech used in the following examples:

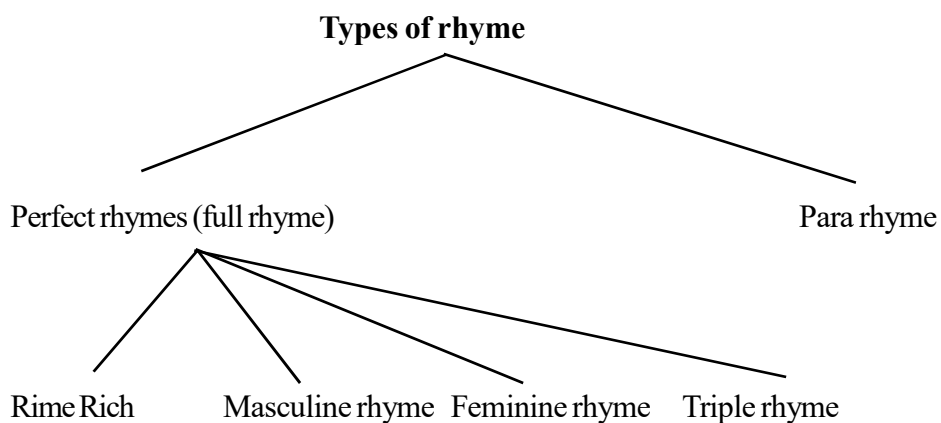
1. Half knowledge is a dangerous thing
2. His horns be as broad as rainbow bent
3. And the startled little waves that leap
In fiery ringlets from their sleep.
4. Sceptre and crown
Must tumble down
And in the dust be equal made
With the poor crooked scythe and spade.
5. The ploughman homeward plods his weary way.
6. Two heads are better than one.
7. Yet Brutus says he was ambitious, and Brutus is an honourable man.
8. All the perfumes of Arabia will not sweeten this little hand.
9. O! Solitude where are the charms that sages have seen in thy face?
10. In faith unfaithful stood he falsely true.
11. He checked his cash, cashed in his checks,
And left his window. Who is next?

12. If Winter comes, can Spring be far behind?
13. One short sleep past, we wake eternally
And death shall be no more; Death, thou shalt die.
14. Blood, red blood
Super-magical
Forbidden liquor.
15. Willing to wound, and yet afraid to strike.

4.2.9 III Sound Devices:

Sound devices obviously are used to create a sound effect. One of the factors that differentiates poetry from prose is the use of sound devices for musical/sonorous effects. They include rhythm (metres), rhyme, alliteration, assonance, repetition, consonance, Onomatopoeia, refrain, etc.

- **Rhyme:** It is an obvious way to create a pattern among the various lines. It is a device in which two words sound the same except for their initial consonant. Rhyme is a phenomenon of sound.



- **Rime Riche:** It consists of a repetition of a word which has two or more meanings; the first appearance has one meaning, the second the other.

e.g. Spring is late, and I am going blind

In his dark room my neighbour draws the blind

- **Masculine rhyme:**

This is a simple rhyme in which only the last stressed syllable rhymes.

e.g. I listened, motionless and *still*;

And as I mounted up the *hill*,

- **Feminine rhyme:**

In this type, the final two syllables are rhymed, and the final syllable is unstressed. It is also called double rhyme. Feminine rhyme gives a lighter end to a line or a sense of continuation.

e.g. With rue my heart *laden*

For golden friends I had

For many a rose-lipt *maiden*

And many a light foot lad.

- **Eye rhyme / visual rhyme / false rhyme.** In this type of rhyme, the words look as if they should rhyme from the spellings, but do not actually rhyme as the pronunciation is different. e.g. through / bough, love / prove, prow/bow

Such rhymes are often used as substitutes for perfect rhymes and sometimes deliberately to disturb the perfect harmony of rhyme, giving a sense of discord or roughness.

- **Internal rhyme:** It is distinguished by its position. It occurs within a line of poetry instead of at the end of two or more lines. It often cuts a long line into two, and the ends of the two parts rhyme.

e.g. In mist or *cloud*, on mast or *shroud*,

It perched for vespers nine;

Purpose of using rhyme:

- o It contributes to the poetic structure, gives the poem shape and structure.
- o It is musical and hence pleasing.
- o A rhymed word is easily noticed, gets prominence and therefore may be used to convey important ideas.

- o It affects the pace/speed of the poem.
- o It can be used as a guide to the meaning of the poem.

If you keep these points in mind, it will help you understand the poem better.

Repetition of similar or related sounds are considered under consonance, alliteration, assonance and onomatopoeia.

- Consonance involves having common consonantal sounds towards the end of the words.

e.g. “Out of this house” – said *rider* to *reader*;

“Yours never will” – said *farer* to *fearer*;

“They’re looking for you” – sad *hearer* to *horror*;

As he left them there, as he left them there.

- **Alliteration** is a form of consonance where the consonants at the beginning of words in a line or close together are common.

e.g. The fair breeze blew, the white foam flew,

The furrow followed free;

- **Assonance**, also called interior rhyme, has repetition of vowel sounds. Here, the sound is to be considered, not the vowel in the spelling.

e.g. Thou still unravished Bride of quietness

Thou foster child of silence and slow Time.

(Mark the repetition of the ‘e’ and ‘i’ sounds in the above lines).

- **Onomatopoeia** means “name-making”. In this device, the sounds echo the sense of the word and help strengthen the effect or add to the meaning.

e.g. The moan of doves in immemorial elms,

And murmuring of innumerable bees.

Alliteration and assonance are useful for bringing words together and revealing their connection. Sometimes the repetition of a particular word in a poem helps convey its

meaning while also adding to its musical effect. Refrain or repetition of an entire line helps in giving a pattern, rhythm and sonorous effect to the poem. In “The Lady of Shalott” Tennyson uses “...down to Camelot” and “... Lady of Shalott” as refrains.

4.3. Check the Progress III :

A. Identify the types of rhyme used in the following examples:

1. On either side the river lie
Long fields of barley and of rye
That clothe the world and meet the sky
2. All in the blue unclouded weather
Thick-jewell’d shone the saddle-leather,
The helmet and the helmet-feather
Burn’d like one burning flame together,
3. Once upon a midnight dreary, while I pondered, weak and weary,
4. And by his smile, I knew that sullen hall,
By his dead smile I knew we stood in Hell.

B. Identify the sound devices used in the following examples:

1. The murmurous haunt of flies on summer eves.
2. Full fathom five thy fathers lie.
3. I wandered lonely as a cloud
That floats on high o’er vales and hills,
When all at once I saw a crowd,
A host of golden daffodils.
4. The buzz saw snarled and rattled in the yard
And made dust and dropped stove-length sticks of wood,
Finally, let us come to an important point in sound devices: rhythm.

4.3.1 Rhythm & Metre :

It is the repetition in time of a recognisable pattern of sounds. Organised, systematised rhythm is called metre. Metrics is all about the rhythmical effect in poetry. Metre plays an important role in establishing form and emotional effect in a poem. Knowledge of metre helps sharpen the reader's focus. Metre conveys a strong sense of movement through rhythmic units. The repetition of a regular rhythmic unit, with some variations in between, comprises the rhythm. These units are called metre and are composed of syllables. Different types of metre are formed with different combinations of syllables.

To understand metre, it is necessary to know how to divide a word into syllables. The smallest unit of metrics is a syllable. It is any word or part of a word produced with a single puff of breath. It contains one voiced vowel or diphthong, with or without any marginal elements (consonants). So, the rule is one voiced vowel/diphthong equals one syllable.

Determining the metre:

The first step in determining the metre is to find the average number of syllables in a line.

e.g. Tell / me / not / in / mourn / ful / num / bers

In the line above, there are eight voiced vowel sounds, and hence eight syllables. About 60 to 80 per cent of words in English poetry are monosyllabic. The second step is to divide or mark the syllables as stressed or unstressed. A syllable that is emphasised or pronounced more forcefully carries more weight and is termed stressed and is denoted by '/' whereas an unstressed syllable is denoted by 'x'. Usually, syllables take the stress as per the dictionary or as in regular speech, but poets sometimes vary the stress on monosyllabic words to suit their needs.

Once the stresses are marked, the line can then be divided into smaller units with an equal number of syllables called feet (singular: foot). A foot consists of two or more stressed or unstressed syllables.

Basic Metres in English

- 1) Iambic foot (x /) – one unstressed syllable followed by a stressed one.
- 2) Trochaic foot (/ x) – one stressed syllable followed by an unstressed syllable
- 3) Anapaestic foot (x x /) – two unstressed syllables followed by a stressed syllable

- 4) Dactylic foot (/ x x) – one stressed syllable followed by two unstressed syllables.

Supplementary metres -

- 1) Spondee (/ /) two stressed syllables
- 2) Pyrrhic (x x) two unstressed syllables
- 3) Amphibrach (x / x) one stressed syllable between two unstressed syllables.

Based on the number of times a foot is repeated in a line the base metre of the line is determined. e.g. iambic dimetre, iambic trimetre, iambic tetrameter, iambic pentametre etc.

Iambic pentametre is the most common metre in English poetry. The supplementary metres are used as modulations (change) in the regular metrical lines.

Metre affects the moods.

e.g. A| bow|-shot| from| her| bo|wer|-eaves,
He| rode| bet|ween| the| bar|ley|-sheaves,
The| sun| came| daz|zing| thro'| the| leaves,
And| flam'd| up|on| the| bra|zen| greaves
Of| bold| Sir| Lan|ce|lot

In the above example, the first four lines have eight syllables in an unstressed-stressed pattern, i.e. they are in iambic tetrameter, but the fifth line is in iambic trimeter (six syllables arranged in an unstressed-stressed pattern). As the majority of lines are in iambic tetrameter, it becomes the base metre.

I| looked| up|on| the| ro|tting|sea
And| drew| my| eyes| a|way;
I| looked| up|on| the| ro|tting| deck,
And| there| the| dead| men| lay.

In the example above, we find iambic tetrameter and iambic trimetre used alternately in the four-line stanzas throughout the poem “The Rime of the Ancient Mariner” by Coleridge. It is called the ballad metre. However, you shall observe the effect of a change in a foot or two on the mood of the poem through the following example from the same poem:

Alone, alone, all all alone,
Alone on a wide wide sea!
And never a saint took pity on
My soul in agony.

In the above stanza, Coleridge has altered the metre. Instead of the ballad metre, we have the first two lines in tetrameter, the third in pentameter, and the fourth in trimetre. But there is a modulation in the first two lines because, three of the four feet are in iambic and one foot is in spondee (two stressed syllables- all, all and wide, wide). The use of spondee has slowed down the speed of the line and also added a serious tone to the lines. When you read this in context of the theme you understand that the spondee has helped in heightening the loneliness and helplessness felt by the mariner. This is how a poet uses metre to indicate the mood.

4.3.2 Check the Progress IV :

A. Identify the number of syllables in the following lines:

1. So long as men can breathe or eyes can see
2. The Lady of Shalott
3. Princes do but play us: compared to this,
4. Why dost thou thus
5. Love all lovely, love divine

B. Scan the above lines for the feet and identify the metre used therein.

The third or the final part is a sort of summing up. You may repeat the general remarks about the poem. You may give your opinion or your impression about the poem as part of comments, and you may even pass a judgment on the poem. However, you should support your statements with evidence from the poem or give reasons for the same.

Solved Example:

Daffodils- William Wordsworth

I wandered lonely as a cloud

That floats on high o'er vales and hills,
When all at once I saw a crowd,
A host, of golden daffodils;
Beside the lake, beneath the trees,
Fluttering and dancing in the breeze.

Continuous as the stars that shine
And twinkle on the Milky Way,
They stretched in never-ending line
Along the margin of the bay:
Ten thousand saw I at a glance,
Tossing their heads in sprightly dance.

The waves beside them danced, but they,
Out-did the sparkling waves in glee:
A poet could not but be gay,
In such a jocund company:
I gazed – and gazed- but little thought
What wealth the show to me had brought:

For oft, when on my couch I lie
In vacant or in pensive mood,
They flash upon that inward eye
Which is the bliss of solitude;
And then my heart with pleasure fills,
And dances with the daffodils.

Appreciation of the poem:

The poem is a beautiful example of both a narrative and a descriptive poem. The poet describes the pleasure experienced by him in the company of nature. It also describes nature's

impact on the human mind. The poet William Wordsworth is regarded as the father of English Romantic Poetry. Most of the characteristics of Romantic poetry are seen in this poem. Wordsworth regarded nature as a teacher and a physician. His poems emphasise the healing power of nature. The poem describes his sudden encounter with a large number of daffodils during one of his visits. It recounts the transformation of a moment of loneliness into one of lasting joy.

The poem glorifies a beautiful natural scene and speaks about the healing power of nature- its ability to provide lasting joy, 'bliss' in a moment of loneliness. The poem comprises four six-line stanzas that add detail after detail and simultaneously increase the joy. He begins by describing his aimless, wandering experience when suddenly he sees a large number of daffodils. The daffodils, with their long stalks and yellow petals fluttering in the breeze, draw the poet towards the innocent joy. The second and the third stanza add to the description of the daffodils and their beauty. The huge number and the joyful flutter of the daffodils impress the poet. He then turns to their joyful dance and its effect on his mind. The final stanza highlights the significance of such a beautiful experience for a poet in unison with nature. The therapeutic effect of nature is that it gives lasting joy to a 'vacant' or 'pensive' mind.

The poet is initially impressed by the number of the 'golden' daffodils at one place. He feels he is short of words to describe their huge number and its effect. He starts with 'crowd', 'host' and goes on to compare the daffodils with the 'stars in the Milky Way'. He explains how they stretch along the margin of the bay in a 'never-ending line'. Finally, he rests by using an exaggerated number- 'ten thousand saw I at a glance'. He is not only impressed by their number but also by their 'sprightly dance' in the breeze. This is in sharp contrast to the poet's state of mind- 'loneliness' -which he describes through the words 'wandered lonely as a cloud'. The waves that danced in the bay fail to arouse the joy that is seen in the flowers. The impact of the sight is described in the third stanza: 'a poet could not but be gay in such a jocund company'. He gazes continuously, ingraining the joy in his mind. The final stanza sums up the lasting effect of such an experience of natural beauty. 'They flash upon that inward eye', i.e. memory, and give him the 'bliss of solitude' when he remembers them in a pensive mood. His mood changes and his mind starts dancing with the daffodils.

The poem makes beautiful use of contrast and illustration in its structure. The poet's mood and that of the flowers are contrasted, which helps highlight the flowers' beauty. The

poet has used similes, metaphors, etc. to emphasise his point, especially to compare his state of mind and the effect of the flowers on his mind. The use of alternate rhyming gives a nice musical effect to the poem. The line structure shows perfect balance and alliteration, as in 'Beside the lake, beneath the trees.' The repetition in 'I gazed-and gazed- but little thought' shows how the poet is spellbound by the beauty of the flowers.

The poem may also be viewed as a demonstration of Wordsworth's poetic process – 'experience- recollection- reflection'. Firstly, the poet enjoys the experience with all his senses; then, in a tranquil moment, he remembers it, removes the unwanted, and gives it expression in choicest words. A lyric begins with an experience and ends with a reflection. Similarly, the poem Daffodils begins with the experience of the dancing daffodils and ends with the poet's reflection on the therapeutic function of nature- of giving lasting happiness to man.

4.3.2 Key to Check your Progress :

I. i) – Contrast, ii) – Illustration and repetition, iii) – Repetition

II. 1- epigram, 2- simile, 3- personification, 4- metonymy, 5- transferred epithet, 6- synecdoche, 7- irony, 8- hyperbole, 9- apostrophe, 10- oxymoron, 11- pun, 12- rhetorical question, 13- paradox, 14- metaphor, 15- antithesis

III A. 1- masculine rhyme, 2- feminine rhyme, 3- internal rhyme, 4- para rhyme

III B. 1- onomatopoeia, 2- alliteration, 3- assonance, 4- consonance

IV A. 1- ten, 2- six, 3- ten, 4- four, 5- seven

IV B. 1. iambic pentametre

2. iambic trimetre

3. trochaic pentameter

4. trochaic bimetre

5. trochaic trimetre and one extra stressed syllable at the end

4.3.3 Exercises:

Critically appreciate the following poems by using the questions given below for help:

Stopping by the Woods on a Snowy Evening

- Robert Frost

Whose woods these are I think I know.
His house is in the village though;
He will not see me stopping here
To watch his woods fill up with snow.

My little horse must think it queer
To stop without a farmhouse near
Between the woods and frozen lake
The darkest evening of the year.

He gives his harness bells a shake
To ask if there is some mistake.
The only other sound's the sweep
Of easy wind and downy flake.

The woods are lovely, dark and deep.
But I have promises to keep,
And miles to go before I sleep,
And miles to go before I sleep.

Questions :

1. What is the theme of the poem?
2. Comment on the structure of the poem
3. What is the significance of the last stanza of the poem?
4. Discuss the use of Sense devices in the poem.
5. Comment on the use of symbols in the poem.

2. Coromandel Fishers

- Sarojini Naidu

Rise, brothers, rise; the wakening skies pray to the morning light;
The wind lies asleep in the arms of the dawn like a child that has cried all night.
Come, let us gather our nets from the shore and set our catamarans free,
To capture the leaping wealth of the tide, for we are the kings of the sea!

No longer delay, let us hasten away in the track of the sea gull's call,
The sea is our mother, the cloud is our brother, the waves are our comrades all.
What though we toss at the fall of the sun where the hand of the sea-god drives?
He who holds the storm by the hair, will hide in his breast our lives.

Sweet is the shade of the cocoanut glade, and the scent of the mango grove,
And sweet are the sands at the full o' the moon with the sound of the voices we love;
But sweeter, O brothers, the kiss of the spray and the dance of the wild foam's glee;
Row, brothers, row to the edge of the verge where the low sky mates with the sea.

Questions :

1. What is the theme of the poem?
2. What is the mood of the poem?
3. How does the poet describe the relationship between the fishermen and nature?
4. Comment on the use of images in the poem.
5. What does the sunrise symbolise?
6. Comment on the use of language in the poem.

4.3.4 Further Reading :

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Unit 1

Introduction to Literary Movements

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1.0 Objectives :

After studying this unit, you will be able to

- Know the significance of the different literary movements in English Literature
- Understand the Importance of Neoclassicism, Romanticism and Realism as literary movements
- Study and evaluate the impact of these movements on the development of English literature.

1.1. Introduction to Literary Movements :

In the history of English literature, each literary movement evolved over time as a reaction to the previous. These literary movements represented a major shift in the style, technique, and perspective of literary writers towards literature. Often, these movements were the products of the socio-cultural conditions in which the writers were writing. Naturally, they reflected a particular ideology or a way of thinking of those writers in that particular period, who were a part of that movement.

Hence, every new movement that emerged contributed to the major shift in the form of literature produced during that particular era. Major literary movements in English literature since the 16th century include the Renaissance, Neoclassicism, Romanticism, Realism, Modernism, and Postmodernism.

Literary movements often develop as a reaction against the previous movement. For instance, the movement of Romanticism emerged as a reaction to the strict rules and rationality of Neoclassicism. Similarly, Realism developed as a reaction to the idealized imagination of Romanticism by focusing on ordinary life and everyday experiences. These movements are usually connected with specific historical periods. Important movements in English literature are described as follows:

- The Renaissance (16th–17th century) – revival of classical learning and humanism.
- Neoclassicism (17th–18th century) – emphasis on reason, order, and classical rules.

- Romanticism (late 18th–early 19th century) – celebration of emotion, imagination, and nature.
- Realism (19th century) – depiction of everyday life and social reality.
- Modernism (early 20th century) – experimentation with form and expression reflecting modern life.
- Postmodernism (late 20th century) – an artistic movement questioning absolute truths, following different narrative techniques, and multiple perspectives.

Thus, literary movements provide a framework for studying the development of literature and help readers understand the transformation in the forms of literature over time.

1.1.1 Neo-Classicism in English Literature :

Neoclassicism was a major literary movement in English literature that roughly began in the late 17th century and continued throughout the 18th century. The word ‘Neo’ means new, and hence the word Neoclassicism means ‘classicism in a new form’. It clearly indicates a revival of the classical spirit and ideals of the Greek and Roman writers such as Homer, Virgil, and Horace. Since Neoclassicism is a revival of classicism in England, it is also known as English Classicism.

Neoclassicism (1660–1798) was chiefly identified as an 18th-century movement in literature and criticism. The movement was largely influenced by the intellectual and classical spirit of the Age of Enlightenment. Naturally, writers of this period believed that literature should follow the classically established conventions and should both delight and instruct readers. It emphasizes the features of its age, such as order, balance, rationality, discipline, clarity, and adherence to classical rules, reflecting the intellectual spirit of the Age of Enlightenment. The writers of this period believed that ancient Greek and Roman literature represented the highest standards of artistic excellence.

I) Historical Background :

Neoclassicism had a historical background of the Restoration of Charles II (1660), civil wars, and religious and political controversies throughout the 17th century. However, the 18th century ushered in a new social and intellectual climate characterized by stability, political order, and renewed interest in arts and culture. As a result of scientific discoveries of the 17th

century and the growth of rational philosophy, 18th-century writers emphasized reason, logic, and clarity.

II) Reasons for the Rise of Neo-classicism :

Neoclassicism rose as a result of some of the very significant social, cultural, and literary conditions of the earlier period of 17th-century England. Some of the major reasons were as follows:

- **Reaction to Elizabethan Romanticism:** Neoclassicism was a reaction against the romantic excess and extravagant conceits of the metaphysicals and the Elizabethans. Instead of romantic imagination, passion, vagueness, and obscurity, importance was given to intellect, rationality, clarity, and correctness in both form and content.
- **Influence of Renaissance spirit and the Enlightenment movement:** A strong influence of Greek Classicism captured the intelligent minds of the 17th and 18th centuries. As a result, the revival of classicism took over in the 18th century.
- **Rise of the scientific spirit:** As a result of the scientific and intellectual revolution that began in the 16th and 17th centuries, there was a rise of the scientific spirit and an emphasis on rationalism, reason, clarity, precision, etc.

III) The Development of Neo-classicism :

Neoclassicism as a movement in the 18th century was marked roughly between 1660-1798. However, the seeds of Neoclassicism were sown in the 17th century during the period of Ben Jonson and Dryden. There was a rise of the poet-critic tradition in the Neo-classical Period much before the 18th century, with Ben Jonson (17th Century), who was called a ‘Herald of Neoclassicism’. He followed classical rules but in a less strict manner. So, his classicism is called “Liberal Classicism”. His views on poetry are more influenced by Aristotle; hence, he believed in the Aristotelian concepts of ‘Poet as a maker’, ‘Poetry as an imitation’, and ‘Poetry as the combination of art and nature’ (Poetic Genius).

The era of Neoclassicism formally began with the death of Dryden and continued till Dr. Johnson. Neoclassicism evolved and transformed from the liberal to the developed form, from Ben-Jonson and Dryden (Liberal Classicism) to Dr. Johnson (Developed Classicism) via Alexander Pope (Stringent Classicism).

Major Neoclassicists: i) Ben Jonson ii) John Dryden iii) Alexander Pope iv) Dr. Johnson

IV) Major Phases of Neoclassicism :

1. The Restoration Age (1660–1700)

This period began with the restoration of the monarchy under Charles II. Literature reflected the social life of the aristocracy and often displayed wit, satire, and realism. Important features of this period were the rise of the comedy of manners, satirical writing, and the development of literary criticism in England. Major writers of this period were John Dryden, William Congreve, and John Bunyan.

2. The Augustan Age (1700–1745)

The period is also called the Augustan Age because writers compared it with the golden literary age of Rome during the reign of King Augustus. Characteristics of this period were the perfection of satire, growth of periodical essays, emphasis on wit, elegance, and intellectual refinement. Major writers during this period were Alexander Pope, Jonathan Swift, Joseph Addison and Richard Steele.

3. The Age of Johnson (1745–1798)

This period was dominated by the literary authority of Samuel Johnson, who contributed significantly to criticism and lexicography. Important developments during this period were the growth of literary criticism, the development of the English novel, and the expansion of essays and biographies. Major writers during this period were Dr. Samuel Johnson, Oliver Goldsmith and Edward Gibbon, Edmund Burke & Richard Sheridan.

V) Literary Forms and Genres Developed during Neo-classical Period :

Neoclassical literature developed several important literary forms:

- Satire – criticizing social and political corruption through wit & satire, *Gulliver's Travels* by Jonathan Swift
- Mock-epic poetry – humorous imitation of epic style to depict trivial situations specially for middle class. e.g. *Rape of the Lock* by Alexander Pope.
- Periodical essays – a social commentary essays published in magazines and journals. e.g. *'The Spectator'* by Addison & Steele.

- Comedy of manners – plays that mocked the manners and behaviour of the aristocracy. e.g. *The Way of the World* by Wiliam Congreve.
- Heroic couplet poetry- poetry written in the form of couplets with rhyming Iambic Pentameter. e.g. 'An Essay on Criticism' by Pope.
- Epistolary Novel - Novels written in forms of letters. e.g. *Pamela* by Samuel Richardson.

1.1.2 Check your progress :

1. Who is called the 'Herald of Neo-classicism'?
2. What poetic form consists of rhyming iambic pentameter couplets?
3. What type of classicism Alexander Pope was known for?
4. Name the type of poetry that humorously imitates epic style.
5. What does satire criticise?

1.1.3 Characteristics of Neo-Classicism :

I) Strict Adherence to Classical Rules and Imitation of Classical Antiquity

Neoclassicism follows the rules laid down by the classical writers of ancient Greco-Roman tradition of Horace, Aristotle, and Boileau. Neoclassical writers believed that classical Greek and Roman works were perfect models of artistic achievement. Therefore, they consciously imitated the themes, forms, and styles of ancient writers such as Aristotle, Virgil, and Horace.

Due to their emphasis on rationalism, reason, clarity, principles of simplicity and order and also on following the ancients & bringing back the classical spirit, this period is called the Neoclassical period.

II) To Follow Nature (of the classicals)

For them, nature means the rules of the ancient classical tradition. Poetry must follow these rules as the rules of nature. Neoclassical literature followed strict literary rules derived from classical criticism, especially those outlined in *Poetics* by Aristotle. The neoclassical dramatists emphasized the use of three Classical Unities, such as Unity of time, Unity of place, Unity of action.

III) Importance to reason, wit, and good sense

According to the great classicals, reason, wit and good sense are the necessary features of good poetry. Anything which does not appeal to reason was not accepted. The movement strongly valued intellect and rational thinking. Literature was expected to reflect clarity, logic, and restraint, avoiding excessive emotional expression and illogical writing.

IV) Preference to Intellectuality

Rationality became important and preference was given to intellectuality rather than emotion or passion. Poetic imagination of the Elizabethan age was rejected. Poetry became more artificial with the help of rationality.

V) Importance to Form

Neoclassicism gave importance to form and technique. They expected poetry to follow certain classical forms, but this made simplicity and naturalness in poetry disappear. They wanted poetry written in heavy, grand, and pompous vocabulary. Form became supreme.

VI) Correctness

The Neoclassicals wanted poets to follow correctness. According to them, everything ancient and classical was correct, and following classical models was considered proper and ideal.

VII) Didactic Purpose of Literature

Neoclassical writers believed literature should teach moral lessons. Literature was expected not only to entertain but also to improve society and correct human behaviour.

VIII) Lack of Originality and Lyricism

Because the Neoclassicals expected a definite pattern to be followed in poetry, there was no originality of thought. There was also a lack of lyricism in classical poetry.

VIII) Subject Matter

Neoclassical writers focused on human nature and believed that human nature is constant and universal. Therefore, literature should depict general human behaviour rather than individual emotional experiences.

The Neoclassicals wanted poetry to be written on subject matter related to the interests of society. It neglected simple and common people and their lives. Nature, landscape, country people, and ordinary things were never allowed to become subjects of poetry. It was mainly ‘Town Poetry’ because only people from the higher class, noblemen, their noble deeds, and other higher aspects of life became the subjects of poetry. Thus, the Neoclassicals limited the scope of the subject matter of poetry.

IX) Supremacy of Heroic Couplet

The Neoclassicals recommended the use of a single meter in poetry, i.e., the Heroic Couplet, a pair of rhyming lines written in iambic pentameter, which became the dominant poetic form of the period. It was mainly used in satire and intellectual literature. According to the Neoclassicals, ideal poetry must use the form of the Heroic Couplet and Formal Style.

X) Use of Satire

Satire became one of the most prominent literary forms of the period. Writers used satire to expose social corruption, hypocrisy, vanity, and political foolishness.

1.1.4 Check your progress :

1. Which ancient traditions did Neoclassicism mainly imitate?
2. According to Neo-classicals, what did “Nature” primarily mean?
3. Name the Three Classical Unities.
4. What aspect of Elizabethan poetry was largely rejected by the Neoclassicals?
5. What did Neoclassicism consider more important than content?

1.1.5 Conclusion :

I. Decline of Neoclassicism :

By the late eighteenth century, the strict rules and rational emphasis of Neoclassicism began to appear restrictive. Writers started emphasising emotion, imagination, individuality, and nature, leading to the rise of Romanticism with poets like William Wordsworth and Samuel Taylor Coleridge.

II. Significance of Neoclassicism :

Neoclassicism had a lasting impact on English literature because it established standards of literary criticism and discipline. It developed satire and essay writing as important literary

forms, promoted clarity, balance, and intellectual control in literature. It also prepared the ground for the later development of the modern novel and Romantic poetry.

Neoclassicism represents a period in English literature that valued reason, order, classical imitation, and moral instruction. It produced some of the most polished prose and poetry in English literary history.

1.1.6 Answers to check your Progress :

1. Greco - Roman traditions.
2. Human Nature
3. Unity of time, place & action
4. imagination, passion, vogueness & obscurity
5. Preference was given to form than content

1.1.7 Exercises :

A) Write Short Notes on the following:

1. Define Neoclassicism and explain the meaning of the term.
2. Historical background of Neoclassicism.
3. Reasons for the rise of Neoclassicism.
4. Development of Neoclassicism.
5. Major Neoclassical writers.

B) Long Answer Questions.

1. Define Neoclassicism and discuss its historical background and major characteristics.
2. Explain the rise and development of Neoclassicism in English literature.
3. Explain the importance of reason, wit, order, and correctness in Neo-classical literature.
4. Discuss the major literary forms and genres developed during the Neo-classical Age.
5. Critically examine the strengths and limitations of Neoclassicism.



Introduction to Literary Movements

Part 1.2 : Romanticism

- 1.2.0 Introduction to Romanticism**
 - I. Historical and social background of Romanticism**
 - II. Development of Romanticism**
- 1.2.1 Check your progress**
- 1.2.2 Features of Romanticism**
- 1.2.3 I. Major Exponents of Romanticism**
 - II. Major Romantic Poets and their contribution**
- 1.2.4 Romanticism in Prose and Fiction**
- 1.2.5 Check your progress**
- 1.2.6 Decline and Impact of Romanticism**
- 1.2.7 Let's Sum Up**
- 1.2.8 Answers to Check Your Progress**
- 1.2.8 Exercises**
 - I. Short Notes**
 - II. Long Questions**

Part II. Romanticism

1.2.0 Introduction to Romanticism :

Romanticism was a major literary, artistic, and intellectual movement (1798 to 1837) that emerged in Europe during the late eighteenth century and flourished during the first half of the 19th century in England. The publication of *Lyrical Ballads* by William Wordsworth and Samuel Taylor Coleridge in 1798 is generally considered the formal beginning of English Romanticism.

I. Historical and Social Background of Romanticism :

1. Excess rigidity of Neoclassicism

Neoclassical literature gave importance to reason, logic, discipline, and classical rules. However, it is due to the excess rigidity of the classical rules that the romantics reacted against it. Neoclassicism only followed the ancients & considered Greek literature as a role model. Romantic writers opposed these ideas and reacted against them.

2. Influence of the French Revolution

French Revolution in 1789 made a strong impact on the Romantic writers through its ideals of Liberty, Equality, and Fraternity. Naturally, the Romantic writers started believing in the freedom of the individual and reacted against social oppression.

3. Industrial Revolution

Rapid industrialization from the 18th century onwards made an impact on the lifestyle of the people in Europe. The crowded cities, pollution, and materialistic lifestyles took the people away from nature and turned them more mechanical. Romantic poets tried to turn towards nature as a source of purity, peace, and spiritual truth.

4. Rise of Individualism

As the ideal of liberty captured the intelligent minds in Europe, the Romantic writers emphasized the importance of the individual imagination and subjective experience. Individuality and personal freedom, creative imagination became the key words of Romantic writings.

II. Development of Romanticism :

All the above conditions gave rise to romantic literature and criticism later. Romantic writers wanted to establish a new order of writing, and hence they reacted against the classical order, restraint, and rationalism of Neoclassicism. The importance given to reason, logic, intellect, and correctness made poetry highly intellectual, mechanical, and less human or individual. Romantics prioritized imagination, passion, simplicity, naturalness, originality & creativity. For them, emotion, spontaneity, individuality, personal freedom, and the beauty of nature were the basics for writing poetry.

The Romantic writers challenged the very concept of nature so far accepted by the Neo-classicals. Nature for the neoclassicals always meant the classical spirit but romantic critics gave a call for 'Return to Nature'. By this, the romantics meant to follow nature around. They gave importance to simple, ordinary human life, passion & emotions of ordinary men & women, sense of beauty, intuition & inner feelings. This shift in the perspective to read & understand the poetry was new to the reader.

Therefore, Wordsworth, after writing his romantic work 'Lyrical Ballads' along with Coleridge in 1798, wrote the preface in 1800. The preface was an unofficial manifesto of Romantic Criticism in England. In it, Wordsworth explained the new Romantic philosophy. He gave importance to imagination & simplicity. He also described the need to follow poetic diction. In this way, Wordsworth tried to explain the philosophy behind the Romantic poetry of his own and Coleridge. Romanticism slowly came to an end after the 1840s. And from the mid-19th century onwards, Romanticism was substituted by Victorian Realism.

1.2.1 Check your progress :

Answer in one word/phrase/sentence each:

1. Which work is considered the formal beginning of English Romanticism?
2. Which revolution inspired Romantic writers with the ideals of Liberty, Equality, and Fraternity?
3. Which work was regarded as the unofficial manifesto of Romantic criticism?
4. Against which literary movement did the Romantic writers react?
5. Which two poets jointly published Lyrical Ballads?

1.2.2 I) Features of Romanticism :

1. Rejecting the Classical Rules of Poetry (i.e. literature)

Romantics rejected the neoclassical adherence to classical rules such as emphasis on rational and logical thought, order and restraint, importance to intellect and reason, following the Greek and Roman models for the themes and form of poetry and intellectual control over emotion and imagination.

2. Love for Nature

Romantics were known for their love for nature. Nature occupies a central place in Romantic literature. They followed the principle of Rousseau 'Go Back to Nature' and valued nature as a teacher and a source of inspiration. They challenged the classical concept of nature (i.e. all that is classical is nature) and established the romantic concept of nature (i.e. all that is natural in the environment). For example, Wordsworth treated nature as a moral and spiritual presence. Hence, words worth is regarded as 'The Priest of Nature.'

3. Impressionistic and Individualistic Writings

Romantic writers emphasized their personal impressions, emotions, and feelings rather than objective facts or rational analysis. They described nature, people, and events as they appeared to their imagination and emotions. They valued personal feelings and inner experience and made poetry more personal and autobiographical.

4. Interest in Childhood

Romantics valued all that is natural and pure. They considered children to be closer to nature and truth and they believed childhood to be a symbol of innocence, purity, and imagination. Their interest in childhood is represented in their poetry.

5. Pleasure & not Instruction as a Function of Poetry

According to the Romantics, the primary function of poetry is to provide pleasure rather than instruction. This was against the Neoclassicals, who believed that literature should teach moral lessons. The Romantics believed that poetry should appeal to the heart and imagination and it should be a source of emotional and aesthetic pleasure. It can indirectly inspire and educate the readers but its primary aim should be delight and pleasure.

6. Emphasis on Emotion & Imagination

Instead of reason and rational thinking, the Romantics focused on emotions and imagination. They considered imagination superior to reason. Both Wordsworth and Coleridge gave importance to creativity, imagination & emotions. Coleridge described imagination as a divine creative power while Wordsworth defined poetry as, "The spontaneous overflow of powerful feelings recollected in tranquillity."

7. Celebration of the Common Man

Romantic poets mainly wrote about ordinary people, peasants, and their feelings and life in a language that represented common life of common people. This was a reaction against the Neoclassical writers who focused on aristocratic life and higher-class people only. The Romantics used simple language and chose simple themes representing the simple life of the common man.

8. Supernaturalism and Mystery

The Romantics not only wrote about natural elements but also about supernatural elements such as dreams, ghosts, and the stories of mystery and fantasy. Coleridge's poems often explore supernatural themes. '*The Rime of Ancient Mariner*' & '*Christabel*' are examples.

1.2.3 I. Major Exponents of Romanticism :

Poetry became the dominant literary form of the Romantic age. Romantic poetry is characterized by simplicity of language, emotional intensity, natural and supernatural imagery, musicality, and symbolism. The Romantic poets are often divided into two generations. The First Generation was created by Wordsworth and Coleridge, and the Second Generation included Byron, Shelley, and Keats. The first generation pioneered Romanticism in poetry and introduced the new perspective to the readers. The second generation was more revolutionary, emotional, and politically radical.

II. Major Romantic Poets and their Contribution :

1. William Wordsworth (1770–1850)

Wordsworth was a pioneering Romantic poet-critic who initiated the movement of Romanticism along with Coleridge through his works of poetry and criticism. He

transformed the very concept of nature (earlier followed by the Neoclassicals) and introduced the nature in the form of environment, rural people and their life, hence he is called the High Priest of Nature. The features of his poetry were simplicity of theme and treatment as well as thought and language, depiction of the common man and his life, emotions, and experiences.

His poems are known for their reflections on spirituality and emotional depth. His major works are 'Lyrical Ballads', 'The Prelude', and 'Tintern Abbey'. His major contribution to English Literary Criticism is his critical work 'The Preface to Lyrical Ballads'. In this work, he elaborated his Theory of Romantic Poetry, which includes the definition of poetry, the function of poetry, and the theory of Poetic Diction. He accepted a poet as a teacher, but he also considered that poetry must have the function of both knowledge & pleasure.

2. Samuel Taylor Coleridge (1772–1834)

Coleridge contributed as a pioneer of Romantic literature along with Wordsworth in their famous jointly produced work 'Lyrical Ballads'. He introduced supernaturalism and philosophical imagination into Romantic poetry. The features of his poetry are mystery, fantasy, symbolism, and musicality of language. His major works are 'The Rime of the Ancient Mariner', 'Kubla Khan', and 'Christabel'.

His work 'Biographia Literaria' (1817) was his contribution to English Literary Criticism. He expressed his independent critical views that were different from Wordsworth's. He analyzed Wordsworth's theory and introduced his own critical concepts such as 'Willing Suspension of Disbelief', differentiation between 'Imagination and Fancy', 'Primary Imagination and Secondary Imagination', and the poetic belief in improbable things in poetry. A reader willingly suspends their disbelief in the improbable things in poetry sometimes. So that they can have pleasure & enjoyment in reading that literature.

3. Lord Byron (1788–1824)

Byron intensified Romanticism through his representation of rebellion, passion, and individualism in his poetry. Byron created the concept of the Byronic Hero, who is proud, rebellious, lonely, and passionate. The features of his poetry are heroic individualism, satire, political rebellion, and emotional intensity. His major Works are 'Don Juan', 'Childe Harold's Pilgrimage'.

4. Percy Bysshe Shelley (1792–1822)

Shelley was an idealist and revolutionary poet. The features of his poetry are radical politics, hope for human freedom, lyrical beauty, and intellectual idealism. His major works are ‘Ode to the West Wind’, ‘Prometheus Unbound’, ‘To a Skylark’. As a romantic critic, he wrote ‘Defense of Poetry,’ which was his answer to Thomas Love Peacock’s ‘Attacks on Poetry’. He discussed the importance of immortality and the utility of poetry. He tried to explain how poetry is superior to philosophy and history.

5. John Keats (1795–1821)

As a romantic poet, Keats is known for his poetry of celebrating beauty and sensuous imagery. The features of his poetry are beauty and art, sensuousness, melancholy, and rich imagery. His major works are ‘Ode to a Nightingale’, ‘Ode on a Grecian Urn’, ‘Endymion’. His fascination for beauty is expressed through his famous line, ‘Beauty is truth, truth is beauty.’

1.2.4 Romanticism in Prose and Fiction :

Romanticism also influenced prose and novels. Some of the major novelists associated with Romanticism are Walter Scott, Mary Shelley, Jane Austen, Ann Radcliffe, Thomas Love Peacock. The Romantic novel emphasized imagination, emotion, individual experience, nature, adventure, and the supernatural. Walter Scott’s historical novels, Mary Shelley’s Gothic imagination, and Ann Radcliffe’s mysterious settings are among the finest examples of Romantic fiction. These writers helped establish the novel as a major literary form during the Romantic period.

- Walter Scott: Known as the father of the historical novel. His major works are ‘Ivanhoe’ and ‘Waverley’.
- Mary Shelley: Her major work, ‘Frankenstein,’ was written by combining Romantic imagination with Gothic elements.
- Jane Austen: Though often associated with realism, she belongs to the Romantic age and explored individual emotions and personal relationships. His major works are ‘Pride and Prejudice’ and ‘Emma’.
- Ann Radcliffe: She is known for Gothic Romantic fiction. Her major work is ‘The Mysteries of Udolpho’.

- Thomas Love Peacock – Wrote satirical novels reflecting Romantic concerns.
Major work: Nightmare Abbey.

1.2.5 Check your progress :

Answer the following in one-word/phrase/sentence each:

1. What did Romantic poets regard as a source of purity, peace, and spiritual truth?
2. What quality did the Romantics value more than reason and intellect?
3. What became the key words of Romantic writing due to the rise of individualism?
4. In which year was the French Revolution?
5. Which slogan of the Neo-classical critics was reinterpreted by the Romantics?

1.2.6 Decline and Impact of Romanticism :

By the end of the 1940s, Romanticism steadily declined. From the mid-nineteenth century, Romanticism gradually gave way to Victorian realism, Scientific thinking, and Social criticism. However, Romantic ideals continued to influence later literature and modern thought. Romanticism permanently transformed English literature by making poetry more personal and emotional, prioritizing imagination and creativity, changing the concept of nature and bringing it into poetry as an important element. It also encouraged freedom of expression, influencing modern literature, art, and philosophy.

1.2.7 Let's Sum Up :

Romanticism was a revolutionary movement that changed the direction of English literature. Rejecting rigid rules and excessive rationalism, Romantic writers celebrated imagination, emotion, nature, and human freedom. The movement produced some of the greatest poets in English literature, including Wordsworth, Coleridge, Shelley, Byron, and Keats. Romanticism remains one of the most influential and inspiring literary movements in world literature.

1.2.8 Answers to check your progress.

1.2.1

- | | |
|-----------------------------------|----------------------|
| 1. Lyrical Ballads | 2. French Revolution |
| 3. The Preface to Lyrical Ballads | 4. Neo-classicism |

5) William Wordsworth & S. T. Coleridge.

1.2.2

1. Nature
2. Emotions & Imagination
3. Individuality & personal freedom, creative imagination
4. 1789
5. Return to Nature

1.2.9 Exercises :

I) Write Short Notes on the following

1. Historical and Social Background of Romanticism.
2. Influence of the French Revolution on Romanticism.
3. Development of Romanticism.
4. Importance of Emotion and Imagination in Romantic Poetry.
5. Romantic Idea of "Return to Nature."

II) Long Questions

1. Wordsworth's Preface to Lyrical Ballads as the Manifesto of Romantic Criticism.
2. Features of Romantic Poetry.
3. Define Romanticism and discuss its historical and social background.
4. Evaluate the significance of Lyrical Ballads and Wordsworth's Preface (1800) in the development of Romantic criticism.
5. Explain Romanticism as a literary movement and assess the contribution of Wordsworth and Coleridge to its growth.



Introduction to Literary Movements

Part III : Realism

- 1.3.0 Introduction to Realism**
- 1.3.1 I. Historical Background of Realism**
 - II. Realism as a Literary Movement**
- 1.3.2 Check your progress**
- 1.3.3 Major Characteristics of Realism**
- 1.3.4 Realism in English Literature**
 - I. Major Realist Novelists**
 - II. Realism in Drama**
 - III. Important Dramatists**
 - IV. Impact of Realism**
- 1.3.5 Check your progress**
- 1.3.6 Answers to Check Your Progress**
- 1.3.7 Let's Sum Up**
- 1.3.8 Exercises**
 - I. Short notes**
 - II. Long Answer Questions**
- 1.3.9 References**

Part II. Realism

1.3 Introduction to Realism :

As a movement, Realism began in the 19th century, and it continued even into the 20th century with different extended forms of realism. Realism is a literary term used for a mode of representation of human life and experiences in literature. Its purpose is to represent life as it really is, instead of what it should be. It is close to the concept of 'Mimesis' expressed in traditional Greek criticism, which indicates art as an imitation of actual life. It believes that literature must be mimetic in the sense that it should imitate life as it is. Hence, Realism may be defined as a literary movement that attempts to represent life faithfully and accurately without romantic idealization. Realist writers depict ordinary people, everyday situations, social realities, psychological depth of characters in the most realistic ways.

19th century is called the 'Age of Prose' as there was an abundance of prose writings in this period. The novel as a form developed in the 18th century and was popularised in the 19th century mainly. One of the reasons for the popularity of the form of novel was the impact of realism in them. Novelists like Daniel Defoe, Samuel Richardson, and Henry Fielding in the 18th century and George Eliot, Thomas Hardy, and Jane Austen in the 19th century described the reality of their own society. They portray the relationship between different people, classes, and how social changes have produced changes in personal life. In 19th century, realism was developed in European and American literature.

1.3.1

I. Historical Background of Realism :

Realism became prominent in Europe and England mainly during the Victorian Age (1830–1900). Realism as a technique was generally used in 19th-century novels written in Victorian England. Hence 19th century realism is also called Victorian realism. It reflected the social, political, and economic realities created by industrialization, urbanization, and scientific progress. The following historical conditions contributed to the rise of Realism:

1. Reaction against Romanticism

Romantic literature emphasized imagination, emotion, nature, fantasy, and subjectivity. Realist writers rejected excessive idealism and turned toward reality, social life, everyday experiences, and objective observation.

2. Industrial Revolution

The Industrial Revolution transformed 19th-century society by bringing in new socio-cultural conditions such as growing urbanization, industrial growth, class structure followed by poverty and exploitation. These changing social conditions became the prime subject matter of realistic writers.

3. Scientific Advancement

Scientific advancements of the 19th century created scientific thinking among intellectuals, and it developed scientific qualities such as rational thinking and keen objective observation. This influenced Victorian literature by promoting realistic and scientific approaches to human life.

4. Rise of the Middle Class

Industrial growth and rising urbanisation contributed to the growth of the middle class interested in reading literature about life and its realities rather than the romantic and rosy stories of life. These new readers were more interested in literature about domestic life, social problems, moral conflicts, and economic struggles.

II. Realism as a Literary Movement :

As a literary movement, realism emerged in the nineteenth century as a reaction against Romanticism, and its basic tenets like imagination, emotionalism, and idealism. It was the choice of the British writers to bring the readers out of the world of romantic ideas and introduce them to social reality. Soon, realist writers attempted to represent life as it actually is, without exaggeration, fantasy, or sentimentalism. The movement focused on the ordinary experiences of common people and aimed to present a truthful picture of society. The practitioners of realism tried to draw the attention of the people around to their life in reality. Some of the writers focused on the real condition of the working class and poor people. They criticized society for the problems in it. This is called social realism. It also discussed social and political issues.

Realism is seen as a technique and also as a literary movement. The main focus was to create the reality of the outside world in the fictional world. It aimed at describing all the physical details of life accurately. So, there was less focus on the plot and more focus on the detailed realistic description of characters and setting. This was to recreate the reality of the outside world in the imaginary world of the writer. Realistic writers created stories and characters that resembled real life. Different social, political, and personal issues of contemporary life were described in realistic fiction. It depicted the themes of their own world and society, such as love, marriage, joblessness, money, addiction, homelessness, and class problems. Thus, realism used the reality observed by the writers as the subject of their writing. 19th century realism was a reaction to earlier romanticism, and it was focused on common and ordinary people and real events in their lives.

These writers did not hesitate to portray even the unfortunate, unpleasant, and negative things in society. Therefore, the realistic novel did not always have a happy ending. As realism became the description of reality, it seems to focus on negative things in life. As a result, in the later period there was a complaint against realism for describing ugly things of life. Soon after, realism was found distasteful even when it further developed into other branches such as surrealism and naturalism. Naturalism is often considered an extreme form of realism.

1.3.2 Check your progress :

Answer the following in One Word / Phrase/sentence each:

1. Which literary movement aimed to represent life as it really is without romantic idealization?
2. Which Greek concept refers to art as an imitation of life?
3. Which age is known as the 'Age of Prose'?
4. Which literary movement was a reaction against Romanticism?
5. During which period did Realism become prominent in England?

1.3.3 Major Characteristics of Realism :

1. Portrayal of Real Life of Commoners

Realist writers focused on common people, ordinary events, and daily routines instead of kings and heroes and their lives of adventure and love. Realism was used in portraying the ordinary lives of working class and middle-class individuals.

2. Objective Observation

With the influence of scientific thinking, the realist writers started observing life objectively, like scientists. They avoided excessive emotionalism, imagination, and fantasy.

3. Detailed Description

Description in the works of the realist writers was always full of careful details of the characters, plot, and setting. These details create authenticity in the descriptions of places, people, social environments, clothing, and lifestyle.

4. Social Criticism

Realist literature aims at social reformation and change. These writers tried to expose many evil social realities such as poverty, class inequality, corruption, exploitation, and gender discrimination. Hence realism became the tool for social criticism.

5. Psychological Realism

The development of psychology greatly influenced Realism by encouraging writers to explore the human mind and the motives behind human actions. Realist authors portrayed characters as psychologically complex individuals shaped by their emotions, experiences, and social environment. Instead of idealized heroes, they presented ordinary people facing real-life conflicts, making literature more truthful and authentic to human experience.

1.3.4 Realism in English Literature :

I. Major Realist Novelists :

Victorian novelists explored urban life, industrial society, family relationships, moral issues, social reform by using the technique of Realism. The following writers mainly contributed to English Literature by using realism as their primary tool.

1. Charles Dickens (1812–1870)

Dickens writings had realistic social settings through his portrayal of the hardships of industrial England, conditions of the poor and increasing social injustice. He aimed at social criticism through his works ‘Oliver Twist’, ‘Hard Times’, ‘David Copperfield’, and ‘Great Expectations’. Dickens exposed child labor, poverty, poor working conditions, corrupt institutions in Victorian England.

2. George Eliot (1819–1880) (Real name: Mary Ann Evans)

George Eliot introduced psychological realism into English fiction. Features of her works are moral complexity, psychological insight, realistic rural life, and intellectual depth. Her major Works are ‘Middlemarch’, ‘The Mill on the Floss’, ‘Silas Marner’.

3. Thomas Hardy (1840–1928)

Hardy greatly employed realism and was known as the Master of Tragic-realism. Through his novels, he portrayed the tragic struggles of ordinary rural people. The prime features of his novels are rural realism, tragic pessimism, and social criticism. Through his major works *Tess of the d’Urbervilles*, *Far from the Madding Crowd*, *Jude the Obscure*, he criticized social hypocrisy, class struggle and gender disparity.

4. William Thackeray

Through his major work *Vanity Fair*, Thackeray satirized upper-class society and human selfishness. He gave a realistic picture of Victorian class-ridden society and its impact on human life.

5. Jane Austen

Though she belongs partly to the earlier age, Austen used realism to describe the social reality of ordinary family life, their mindsets, and their social behavior and moral standards. Though her major works are *Pride and Prejudice* and *Emma*, she greatly contributed to the development of realism.

II. Realism in Drama :

Drama as a form of literature underwent a great transformation in the Victorian period. The earlier melodramatic and heroic drama style was rejected by the Realists, and drama based on social issues, everyday events, and realistic characters was created in this period.

III. Important Dramatists :

Henrik Ibsen, known as the father of modern realistic drama, through his play *A Doll’s House* created a storm in the history of Victorian literature. George Bernard Shaw used realism for social criticism in his plays. Through his plays *Arms and the Man*, *Candida* and *Pygmalion*, he sought to introduce a new realism into English-language drama, using his plays as vehicles to disseminate his political, social, and religious ideas.

IV. Impact of Realism :

Realism transformed literature by making it more real and truthful by using techniques of Realism. It made most Victorian literature socially relevant through its representation of social realities. It expanded the novel as a literary form and influenced modern fiction and drama. Modern novels, films, and dramas continue to use realist techniques. Some critics argue that realism overemphasizes ordinary life, neglects imagination and beauty. Realism remains important because it reveals social truth and human complexity.

1.3.5 Check your progress :

Answer the following in one word/phrase/sentence each:

1. Which social classes were mainly portrayed by realist writers?
2. What kind of observation did realist writers adopt under the influence of scientific thinking?
3. Which characteristic of realism focuses on exposing social evils and inequalities?
4. Which novelist is known as the Master of Tragic Realism?
5. Which novel by William Makepeace Thackeray satirizes upper-class society?
6. Which dramatist used plays as vehicles to propagate political, social, and religious ideas?
7. What type of realism is associated with the exploration of human motives and emotions?
8. Which novelist wrote Middlemarch?
9. Which novel of Jane Austen contributed to the development of realism?
10. Which literary form was greatly expanded by the influence of realism?

1.3.6 Answers to check your progress.

- 1.3.2** 1) Realism 2) Mimesis 3) 19th century
 4) Realism 5) Victorian Age.

- 1.3.5** 1) Working Class & Middle Class 2) Keen & objective observation
 3) Social Criticism 4) Thomas Hardy

5) Vanity Fair

6) George Bernard Show

7) Psychological Realism

8) George Eliot

9) Pride & Prejudice & Emma

10) Novel

1.3.7 Let's Sum Up :

Realism was a major literary movement that sought to portray life truthfully and objectively. Rejecting the fantasy and emotional excesses of Romanticism, realist writers focused on ordinary people, social conditions, and psychological depth. Novelists such as Dickens, George Eliot, and Thomas Hardy used literature as a mirror of society and exposed social injustice and human struggle. Realism greatly influenced modern literature and continues to shape contemporary fiction, drama, and cinema.

1.3.8 Exercises :

I. Write short notes on the following.

1. Historical Background of Realism.
2. 19th century as the 'Age of Prose'
3. Discuss the reaction of Realism against Romanticism.
4. Impact of the Industrial Revolution and scientific advancement on the rise of Realism.
5. Explain the objective approach of realist writers.

II. Long Answer Questions.

1. Distinguish between Romanticism and Realism.
2. Define Realism as a literary movement.
3. Major Characteristics of Realism.
4. Realism as a Literary Technique.
5. Realism in English Literature.

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Unit 2
Approaches to Literature

- A. Biographical Approach**
 - B. Psychological Approach**
 - C. Sociological Approach**
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2.0 Objectives :

After studying this module, you will be able to:

- understand different ways of studying literature.
- know the relationship between biography of the author and literature.
- interpret the relationship between the psychology of the author, characters in his works and the psychology of the readers.
- know the impact of literature on society and the impact of society on literature.
- interpret literature properly in the light of above three approaches.

2.1 Introduction :

Literature emerges from the society to which both the writer and reader belong. The writer is influenced by the society, its culture, language, way of living, people and their manners, thoughts and emotions, etc. Literature is a fine art which is inseparable part of human life. Author's life, experiences, emotions and thoughts deeply influence his text. Infact, the text can be a reflection of the author's life. In the same way the mind of the author, his imagination, his desires and even dreams get reflected in his literary work. According to W.H. Hudson, great impulses behind literature may be as following.

- 1) "Our desire for self-expression
- 2) Our interest in people and their doings
- 3) Our interest in the world of reality in which we live and in the world of imagination which we conjure into existence
- 4) Our love of form as form"

These impulses clearly show authors' intentions of writing. Human life is the chief course of literature and every writer looks at it in a different manner and expresses it in his own way. Literature can be better interpreted if we look at it with different approaches. Literature can be interpreted by studying the writer's biography, the society in which he lives and the psychology of both the writer and reader.

Following are some important approaches to study literature.

- 1) Biographical Approach
- 2) Psychological Approach
- 3) Sociological Approach

All the above approaches deal with writer's life experiences, his or his characters' psychological and the social environment that can help to understand that the text produced by the writer properly.

2.2 Biographical Approach :

Excerpts from the Text 'Critical Approaches to Literature' by David Daiches :

The most obvious cause of the work of art is its creator, the author and hence, an explanation in terms of personality and the life of the writer has been one of the oldest and the best-established methods of literary study. Biography is the study of life of a person, the study of man of genius, his moral, intellectual and emotional development. Biography can provide the materials for the systematic study of the author.

There are three points that should be carefully distinguished. For our conception of 'Literary scholarship' only the first thesis, that biography explains and illuminates the actual product of poetry, is directly relevant. The second point of view which advocates the intrinsic interest of biography, shifts the centre of attention to human personality. The third point considers biography as material for a science or future science.

Biography is an old literary genre. Chronologically and logically, it is a part of historiography. Biography makes no methodological distinction between a statesman, a general, an architect, a lawyer and a man who plays no public role. Coleridge's view that any life, however insignificant, if truthfully told, be of interest is sound enough. In the view of a biographer, the poet is simply another man whose moral and intellectual development, external career and emotional life can be reconstructed and can be evaluated by reference to standards usually drawn from some ethical system or code of manners. His writings are facts and events of life of any man. The biographer just like the historiographer has to interpret the documents, letters, diaries and the witnesses. He faces the problems of chronology while writing biography.

In the context of literary biography two questions are crucial. How far is the biographer

justified in using the evidence of the works themselves for his purposes? How far are the results of literary biography relevant and important?

In the early period, we have no private documents but we have only a series of public documents, birth registers, marriage certificates, lawsuits and the like. If we take example of Shakespeare, we have very little evidence of his life. We are not certain and even doubt the usual view that Shakespeare passed through a period of depression in which he wrote his tragedies & better comedies. It is not self evident that a writer needs to be in a tragic mood to write tragedies or that write comedies when he feels pleased with life. There is simply no proof for all these predictions. He cannot be made responsible for the views of Timon or Macbeth on life, just as he cannot be considered to hold the views of Doll Tearsheet or Iago. There is no reason to believe that Prospero speaks like Shakespeare; authors cannot be assigned the ideas, feelings, views, virtues and vices of their heroes. And this is true not only of dramatic characters or characters in a novel but also of the 'I' of the lyrical poem. The relation between the private life and the work is not a simple relation of cause and effect.

But those who advocate biographical method say that times have changed since the time of Shakespeare. There is abundant evidence available now. Poets like Milton, Pope, Goethe, Wordsworth or Byron have become self-conscious and have thought of themselves as living in the eyes of posterity and have left many autobiographical statements. So now biographical approach has become easy. Romantic poets wrote about themselves and their innermost feeling. These poets spoke of themselves not only in private letters, diaries and autobiographies, but also in their most formal pronouncements. Wordsworth's *Prelude* is an autobiography declaredly. So, it is quite necessary to interpret poetry of such poets with the help of their biography.

There are two types of poets: the objective and the subjective. The objective poets like Keats and T.S. Eliot stress the poet's 'negative capability,' his openness to the world, the obliteration of his concrete personality, and the opposite to the world. The opposite type, the subjective poet wants to draw a self-portrait, to confess and to express himself. For long stretches of history, we know only the first type: the works in which the element of personal expression is very weak, even though the aesthetic value may be great. The Italian *novelle*, chivalric romances, the sonnets of the Renaissance, Elizabethan drama, naturalistic novels, most folk poetry may serve as literary examples.

But even with the subjective poet, the distinction between a personal statement of an autobiographical nature and the use of the very same motif in a work of art should not and cannot be drawn. A work of art forms a unity on a quite different plane, with a quite different relation to reality, than a book of memoirs, a diary or a letter. Any poem cannot be only studied in the light of biography.

Even when a work of art contains elements which can be surely identified as biographical, these elements will be so arranged and transformed in a work that they lose all their specifically personal meaning and become simply concrete human material, integral elements of a work. G.W. Meyer has shown how much professedly autobiographical *Prelude* differs from Wordsworth's actual life during the process the poem purports to describe.

The whole view that art is self-expression, pure and simple, the transcript of personal feelings and experiences, is demonstrably false. Even when there is a close relationship between the work of art and the life of an author, this must never be constructed as meaningful that the work of art is mere copy of life. The biographical approach simply forgets that a work of art is not simply the embodiment of experience but always the latest work in a series of such works. It is a drama, a novel, a poem determined, so far as it is determined at all, by literary tradition and convention. The biographical approach actually obscures a proper comprehension of the literary process. Since it breaks up the order of literary tradition to substitute the life-cycle of an individual. The biographical approach ignores quite simple psychological facts. A work of art may rather embody the 'dream' of an author than his actual life, or it may be the 'mask', the 'anti-self' behind which his real person is hiding, or it may be the picture of the life from which the author wants to escape. We must not forget that the artist may 'experience' life differently in terms of his art: actual experiences are seen with a view to their use in literature and come to him already partially shaped by artistic traditions and preconceptions."

We must conclude that the biographical interpretation and the use of every work of art needs careful scrutiny and examination. The work of art is not a document for biography. We must seriously question Gladys I Wade's *Life of Crabbe*, which takes every statement of his poems as literal biographical truth, or the many books about the lives of Brontës which simply lift whole passages from *Jane Eyre* or *Villette*. There is *The Life and the Eager Death of Emily Brontë* by Virginia Moore, who thinks that Emily must have experienced the passions

or Heathcliff, and there are others who have argued that a woman could not have written *Wuthering Heights* and that the brother, Patrick must have been the real author. This is the type of argument which has led people to argue that Shakespeare must have visited Italy, must have been a lawyer, a soldier, a teacher, a farmer. Ellen Terry gave the crushing reply to all this when she argued that, by the same criteria Shakespeare must have been a woman.

We read Dante, Goethe or Tolstoy and know that there is a personality behind the work. There is the quality which we may call 'Miltonic' or 'Keatsian.' But this quality can be determined on the basis of the works themselves while it may not be ascertainable upon purely biographical evidence. We have what is 'Virgilian' or 'Shakespearean' without having any really definite biographical knowledge of the two great poets.

The poet's work might be a mask, a dramatic conventionalization, but is frequently a conventionalization of his own experiences, his own life. If used with a sense of these distinctions, there is use in biographical study. It will also help us in studying the most obvious of all strictly developmental problems in the history of literature – the growth, maturing and possible decline of an author's art. Biography also accumulates the materials for other questions of literary history such as the reading of the poet, his personal associations with literary men, his travels, the landscape and the cities he saw and lived in: all of them questions which may throw light on literary history, i.e. the tradition in which the poet was placed, the influences by which he was shaped the materials on which he drew.

Whatever the importance of biography, in this respect, however it seems dangerous to ascribe to it any specifically critical importance. No biographical evidence changes or influences critical evaluation. Byron's 'Fare the Well...' is neither a worse nor a better poem because it dramatizes the poet's actual relations with his wife.

Biographical Approach : In a Nutshell

Introduction:

The author or the creator of a work of Art is considered as the most important cause of a literary product. Therefore, biographical method tries to explain literature in terms of the personality and the life of the writer. It has been one of the oldest and best-established methods of literary study. In this sense biography is important because it throws light on the actual production of poetry. Let us first consider, what is biography. Biography is an old form of literature. It is a part of historiography.

A) Use of biographical method:

In respect of the use of biographical method, there are two important questions –

1. How far is the biographer right in using the evidence of the works themselves for his purpose?
2. How far are the results of literary biography relevant and important for works themselves.

C) Difficulties of the method

Generally, both these questions are answered in the affirmative. However, in reality there are the following difficulties in connecting biography with literary text.

1. We have very little information about an early writer like Shakespeare. Therefore, it has become very difficult to construct an actual biography of Shakespeare on this little information.
2. We, therefore, can't say that Prospero in the 'Tempest' speaks like Shakespeare.
3. We can't say definitely that Shakespeare passed through a period of sorrow and nervousness in which he wrote his tragedies. There is simply no proof for the sorrow of Shakespeare.
4. Similarly, it is wrong to assign to the writers' the ideas, feelings, views, virtues and vices of their heroes. Therefore, Shakespeare can't be made responsible for the views of Macbeth on life.
5. Sometimes in a lyrical poem we come across the Pronoun 'I'. But this 'I' can't be the poet himself all the time.
6. We must remember that the relation between the private life and the work is not a simple relation of cause and effect.

Therefore, the example of Shakespeare proves that it is not right for the biographer to use the evidence of the works themselves for his purpose. It also proves that the results of literary biography are not relevant and important for an understanding of the works themselves.

D) Points in favour of the method

There are however, the supporters of the biographical method. They object to the above views. Their objections can be listed in following words.

1. They say that conditions have changed since the time of Shakespeare.
2. They take the examples of the modern writers like Milton, Pope, Wordsworth or Byron.
3. They believe that biographical evidence has now become abundant and therefore this approach has become easy.
4. It is, therefore, now possible to check life and work against each other.
5. We notice that the romantic poets actually invite and demand this approach.
6. It is clear that the romantic poet writes about himself and about his innermost feelings. He speaks of himself in private letters, diaries and autobiographies, e.g. Wordsworth's poem *The Prelude*. He has openly stated that this poem is his autobiography. Hence, the supporters of this method refute the objections taken.

E) Two views about the method

In other words, there are two different views about the biographical method. Therefore, there are two types of poets based on these two views (1) The Objective poet. (2) The Subjective poet.

Biographical method is likely to prove useless in case of objective poets like Keats and T.S. Eliot. Because they always attempt to wipe out their concrete personality in their works. However, this method may prove useful in case of the subjective poets like Shelley and Byron. The subjective poet takes pride in exhibiting his personality. He wants to draw his own portrait. He attempts to confess and to express himself in his work.

F) Basis of the method

In fact, the biographical method is based on a false statement. The statement is that art is pure and simple self-expression; or the art is the transcript of personal feeling and experience. However, such statements are not to be taken as fully true. In this connection the following points should never be forgotten.

1. Sometimes it is true that there is a close relationship between the work of art and the life of an author. But it doesn't mean that the work of art is the mere copy of life. It is a drama, a novel or a poem and it is always determined by literary tradition and convention.

2. The biographical method doesn't consider a proper understanding of the literary process. This happens because it breaks up the order of literary tradition.
3. The biographical approach also ignores quite simple psychological facts. e.g. a work of art may rather embody the dream of author than his actual life or it may be a picture of the life from which the author wants to escape.
4. In view of the above discussion, we must always bear in mind the following facts:
 - a) The work of art is not a document of biography
 - b) Every statement of the poem can't be taken as literal biographical truth. e.g. In Shakespeare's play there are many references to Italy. Therefore, some people argue that Shakespeare must have visited Italy from the same view we can say Shakespeare must be a lawyer, a soldier, a teacher and also a farmer as his characters are life like.

Ellen Terry gave the crushing reply to all this when she argued that by the same criteria, Shakespeare must have been a woman. When we read Dante or Goethe or Tolstoy, we know that there is a person behind work. There is no doubt a similarity between the writings of an author.

G) Merits of the method

1. It may explain a great many allusions or even words in a writer's work.
2. It will help us to study the problems of development in the history of literature. In other words, this method helps us in knowing then growth, maturing and possible decline of an author's art.
3. Biography also gives us the material of literary history such as the reading of the poet, his personal relations with other writers, his travels, the landscape and city he saw and lived in. In other words, biography helps us to understand -
 - a) The tradition in which the poet was placed.
 - b) The influences by which he was shaped.
 - c) The materials on which he drew.

However, it is dangerous to give unnecessary importance to this method.

H) Conclusion

1. Biographical approach attempts to probe into the life of the poet and to search for an explanation (a) of his genius; (b) of the distinctive qualities of his poetic work and; (c) for its correct meaning.
2. Biographical criticism is of recent growth in English. It may be said to begin at the turn of the present century.
3. The importing of a human factor in literary studies has made biographical criticism particularly interesting.
4. But Biographical criticism doesn't find favour with many critics, because biographies of great men are bound to remain imperfect and partial. Therefore, it is not quite dependable as an instrument for the interpretation of artist's work.
5. Further, this approach ignores the theory of impersonality of poetry. The man who writes may not be the man actually suffered what he writes about.
6. What biography tells us in relation to the poem is also not relevant to the quality of the poem as poem.
7. Thus, biographical criticism reduces the poem to a biographical document. It brings down the work of art from the universal to the level of the accidental.

2.2.1 Check Your Progress :

Q.1 A] Answer the following by choosing the correct alternative given below each question.

- 1) What is the primary focus of the biographical approach in literature?
a) Literary devices b) Author's life
c) Reader's interpretation d) Social themes
- 2) The biographical approach assumes
a) Literature reflects the author's personal life
b) Authors deliberately separate themselves from their work.
c) Social themes dominate all narratives

- d) Every text is timeless
- 3) Biographical approach has proved important while studying subjective writer like
- a) T.S. Eliot b) Wordsworth
c) e.e. cummings d) Thomas Hardy
- 4) The biographical approach does not consider
- a) The psychology of readers b) literary process
c) social norms d) all of above

3) Biographical approach has proved important while studying subjective writer like

b) Wordsworth

c) e.e. cummings

d) Thomas Hardy

4) The biographical approach does not consider

c) social norms

d) all of above

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

2) Name any two objective poets.

3) What is the base of biographical method?

4) State two drawbacks of biographical approach.

2.3 Excerpts from the Text 'Critical Approaches to Literature' by David Daiches :

The nature of literary genius has always attracted speculation and it was as early as the Greeks conceived of as related to ‘madness’ (to be glossed as the range from neuroticism to psychosis). The poet is possessed, he is unlike ‘other men’, at once less or more, and the unconscious out of which he speaks is felt to be once sub and superrational.

Another early and persistent conception is that of the poet's 'gift' as compensatory: the muse took away the sight of Demodocos's eyes but gave him 'the lovely gift of song' (in the *Odyssey*), as the blinded Tiresias is given prophetic vision. Handicap and endowment are not always, so directly correlative; and the malady or deformity may be psychological or social

instead of physical. Pope was a hunchback and a dwarf; Byron had a club foot; Proust was an asthmatic neurotic of partly Jewish descent; Keats was shorter than other men and Thomas Wolfe, much taller. The difficulty with the theory is its very ease. After the event any success can be attributed to compensatory motivation, for everyone has liabilities which may serve him as spurs. Dubious, certainly, is the widespread view the neuroticism and 'compensation' differentiate artists from scientists and other 'contemplatives': the obvious distinction is that writers often document their own causes, turning their maladies into thematic material.

The basic questions are these: If the writer is a neurotic, does his neurosis provide themes of his work or only his motivation? If the latter, then the writer is not to be differentiated from other contemplatives. The other question is: If the writer is neurotic in his themes (as Kafka certainly is), how is it that his work is intelligible to his readers? The writer must be doing for more than putting down a case history. He must either be dealing with an archetypal pattern (as does Dostoyevsky in *The Brothers Karamazov*) or with a 'neurotic personality' pattern widespread in our time.

Freud's view of the writer is not steady. According to Freud, the artist is originally a man who turns from reality because he cannot come to terms with the demand for instinctual satisfaction as it is first made, and who then in fantasy – life allows full play to his erotic and ambitious wishes. But he finds a way return from his world of fantasy back to reality with special gifts, he moulds his phantasies into a new kind of reality and men concede them a justification as valuable reflections of actual life. Thus, by a certain path he actually becomes the hero, king, creator, favourite he desired to be without the circuitous path of creating real attentions in the outer world.

The poet, that is, is a day dreamer who is socially validated. Instead of altering his character he perpetuates and publishes his fantasies. Writing the dream is an act of externalization.

The theory of art as neurosis raises the question of imagination in relation to belief. Is the novelist analogous not only to the romantic child who 'tells stories' – i.e. reconstructs his experience till it conforms to his pleasure and credit – but also to the man who suffers from hallucinations, confounding the world of reality with the fantasy world of his hopes and fears? Some novelists (e.g. Dickens) have spoken of vividly seeing and hearing their characters and again of the characters as taking over the control of the story, shaping it to an end different from the novelist's preliminary design.

Another trait sometimes assigned to the literary man – more specifically, the poet synesthesia or the linking together of the sensory perceptions out of two or more senses, most commonly hearing and sight. As psychological trait, it is apparently like red-green colour blindness, a survival from an earlier comparatively undifferentiated sensorium.

T.S. Eliot in his earliest critical writing urged an inclusive view of the poet as recapitulating – or better, preserving intact – his strata of the race – history, of keeping his communication open with his own childhood and that of the race while reaching forward the future. “The artist” he wrote in 1918, “is more primitive as well as more civilized than his contemporaries.”

According to Carl Jung there are four types of writers on the dominance of thinking, feeling, intuition and sensation. There is certainly a typological pair of the possessed – i.e. – the automatic or obsessive or prophetic poet and the ‘maker’ of the writer who is primarily trained, skilful, responsible craftsman. The ‘possessed’ is the primitive poet – the Romantic, the Expressionist or the Surrealist. The poet of Renaissance and Neoclassicism are makers. But of course, these types must be understood as not merely exclusive but Polar; and in the instance of great writers – including Milton, Poe, James and Eliot as well as Shakespeare or Dostoyevsky we have to think of the writer as both ‘maker’ and ‘possessed.’

Perhaps the most influential of modern polarities is Nietzsche’s *The Birth of Tragedy* (1872) that between Appollo and Dionysus, the two art deities of the Greeks, and the two kinds of processes of art which they represent: the art of sculpture and music: the psychological state of the dream and of ecstatic inebriation. These correspond approximately to the classical ‘maker’ and the romantic ‘possessed.’ (Poeta Vates)

The French psychologist Ribot gives a division of literary artists on the basis of imagination. The former, the plastic characterizes the sharp visualizer who is primarily inclined by observation of the outside world, by perception, while the ‘diffluent’ (the auditory and symbolic) is that of the symbolist poet or the writer of romantic tales.

There is a distinction to be made between the mental structure of a poet and the composition of a poem, between impression and expression. The painter sees as a painter, the painting is the clarification and competition of his seeing. The poet is a maker of his poems; but the matter of his poems is the whole of his percipient life. With the artist, in any medium, every impression is shaped by his art; he accumulates no inchoate experience.

‘Inspiration’, the traditional name for the unconscious/factor in creation, is classically associated with the Muses, the daughters of memory, and in Christian thought with the Holy Spirit. The inspired state of a poet differs from his ordinary state.

May not inspiration be induced? Creative habits there assuredly are, as well as stimulants and rituals. Alcohol, opium and other drugs dull the conscious mind, the overcritical ‘censor’, and releases the activity of the subconscious. Coleridge and De Quincey made a more grandiose claim – that through opium, a whole new world of experience was opened up for literary treatment. But in the light of modern clinical reports, it appears that the unusual elements in the work of such poets derive from their neurotic psyches and not from the specific effect of the drug.

Poets of primitive communities are taught methods of putting themselves into states conducive to “possession.” In the East, the spiritual disciplines are advised to use set places and times for prayer and special ejaculations or *mantras*. Writers of modern world do different things to induce creative state. Schiller kept rotten apples in his work-desk; Balzac wrote dressed in the robes of a monk. Many writers think ‘horizontally’ and even wrote in bed. Some require silence and solitude but others prefer to write in the midst of the family or the company at a café. Writers write during night and sleep during the day. Wordsworth write early in the morning. Certain writers assert that they can write only at certain seasons. Dr Johnson found all such theories distasteful and believed that a man might write at any time if he would set himself doggedly to it. He himself wrote confessedly under economic compulsion.

Does the mode of transcription have any demonstrable effect on literary style? Does it matter whether one writes a first draft with pen and ink or compose directly on the typewriter? Hemingway thinks that the typewriter solidifies one’s sentences before they are ready to print, hence makes revision as an integral part of writing difficult.

About the creative process, there are different case histories of particular individual authors. Creative process chiefly concerns the unconscious and conscious mind. It would be easy to contrast literary periods: to distinguish romantic and expressionistic periods which exalt the unconscious from classical and realistic periods which stress intelligence, revision, communication. The critical theories of classicism and romanticism differ more violently than the creative practice of their best writers.

Were we to set up tests for the discovery of literary talents, they would doubtless be of two sorts: One, that for poets in the modern sense, would concern itself with words and their combination, with image and metaphor, with linkages semantic and phonetic (i.e. rhyme, assonance, alliteration); the latter for narrative writers (novelists and dramatists) would concern itself with characterization and plot structure.

The literary man is a specialist in association (Wit), dissociation ('judgement'), recombination (making a new whole out of elements separately experienced). He uses words as his medium. For the poet, the word is not primarily a "sign", a transparent counter, but a 'symbol', valuable for itself as well as in its capacity of representative, it may even be 'an object' or 'thing' dear for its sound or look. Some novelists like Scott, Cooper and Dreiser may use words as signs. Poets normally use words symbolically.

The traditional phrase 'association of ideas' is an inaccurate name. Beyond the associative linkage of word with word, there is the association of objects to which our mental 'ideas' refer. The chief categories of such association are contiguity in time and place, and similarity or dissimilarity. The novelist operates, primarily, perhaps in terms of the former; the poet in terms of the latter (which we may equate with metaphor); but especially in recent literature – the contrast must not be made too strong.

The creation of characters may be supposed to blend, in varying degrees, inherited literary types, persons observed and the self. The realist chiefly observes behaviour or 'empathizes' while the romantic writer 'projects'; yet it is to be doubted that mere observation can suffice or lifelike characterization. Faust, Mephistopheles, Werther and Wilhelm Meister are all, says one psychologist's 'projection into fiction of various aspects of Goethe's own nature.' Dostoyevsky's four brothers Karamazov are all aspects of Dostoyevsky. Only selves recognized from within as potential can become living characters' not 'flat' but 'round.'

What kind of relation have these 'living characters' to the novelist's actual self? The more numerous and separate his characters, the less define his own 'personality' – it would seem. Shakespeare disappears into his plays; neither in them, nor in anecdote. The character of the poet, Keats once wrote, is to have no self: it is everything and nothing.

It has as much delight in conceiving an Iago as an Imogen.... A poet is the most unpoetical of anything in existence, because he has no identity – he is continually informing and filling some other body.

All these theories we have discussed belong actually to the psychology of writer. The processes of his creation are the legitimate object of the psychologists' investigative curiosity. They can classify the poet according to the physiological and psychological types. They can describe his mental ills; they may even explore his subconscious mind. The evidence of the psychologist may come from unliterary documents or it may be drawn from the works themselves. In the latter case, it needs to be checked with documentary evidence to be carefully interpreted.

Can Psychology, in its turn, be used to interpret and evaluate the literary works themselves? Psychology obviously can illuminate the creative process. As we have seen attention has been given to the varying methods of composition, to the habits of authors in revising and rewriting. There has been study of the genius of works, the easy stage, the drafts, the rejected reading. A study of variants seems to permit glimpses into an author's workshop.

There remains the question of 'psychology' in the works themselves. Characters in plays and novels are judged by us to be 'psychologically' true. Situations are praised and plots are accepted because of the same quality. Lily Campbell has argued that Hamlet fits this type of 'sanguine man's suffering from melancholy adust' known to Elizabethans from their psychological theories.

The question may be raised, of course, whether the author has really succeeded in incorporating psychology into his figures and their relationships. We cannot adopt this regarding all the characters. Dramas are melodramatic and hence striking situations are more important than realistic psychological motivation. If one examines 'stream of consciousness' novels, one soon discovers that there is no 'real' reproduction of the actual mental process of the subject, that the stream of consciousness is rather a device of dramatizing the mind.

Even if we assume that an author succeeds in making his figures behave with 'psychological truth' we may well raise the question whether such truth has an artistic value. Much get continuously violates standards of psychology, either contemporary with it or subsequent. It works with improbable situations, with fantastic motifs. In some cases, psychological insight seems to enhance artistic value.

For some conscious artists, psychology may have tightened their sense of reality, sharpened their powers of observation or allowed them to fail into hitherto undiscovered

patterns. But in itself psychology is only preparatory to the act of creation; and in the work itself, psychological truth is an artistic value only if it enhances coherence and complexity, if in short it is art.

Psychological Approach : In a Nutshell

A) Introduction:

In modern criticism the words 'Literature and Psychology' are often used together. The term 'Psychology of Literature' is also used many times. The study of literature on the basis of psychology can be called Psychological Approach to literature. This term conveys the following three meanings: (i) The psychological study of the writer as type and as individual; (ii) the study of the creative process of literature; (iii) The study of psychological types and laws present within works of literature.

B) The Psychological Study of the Writer, as Type and Individual

Here, we have to first consider the different views regarding the nature of literary genius i.e. the writer or the artist.

- i) Literary genius was at first thought of as 'madness.' The poet was regarded as 'the possessed.' He was not like other men. He was at once less and more than other men. What the poet spoke was at once sub-and super-rational.
- ii) According to another view the poet's 'gift' was thought of as compensatory. It is based on the story that the Muse took away the sight of Demodocus's eyes but gave him the lovely gift of song in compensation. In fact, deformity and gift are not always so directly related. Besides, it is possible that the deformity may be psychological or social instead of physical. This theory of compensation appears to be very simple. But we cannot say that Pope was a hunchback and dwarf and so he was compensated with gift of poetry. Similarly, one cannot say that Keats was shorter than other men and so he was gifted with great poetic power. The truth is that writers often document their own cases. They turn their weakness into their thematic material. So, the theory that the poet's gift is compensatory cannot hold water.
- iii) According to Freud, the author is a stubborn neurotic. The poet is a day-dreamer, who is considered socially valid. But if the writer is neurotic in his themes, how is it that his work is intelligible (understandable) to his readers?

- iv) A man of literature is supposed to have another characteristic i.e. Synaesthesia. It means linking together of sensory perceptions (awareness of senses) out of two or more senses. These senses are generally hearing and sight. In other words, it means that a writer has the faculty of linking together what he hears and sees. This is a psychological quality. In fact, it is literary technique.
- v) The famous psychologist Carl Jung gives us four types of poets. They are based on the dominance of thinking, feeling, intuition and sensation.

Some critics give two other types of the poets (1) The maker, the writer who is primarily a trained, skilful, responsible craftsman. (2) The romantic possessed, who is a prophetic poet.

Sometimes we have the combination of the writer as both 'maker' and 'possessed'. This theory is stated by Nietzsche. On the basis of Nietzsche's theory, the French psychologist Ribot gives his own division of literary artists between the two chief types of imagination. (1) The plastic artist – he is a sharp visualiser; he is mainly inspired by observation of the outside world. (2) The diffident (i.e. the fluid) or symbolic artist – He is the writer of romantic tales. He starts from his own emotions and feelings. Then he projects them through rhythms and images.

The views expressed above clearly point out that psychological study of the writer as type and as individual is almost impossible.

C) The study of the Creative Process of Literature

- i) We must note that there is a difference between the mental structure of the poet and the composition of poem. There is a difference between impression and expression.
- ii) It is believed that there is an unconscious factor creation. The traditional name for this factor is 'Inspiration' In fact, the inspired state of a poet differs from his ordinary state. For example, Schiller kept rotten apples in his work – desk. Balzac wrote dressed in the robes of a monk. Some writers work through the night and sleep during the day. Dr. Johnson found all such theories distasteful. Such things do not have any demonstrable effect on the literary style.

- iii) The literary man is a specialist in making a new whole out of elements separately experienced. He uses words as his medium. For the poet, the word is not primarily, a sign. It is a symbol. Poet normally uses words symbolically.
- iv) Some believe that the psychological study proves useful in case of the creation of characters. But it is not true. In the creation of characters, there is a blending of inherited literary types, persons observed, and also the self.

D) The Study of the Psychological Types and Laws Present within Work of Literature

- i) Psychology can be used to interpret and evaluate the literary works themselves. It may throw light on the creative process. It can throw light on the different methods of composition. It can reveal the habits of authors in revising and rewriting.
- ii) It is possible to judge psychologically true characters in plays and novels. It is possible to judge situations and plots psychologically. If he succeeds in making his figure behave with psychological truth; the point is if such 'truth' is an artistic value.

2.3.1 Check Your Progress :

Q.1 A] Answer the following by choosing the correct alternative given below each question.

- 1) The Primary focus of psychological criticism in literature is the _____
 - a) historical context of the text
 - b) linguistic structure of the text
 - c) emotional dimensions underlying of the text
 - d) study of life of writer
- 2) A psychological novel typically focuses on _____
 - a) External events and action
 - b) Social injustice
 - c) The life of the author
 - d) Characters' thoughts, dreams, internal conflicts

- 3) Psychological Approach analyses
 - a) psychological study of the writer
 - b) the study of the creative process of work of art
 - c) the study of psychological types in work of art
 - d) all of above
- 4) According _____ the poet is a day-dreamer.
 - a) Freud
 - b) Jung
 - c) Lacan
 - d) Kafka

B] Answer in one word.

- 1) Who made the distinction in four types on the dominance of thinking, feeling, intuition and sensation?
- 2) What is synthesis?
- 3) Who thinks that the writer is a combination of the 'maker' and 'possessed'?
- 4) What are the types of literary artists according to Ribot?

2.4 Sociological Approach :

Excerpts from the Text 'Critical Approaches to Literature' by David Daiches :

Literature is a social institution, using its medium, language, a social creation. Literature represents 'life' and 'life' is in large measure, a social reality. The poet himself is a member of society, possessed of a specific social status; he receives some degree of social recognition and reward. Literature is closely connected with society and in primitive society we may even be unable to distinguish poetry from ritual, magic, work or play. Literature has also a 'social function', literature raises social questions, questions of traditions and convention, norms and genres and symbols and myths.

However, the inquiry concerning 'Literature and society' is put more narrowly and externally. Questions are asked about the relations of literature to a given social situation, to an economic, social and political system. Attempts are made to describe and define the

influence of society on literature and to judge the position of literature in society. This sociological approach to literature is particularly cultivated by those who profess a specific social philosophy. Marxist critics not only study these between literature and society but also have their clearly defined conception of what these relations should be, both in our present society and in a future 'classless' society.

The relation between literature and society is usually discussed by starting with the phrase, derived from De Bonald that "Literature is an expression of society." What does this axiom mean? If it assumes that literature, at any given time mirrors the current social situation 'correctly', it is false; it is common place, trite and vague if it means only that literature depicts some aspects of social reality. To say that literature mirrors or expresses life is more ambiguous. A writer inevitably expresses his experience and total connection of life; but it would be manifestly untrue to say that he expresses the whole of life – or even the whole life of a give time – completely and exhaustively. It is a specific evaluative criterion to say that an author should express the life of his own time fully, that he should be 'representative' of his age and society. The author should be aware of the social situations. Even he should share a specific attitude and ideology of the critic.

In Hegelian criticism and in that of Taine, historical or social greatness is simply equated with artistic greatness. The artist conveys the truth, necessarily, also historical and social truths. Works of art furnish 'documents' because they are monuments. Literature is really not a reflection of the social process but the essence, the abridgement and summary of all history.

First, there is the sociology of the writer, and the profession and institutions of literature, then the social content of the works themselves and the influence of literature on society. Since, every writer is a member of society, he can be studied as a social being. It is necessary to know the milieu from which he came and in which he lived; the social provenance, the family background, the economic position of the writer. We can show what was the exact – share of aristocrats, bourgeois and proletarians in the history of Literature: For example, we can demonstrate the predominant share which the children of the professional and commercial classes take in the production of American Literature. In modern Europe, literature recruited its practioners largely from the middle classes.

Whether social provenance, prescribe social ideology and allegiance? The cases of Shelley, Carlyle, and Tolstoy are obvious examples of such 'treason' to one's class. The

social origins of a writer play only a minor part in the questions raised by his social status, allegiance and ideology. Much work has been done upon political and social views of individual writers; and in recent times more and more attention has been devoted to the economic implications of these views. Many works of literature – e.g. the ‘histories’ of Shakespeare and Swift’s *Gulliver’s Travels* have been reinterpreted in close relation to the political context of the time.

These problems of social origins, allegiance and ideology will, if systematized lead to a sociology of the writer as a type or as a type at a particular time and place. We can distinguish between writers according to their degree of integration into the social process. In modern times, and in the West, the literary man seems to have lessened his class ties.

All the writers in ancient and medieval times were supported by noble or ignoble patrons later the aristocratic patronage system failed. Writers depend on public taste and opinion. The growth of the reading public, the founding of the great reviews like *The Edinburgh and The Quarterly* made literature more and more independent.

A study of the economic basis of literature and of the social status of the writer is inextricably bound up with a study of the audience he addresses and upon which he is dependent financially, still the old patterns have not been completely replaced. All modern governments support and foster literature in various degrees; and patronage means, of course, control and supervision.

The graph of a book’s success, survival and recrudescence or a writer’s reputation and fame is mainly a social, phenomenon. In part, of course, it belongs to literary ‘history’ since fame and reputation are measured by the actual influence of a writer on other writers, his general power of transforming and changing the literary tradition.

The stratification of every society is reflected in the stratification of its taste. The norms of the upper class usually descend to the lower, the movement is sometimes reversed. The interest in folklore and primitive art is a case in point. There is no necessary concurrence between political and social advancement and aesthetic: The leadership in literature is with the *bourgeoisie*.

Georgi Plekhanov believes that the doctrine of ‘art for art’s sake’ develops when artists feel a hopeless contradiction between their aims and the aims of the society to which they belong.

The writer is not only influenced by society; he too influences it. Art not merely reproduces life but also shapes it. People may model their lives upon the patterns of fictional heroes and heroines. They have made love, committed crimes and suicide according to the book, be it Goethe's *Sorrow's of Werther* or Dumas's *Musketeers*. But can we precisely define the influence of a book on its readers? Will it be ever possible to describe the influence of satire? Did Addison really change the manners of his society or Dickens incite reforms of debtor's prisons, boy's schools and poor houses? Has *Gone with the Wind* changed Northern readers' attitudes towards Mrs Stowe's war? How have Hemingway and Faulkner affected their readers? How great was the influence of literature on the rise of modern nationalism? Historical novels have done very definite to increase national pride and a common memory of historical events.

Much the most common approach to the relation of literature and society is the study of works of literature as social documents, as assumed pictures of social reality. Nor it can be doubted that some kind of social picture can be abstracted from literature. Thomas Warton, the first real historian of English poetry, argued that literature has the 'peculiar merit of faithfully recording the features of the times' and of preserving the most picturesque and expressive representation of manners. To many, literature was primarily a treasury of costumes and customs, a source book for the history of civilization.

Used as a social document, literature can be made to yield the outlines of social history. Chaucer and Langland preserve two views of fourteenth century society. The Prologue to the *Canterbury Tales* was early seen to offer an almost complete survey of social types. Shakespeare, in the *Merry Wives of Windsor*, Ben Jonson in several plays and Thomas Deloney seem to tell us something about the Elizabethan middle class. Addison, Fielding and Smollet depict the new bourgeoisie of the eighteenth century; Jane Austen, Thackray, Dickens represented contemporary society. Galsworthy shows us the English upper middle classes, Wells the lower middle classes, Bennett the provincial towns.

In the same way American social pictures are shown in the novels of Harriet Beecher Stowe and Howells. Balzac in his *Human Comedy* preserved life of post-Restoration Paris and France. Turgenev and Tolstoy reflected Russia of the nineteenth century. We have glimpses of the merchant and the intellectual in Chekhov's stories and plays. But at the same time, we have to check whether the presentation is realistic or is it, at certain points, satire, caricature or romantic idealization?

Literature occurs only in social context, as a part of a culture, in a milieu. Taine's famous triad of *race*, *milieu* and *moment* has, in practice led to an exclusive study of the milieu. Race, according to Taine is 'national character' or the English or French spirit. Moment can be dissolved into the concept of milieu. A difference of time means simply a different setting. The most immediate setting of a work of literature is its linguistic and literary tradition, and this tradition in turn is encompassed by a general cultural 'climate.' Literature is connected with concrete economic, political and social situations. There is a connection between the modes of production and literature, since an economic system usually implies some system of power and must control the forms of family life. And family plays an important role in education, and in the convention and tradition of human sentiment.

Karl Marx in his *The Introduction of Political Economy* states: "certain periods of highest development of art stand in no direct relation with the general development of society, nor with the material basis and the skeleton structure of its organization. Witness the example of the Greeks as compared with the modern nations or even Shakespeare." Marxism never answers the question of the degree of dependence of literature on society. Hence many of the basis problems have scarcely begun to be studied. For example, one sees arguments for the social determination of genres, as in the case of bourgeois origin of the novel, or even the details of their attitudes and forms, as in E.B. Burgum's not very convincing view that "tragi-comedy results from the imprint middle-class seriousness upon aristocratic frivolity." Are there definite social determinants of such a broad literary style as Romanticism, which though associated with the bourgeoisie, was anti-bourgeois in its ideology, at least in Germany from its very beginning? Though some kind of dependence on literary ideologies and themes on social circumstances seem obvious, the social origins of forms and styles, genres and actually literary norms have rarely been established.

There is great literature which has little or no social relevance. Social literature is only one kind of literature and is not central in the theory of literature unless one holds the view that literature is primarily an 'imitation' of life as it is and of social life in particular. But literature is no substitute for sociology or politics, it has its own justification and aim.

Sociological Approach : In a Nutshell

A) Introduction:

Sociological criticism is a next, step to historical criticism. It assumes a close relationship between society and literature. It also assumes very close relationship between society and

the writer. Sociological criticism, thus, considers the writers and their literature as direct products of the sociological forces in the history of the period. Therefore, sociological criticism believes the sociological conditions of Elizabethan England produced Shakespeare and Shakespearian drama. According to sociological criticism the writer is not a free agent. His only source of inspiration is the sociological condition of a particular time.

B) The influence of this method

1. Sociological forces give birth to a writer and produce literature.
2. Literature also shapes and moulds society.

This approach has got following deficiency.

- 1) Here literature simply becomes one of the factors in the sociological forces.
- 2) Literature moulds social thinking; social thinking produces literature and thus the cycle of social change goes on
- 3) In other words, sociological criticism asserts that the writer is a product of sociological forces and is himself a sociological force.

C) History of Sociological Criticism :

The basic principle behind sociological criticism is as old as criticism itself e.g. Plato in his *The Republic* recognises the sociological aspect and function of literature. Similarly, Aristotle also considers the sociological aspect of literature in his *The Poetics*.

The father of modern sociological criticism is John Baptista Vico. He was a professor of Rhetoric at the university of Naples. In his book *Principles of a New Criticism*, he develops this approach. He states that sociological factors in the history of the times determine the tone and temper of the writer. The next after Vico is Herder in Germany. He took literature as the product of national and temporal conditions. In England, Pope and Johnson tried to explain Shakespeare in terms of the culture and sociology of his age. In France, Madam de Stael, Michelet and Renan gave socio – historical interpretation of literature.

Thus, sociological criticism has a long history, however the man who first gave theoretical basis for sociological criticism is H.A. Taine. He was the French critic and historian. According to him there are three controlling factors which determine the character of literature.

1. Race – which means the national and racial characteristics.

2. Milieu – which means the trend or the flow of social events.
3. Moment – which means the demands and compulsions of the moment.

D) Sociological Criticism as Marxist Criticism :

In our times sociological criticism has acquired the name of Marxist criticism. According to Marxist criticism, the writer has no freedom. He has to obey the sociological forces of life. Life asks him to produce a certain kind of literature. The writer has no choice of his own in this matter. He is compelled to use his gift of technique and expression to the service of time.

E) Demerits of Marxist Criticism :

1. This type of criticism makes the writer a tool of Marxist philosophy.
2. This type of criticism is very likely to produce the propagandist literature.
3. It would make the writer a slave to the sociological forces of his time.
4. Marxist criticism may give rise to capitalist – oriented criticism also.

2.4.1 Check Your Progress :

Q.1 A] Answer the following by choosing the correct alternative given below each question.

- 1) Who argued that literature is a reflection of the economic base (infrastructure) and ideological superstructure?
 - a) Matthew Arnold b) I.A. Richards
 - c) Karl Marx d) T.S. Eliot
- 2) According to sociological approach “literature is a reflection of society.” Which of the following is true in this context?
 - a) It treats literature as a completely autonomous entity
 - b) It ignores the author’s biography
 - c) It focuses on the formal elements of the text
 - d) It studies the co-relation between life and literature
- 3) The sociological approach to literature takes into account.

- a) The author's social origin
 - b) The socio-economic base of society
 - c) social themes reflected in text
 - d) all of above
- 4) According to the sociological approach, literature acts as- _____
- a) A reflection of sociological conditions of the era
 - b) A pure art form untouched by reality
 - c) A reflection of author's psychology
 - d) An abstract symbolic entity

B] Answer in one word.

- 1) Which approach states that the writer is a product of sociological forces?
- 2) What are three controlling factors that determine the character of literature according to Taine?
- 3) Who is the writer of *Principles of a New Criticism*?
- 4) Who is the father of modern sociological criticism?

2.5 Summary :

Literature is created by an individual author. But where from he collects material for his work of art? The answer is he collects it from nature, people in society, various situations, incidents, his own experiences, etc. With his imagination he colours these things. Hence while studying literature the critics make use of these important approaches.

Biographical approach is one of the oldest approaches. It tries to probe into the author's life to analyse the correct meaning of his work as the author's personality is generally reflected in his work. Biographical approach proves useful for the study of subjective poets whereas useless for the objective poets. Sometimes there is a close relationship between the work of art and the author's life. But the author's work is definitely not a copy of his life. The work of author might be completely imaginative, his dream and not his actual life. At the same time, a work of art should not be considered as a document.

Psychological approach conveys three meaning: i} Psychological study of the writer as type and an individual. ii} Study of creative process of literature iii} Study of psychological types and laws within literature. Various psychologists like Freud, Jung and others have stated different theories. Literary artist used to be called 'mad,' possessed' and 'neurotic.' Jung gave two types of poets-extroverts and introverts. Some stated the theory of compensation. A literary artist is supposed to have synaesthesia. In the creative process, the unconscious factor – inspiration plays an important role. Psychological study helps to understand characters in text. According to Welleck and Warren, it is possible to judge characters, situations, plots psychologically. But psychology is only preparatory to the act of creation.

According to sociological approach there is close relationship between society and literature, and author and society. It believes that author is a product of society. Taine's formula points out that literature is the consequence of the moment, the race and the milieu. A writer is influenced by society and at the same time he influences the society. According to Marxist criticism the author has no freedom. He has to obey the sociological forces of his time and he is bound to produce certain kind of literature.

2.6 Glossary :

indubitable	- that cannot be doubted
empirical	- based on observation or experiment
exegetical	- critical explanation of a text
adduce	- cite or instance or as proof
pedagogic	- about science of teaching
neurosis	- a relatively mild mental illness
archetypal	- an original model
psychoanalysis	- a therapeutic method of treating mental disorders
hallucination	- the clear perception of an object not actual present
intuition	- immediate apprehension by the mind or by a sense
equilibrium	- a state of physical balance, a state of mental or emotional equanimity

percipient	-	observant
delirium	-	an actual disordered state of mind
Marxist	-	person believing in the political and economic theories of Carl Marx
Proletariat	-	lowest class of the community
Bourgeois	-	belonging to the higher class with materialistic values or conventional attitudes.
Ideology	-	a set of ideas which form the basis for a political or economic system

2.7 Answers to Check Your progress :

2.2.1 Q.1 A] 1) b 2) a 3) b 4) d

B] 1) The Prelude 2) Keats – T.S. Eliot 3) Art is pure and simple, self expression
4) a) It does not consider the proper understanding of literary process.
b) It ignores the impact of society on literature.

2.3.1 Q.1 A] 1) c 2) d 3) d 4) a

B] 1) Carl Jung 2) Linking together of sensory perceptions
3) Nietzsche 4) The Plastic and the diffluent.

2.4.1 Q.1 A] 1) c 2) d 3) d 4) a

B] 1) Sociological Approach 2) Race, Milieu, Moment
3) John Baptista Vico 4) John Baptista Vico

2.8 Exercise :

Answer the following questions

- 1] Explain Biographical Approach in detail.
- 2] Discuss the merits and drawback of Biographical Approach.
- 3] Illustrate the Psychological Approach.
- 4] Discuss the creative process of literature.

5] Elucidate the various views about Sociological Approach

Short Notes

- 1) Sociological Criticism as Marxist Criticism.
- 2) The Psychological study of the writer.
- 3) Merits of Psychological Approach.
- 4) Drawbacks of Sociological Approach.

2.9 Reference for further study :

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Unit 3
Tradition and Individual Talent: T.S.Eliot

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3.0 Objectives :

After studying this unit, you will be able to

- Know the significance of the Neoclassicism in English Literature
- Understand the Importance of T.S. Eliot as a Critic
- Study 'Tradition and Individual Talent' to be acquainted with the theory propagated by Eliot. techniques.

3.1 Introduction to Modern Criticism :

Modern Criticism began in the beginning of the 20th century, when the Victorian Era ended in 1901. After the 2nd world War, there was a rise of the working class, a development of the spirit of inquiry, and a belief in rational, intellectual, academic standards. It is during this period that Modern Literary Criticism developed as New Criticism in America as well as in England. The chief exponents of New or Modern Criticism were Allen Tate, Kenneth Burke, Cleanth Brooks (America) and I. A. Richards, T. S. Eliot, F. R. Leavis, William Empson (England).

Eliot was not just a poet but was also known for his critical works. His criticism influenced the development of modern literary studies and the movement of New Criticism. His work continues to be studied for its profound impact on both modern poetry and literary criticism. Eliot's significance as a poet-critic arises from his successful fusion of creative practice and critical theory, making him one of the central figures of Modernism and twentieth-century literary criticism. Eliot introduced several foundational concepts that became the bedrock of New Criticism.

New criticism opposed the conventional approach of biographical and social criticism. It focused on the study of the text only, which included word-by-word analysis and interpretation of the text. Its pioneer critic I.A. Richards believed that art should be judged solely on its merits and not from the social, cultural, and biographical background.

Thus, interpretation and evaluation of the text as a whole became important. This new approach of New Criticism was the beginning of the Modern period in the history of literary criticism. It gave rise to many different theories and perspectives in the interpretation of literature. It made criticism an independent critical activity.

I. Eliot as a Critic :

Apart from being a revolutionary Poet, T. S. Eliot (1888–1965) was also one of the most influential literary critics of the 20th century England. As a poet-critic, he combined creative genius with critical insight. Though he belonged to the period of New Criticism, he was responsible for reviving the classical spirit and metaphysical poetry. Eliot himself was an advocate of tradition and of classical literature; therefore, he is called the classicist of 20th-century literature.

As a poet, he transformed modern poetry through works such as ‘The Waste Land’, ‘The Love Song of J. Alfred Prufrock’, and ‘Four Quartets’. As a critic, he tried to establish objective standards for literary evaluation and reacted against the excessive emotionalism and individualism of Romantic Criticism. He reacted against Romanticists’ emphasis on subjectivity, personality, and inspiration and valued the classics for clarity, precision and formal perfection.

His critical essays, particularly ‘Tradition and the Individual Talent’ and ‘The Metaphysical Poets’, reshaped literary criticism. He emphasised the importance of tradition and impersonality in poetry and the concept of the ‘objective correlative.’ In this essay, ‘Tradition and Individual Talent’, he reacts strongly against the romantic tradition of personal expression. He argued that poetry is not a direct expression of personal emotions but a transformation of art through the tradition of the past.

II. The Essay ‘Tradition and Individual Talent’ :

This is an important essay by T. S. Eliot. It was first published in *The Egoist* (1919) and later collected in his critical volume *The Sacred Wood* (1920). It is considered a foundational text of Modernist literary criticism and New Criticism. In this essay Eliot explains how a poet should relate to the literary tradition of the past while creating something new & original.

This essay is divided into three parts.

- 1) Concept of tradition
- 2) Theory of Impersonality of Poetry.
- 3) Conclusions about Tradition and Individual Talent.

3.2 About the Essay :

I. The Concept of Tradition and its Significance :

T.S. Eliot emphasised the role of tradition in literary creation. He presents the concept of tradition from a different perspective. The term 'tradition', according to Eliot is quite complex. It is considered a 'censure' (a thing to be criticised). Actually, it is an inevitable part of any poetry. The relationship between the poet and his literary tradition is very important for the creation of literature. Every poet carries in himself the tradition which he cannot escape. But the tradition does not mean blind following of past writers. Tradition means having a deep knowledge of the great writers of past and understanding how earlier writers have shaped literature. For a modern writer the knowledge of writings of Shakespeare, Milton & other important writers is essential.

Eliot discusses the changing concept of tradition. He describes the value of tradition. He points out that neither a writer nor his text has value or significance in isolation. The true value of literature or a writer can only be judged if we compare his work with the works of the past. Such comparison is necessary to understand the true value of a writer of the present.

Eliot begins by redefining the word 'tradition'. For him, tradition cannot be inherited simply by copying the past or convention. It is about obtaining a historical sense of the past and understanding how it carries over into the present. A good poet should have a 'historical sense.' In this way, he introduces the idea that the past is simultaneous to the present. The past directs the present, but the present also modifies the past to maintain a coherent order.

Thus, Eliot's concept of tradition is dynamic. He believes that the tradition should not be followed blindly because tradition is nothing fixed or static. It is constantly changing, growing, and becoming different. So, when a writer writes, he must refer to tradition and try to take the best form of it. But conforming to tradition does not necessarily mean following it blindly. Instead, when new literature is created, the writer must take inspiration from the tradition and try to modify it to make it suitable for the present work. So that the present and future literature should be written by following and modifying the tradition, and for this, the writers of the present must have a sense of tradition. A poet, according to Eliot can be original only when he understands tradition. A new work of art has relationship with past.

To have a sense of tradition, one must have a strong historical sense. It is this historical sense that connects the writers of the present with the writers of the past. Thus, as Eliot believes, the tradition is continuous with the past. It is the accumulated wisdom of many ages which is necessary for the present writers. So he believes that the past exists in the present, and that both the past and the present are simultaneous.

The writers who have historical sense are fully conscious of the tradition and relationship with the writers in the past. When English people praise any poet, they praise his individuality and originality. According to Eliot, this is wrong because whenever we study any poet or his poetry, we find that whatever is original or individual in his poem is actually a reflection of the best of the tradition. Secondly, it does not mean that the writer should only study a few writers whom he likes from the past. Instead, to get a sense of tradition, the writers must critically assess the main trends of the past. Thus, Eliot views tradition as the accumulated wisdom of many generations, which provides guidance and inspiration to present and future writers. Great poetry emerges out of combination of tradition and individual talent.

II. Importance of Different Kinds of Art in Tradition :

According to Eliot, art never becomes outdated or loses its significance because art never improves; instead, it develops and becomes more refined. We cannot say that Shakespeare's art is better than Wordsworth's because their works were of different kinds, and the material they used was also different, so we cannot say that present art is an improvement on past art. Hence it is the duty of every poet to acquire knowledge from the past and use it for his own poetic creation.

III. Function of Tradition :

According to Eliot tradition must contribute to the present. Tradition helps us to understand the present, and the present sheds light on the past. So, the comparison of the past and present is reciprocal. By comparing the present with tradition, we can identify the traditional and individual elements present in the work. Thus, the function of tradition is to help us judge the past and the present both.

3.3 Check your progress :

Answer the following questions in One Word/Phrase/sentence each:

1. In which journal was the essay Tradition and the Individual Talent first published?

2. What kind of sense is necessary for acquiring a sense of tradition according to Eliot?
3. What is the function of tradition according to Eliot?
4. What connects the writers of the present with the writers of the past?
5. Which qualities of a poet were praised by the English people?

3.4 About the Essay :

I. The Theory of Impersonality in Poetry :

In the second and most famous section of the essay, Eliot shifts from the concept of tradition to the relation of the poem to its author. He fiercely attacks the Romantic notion that poetry is a direct expression of the poet's personality or emotions (a direct contrast to Wordsworth's idea that poetry is "the spontaneous overflow of powerful feelings"). Eliot argues that poetry should not be an expression of the poet's personal emotions, the poet's personality should not dominate the poem. He famously says, "Poetry is not turning loose of emotion, but an escape from emotion."

In this essay, Eliot propagates his 'Theory of Impersonality'. Through this theory, he emphasises tradition and impersonality in poetry. He believes that poetry is impersonal because all great works of art modify tradition. He also emphasises that this modified tradition is passed down to future generations, and that there is nothing personal about it. So, according to him, poetry is an escape from personality and not an expression of personality. He believed that art should be judged solely on its merits and not from the social, cultural, or biographical background.

II. Concept of Impersonality Poetry :

T.S. Eliot gives a different perspective on the relationship between the writer & his poetry in this theory. Eliot propagates the 'Theory of Impersonality' in contrast to the romantic tradition of poetry as a personal expression. This theory of Impersonality emerges from Eliot's love for tradition. He believes that the poet's true maturity lies in eliminating his personality and depersonalising his poetry. It means that, in the beginning, the poet may find it important to assert his own self, his individuality, his personal expression, his emotions and passions. But as the poet matures, he must be objective and impersonal like a scientist. There must be an

extinction of his personality. He must surrender himself to the literary tradition. Hence, his sense of tradition should overpower his sense of individuality. For him, personality should not be more important than his sense of tradition.

III. Poetic Process :

In his theory of impersonality of poetry, Eliot describes the poetic process. He compares the process of poetic creation to that of a chemical reaction. Eliot gives a famous example of involving oxygen & sulphur dioxide. When these gases come together in the presence of a catalyst such as platinum, they produce sulphuric acid. The platinum helps the reaction but remains unchanged. Just as different chemicals are combined in the process of a chemical reaction, the same way different emotions are combined for the new poetic creation. But in any chemical process, a catalyst is needed as a neutral and unaffected metal (the chemical process does not change the metal). In the same way, for the poetic process, the poet's mind is a catalyst. The process of combining different emotions and expressions is going on in the mind.

Thus, the poet's mind is a catalyst in the poetic process. But the mind is unaffected and only acts as a catalyst agent in the process of poetic composition. The poet's mind is a receptacle for different feelings and images, which are stored there until they are combined with expression. Thus, the poet's mind becomes a medium through which these different emotions and experiences are combined with the new ones.

Eliot describes that there are two kinds of poetic experience. First is emotions and second is feelings. Poetry must be composed of either emotions only or feelings only or out of the both. Eliot distinguishes between emotions and feelings. But he does not exactly say what these differences are.

IV. Poetry as an Organisation :

Eliot also compares the poet's mind with a jar. In which different feelings, emotions, and experiences are stored. But they are there in an unorganised form. What the poetic process does is to combine these emotions and feelings and organise them. So, according to Eliot, poetry is organisation rather than inspiration.

The greatness of poetry does not depend upon the greatness of emotions in the poem, but in the intensity of the process of poetic composition. Just as a chemical reaction takes

place under the pressure of different elements coming together, the poetic process takes place under the intensity of emotions.

V. Difference between Artistic Emotions and Personal Emotions :

According to Eliot, the poetic emotion is different from the personal emotions of the Poet. His personal emotions may be simple, but his poetic emotions are high and grand. The poet should not be expressing his personal emotions because he has no personality to express. He is only a medium in which experiences and emotions are combined in a unique way. The experiences and emotions that are important to him personally may not be important to his poetry, and he may not be important as a person. Thus, Eliot rejects romantic subjectivity and proposes objectivity and impersonality in poetry. By doing so, he rejects Wordsworth's theory of poetry and points out that poetry is neither an emotion nor recollection in the state of tranquillity; instead, it is only a combination of a number of experiences together that makes poetry.

VI. Poetry as an Escape from Personality :

In the last part of his essay 'Tradition and Individual Talent', Eliot says that poetry is not an expression of emotion but an escape from emotions. The emotions that are important for the poet in real life may play no part in their poetry, and the emotions that emerge in poetry may be entirely foreign to their actual life experience. Therefore, 'Poetry is not a turning loose of emotion, but an escape from emotion; it is not the expression of personality, but an escape from personality.'

By saying so, Eliot does not deny personality or emotions to the poet, but he wants to depersonalise his emotions while writing poetry. This will result in the extinction of personality. This impersonality can only be achieved when the poet surrenders to the tradition. By doing so, he gets a sense of tradition, which is also a historic sense. This makes him conscious not only of the present but also of the presentness of the past. Eliot also values artistic craftsmanship.

According to T. E. Eliot, a great poet is one who understands literary tradition, adds something original to it and transforms personal emotions into impersonal, universal art.

3.5 Check your progress :

Answer the following questions in One Word/Phrase/sentence each:

1. Which theory was propounded by T. S. Eliot in Tradition and the Individual Talent?
2. To what does Eliot compare the poet's mind in the process of poetic creation?
3. What does Eliot call poetry instead of inspiration?
4. According to Eliot, poetry is an escape from ____.
5. Which Romantic poet's theory of poetry does Eliot reject?

3.6 Let Us Sum Up :

To conclude, Eliot tries to establish the importance of tradition and correlation between tradition and individual talent. He wants to throw light on the inevitability of tradition in the life of the poet. By going against the Romantic, he wants to shift the focus from subjectivity and personality to tradition and impersonality. He confirms that in every present lies a past that is a modified, altered, and connected with the tradition. This way, the present is forever connected to the past. Hence, the traces of the past are always seen in the present. Therefore, the poet's individual talent cannot be in isolation; rather, it emerges from the tradition. Thus, every poetry is an artistic combination of the past and the present, the tradition and the individual talent.

Through this essay, Eliot established his position as a modern classicist. It shows his strong fascination to the classical tradition. But as he belongs to the modern period of 20th century literature and criticism, he tries to relate tradition with the individual talent. He tries to strike a balance between the two and revive the importance of the past's presence. Therefore, Eliot is rightly called 'The classicist of the modern times'.

Eliot's "Tradition and the Individual Talent" successfully shifted the trajectory of 20th-century literature. By advocating for an objective, formalist approach to reading literature, he laid the groundwork for New Criticism, which dominated literary studies for decades to come.

3.7 Answers to check your progress.

- 3.3 1) The Egoist 2) Historical sense
3) to help to judge the past & the present both

- 4) Historical 5) individuality & originality

3.5 1) They of Impersonality of Poerty

- 2) To a catalyst 3) organization
- 4) personality 5) William Wordsworth

3.8 Exercises :

A) Write Short Notes on the following

1. T. S. Eliot as a Poet-Critic.
2. Eliot's Concept of Tradition.
3. Function of Tradition.
4. The Poet's Mind as a Catalyst.
5. Difference between Artistic Emotions and Personal Emotions.
6. Poetry as an Escape from Personality.

B) Write a detailed answer to the following Questions

1. Discuss Eliot's Theory of Impersonality of Poetry.
2. Write a detailed note on the role of tradition in Literary Creation.
3. Discuss T. S. Eliot as a poet-critic and examine his contribution to New Criticism.
4. Explain T. S. Eliot's concept of tradition and discuss its significance in literary creation.
5. Discuss Eliot's comparison of the poetic process with a chemical reaction.

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Unit 4

Critical Appreciation of an Unseen Passage

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4.0 Objectives :

After studying this unit, you will be able:

- Understand what are literary terms and their importance in literature.
- To develop analytical and interpretative skills
- To understand the elements of critical appreciation of a prose passage
- To analyze literary devices and stylistic features of a prose passage
- To understand the process of critical appreciation of a prose passage
- To cultivate aesthetic sense and critical thinking

4.1 Introduction :

Critical appreciation of a prose passage is a disciplined, systematic and analytical study of a given prose passage. It is not just a summary of the passage. It is a much deeper process. It is an attempt to explore deeper meanings of the prose., understand the stylistic features and the artistic excellence displayed in the passage. Thus, it not only helps to understand ‘what the writer says’, but also ‘how’ and ‘why’ it is said. It is a systematic analysis of the theme, structure, style and literary devices used by the author. Different types of prose passages demand different approaches to appreciation. You have already studied critical appreciation of a poem in your previous semester. You have studied the process of critical appreciation for a poem there. The appreciation of prose passage does not have a single format because there are different types of prose. Each one has its own features and elements. As a result, the appreciation of prose involves deep critical reading of the passage in order to understand its type, theme, structure, style, language, tone, use of devices and other characteristics. The skill of appreciation will help you to understand as well as enjoy literature. It will also teach you the ways to analyze literature and identify the beauty hidden in it. In the following pages you shall study the different types of passages and the methods to be used while appreciating them. In your exam you will be given an unseen passage with some questions below it and you have to write a critical appreciation of the passage.

Note* Your appreciation should be in a continuous prose and not in the form of answers to the questions. The questions are meant only to help you with points to write the appreciation.

4.2 Presentation of the Subject Matter :

In the exam, you need to follow certain steps before writing the critical appreciation. Read the following instructions carefully:

1. Read the given passage carefully. It will help you to understand the meaning of the passage. Read the passage at least twice. In the second reading you will be able to note important arguments
2. Try to understand the theme (general meaning) and the detailed meaning of the passage. Theme of the passage may concern human nature, societal changes, politics, moral values, education, culture, ecological concern and personal experiences. State the idea in your own words.
3. Try to find out the intention of the author behind writing the passage. Whether he wants to inform, persuade, criticize, entertain, inspire, provide thought, etc.
4. While appreciating a passage 'tone' is quite important. Look for whether the passage is : serious, satirical, humorous, critical, emotional, optimistic, pessimistic, ironic etc. e.g. A social issue is discussed in satirical tone.
5. The second part of the appreciation deals with the structural devices, sense devices and the use of language by the author. Devices like simile, metaphor, personification, irony, hyperbole, symbolism, repetition, rhetorical questions are used by writer to enhance effectiveness of passage.
6. The third and the final part is a sort of summary of what you have stated earlier. State the main points in a single sentence and comment upon the passage especially, the impression of the passage on you. critically evaluate the passage.
7. Comment on the writer's view point.
8. Suggested Format
 - a) Introduction, b) Theme / Content / Main Idea, c) Tone / Purpose, d) Style / language, e) Literary Devices, f) Critical evaluation, 9) conclusion.

4.2.1 Appreciation of Narrative Prose :

Narrative prose describes an action or a series of action to tell a story. It has the usual parts of a story like plot, character, setting, narrative technique, theme etc. In a narrative

prose the emphasis is on the story telling techniques, character development and the emotional effect. There is a movement and your attention is drawn towards it. While writing an appreciation of a narrative passage give a small introductory passage which includes theme of the story and the general meaning of the story. This should be followed by the detailed meaning which should state the main stages of the narrative in your own words but avoid a paraphrase of the passage. This small paragraph should end with the statement of the author's intention behind writing the prose. The second part should discuss the use of structural devices and sense devices used by the author to make his story/ narrative effective. A narrative is made up of events. They are the bare essentials and are often not very exciting. But the way the author describes the characters, characterization the scenes (plot), the way they talk think or act (dialogue, tone, mood) add colour and make them interesting to the reader. These are the devices that develop the story. In this section you should comment in addition to the above points on the setting, the style and language (metaphors, similes) and the narrative technique (third- person or first-person narrative). This should be followed by the concluding paragraph which sums the important aspects of the narrative with a general impression it has created upon you.

Given below is explanation of certain devices that an author of a narrative prose uses to make his narrative effective.

- 1) Unity: Unlike a poem, you do not have a complete story for appreciation, but just an event/s. Find out the main event in a narrative and show how everything in the passage contributes to the main event.
- 2) Contrast: Contrast implies placing opposite pictures side by side. This helps to balance the narrative and highlight the main event.

* Note An author may use one or more of the devices as per the need.

- 3) Style: Style means the way in which the author handles all the devices generally. Style is a distinguishing feature of prose in the sense it makes one piece of writing different from another. An author adapts his style to the subject matter. Style may be simple or direct. It could be racy (fast) or slow in pace. Sometimes the style could be deceptively simple i.e. it may appear simple due to the peculiar choice of words- but it may have subtle connections which set a rhythm like a poem. A style could be pedantic or complex (giving too many unnecessary details)

While writing about the language and use of figures of speech care should be taken to bring out their beauty, their effect or appropriateness rather than just stating or identifying them.

Example :

As Chandru stared out of the window, marvelling at the hospitality of the old man, he heard a beautiful voice from the adjoining compartment.

*In the lush green forest, the koel proves to sing,
Shunning in contempt all the powers of the king.*

It was indeed a sweet voice and captivated Chandru completely. Even the other passengers, engaged in having their dinner, were immersed in the magic of the unseen singer's voice.

When the song ended, he heard a round of applause. 'Once more Vinu, please,' he heard some young voices clamouring for an encore. So, this girl with the golden voice was called Vinu, short for Vanita or Vineeta, he thought. He wanted to get a glimpse of her, but inhibition held him back.

'Vinu, we knew that you would bag the first prize in the competition. The judge was nodding his head in appreciation while you were singing.'

'Maybe, but that won't make me sing another song now. We reach Dharwad early in the morning. If we oversleep then we may land up at Londha. All right, in the college ladies' room tomorrow I will sing for you. Go to sleep now,' Vinu scolded her companions gently.

Chandru concluded that these young college girls had taken part in a music competition in Bangalore and were now on their way back home. The thought that they were getting off at Dharwad cheered Chandru up somewhat.

'Excuse me, this is my berth. Can you please vacate it? I want to sleep.'

Chandru recognized the voice instantly. Vinu. He turned to look at her. She was fair with bold and beautiful black eyes, a straight, sharp nose, and long, thick hair braided into a plait. She seemed slightly flustered to find someone occupying her seat.

Chandru stared at her shamelessly. She was wearing a simple cotton Ilkal sari and no jewellery. He had not expected the girl with the golden voice to also be such a beauty.

‘Could you please get up? This is my berth.’ She sounded a little impatient.

This brought him back to reality. ‘No, no, it is my seat. You are making a mistake.

He showed her his ticket which said G-28.

‘But see, my ticket is also G-28,’ Vinu countered.

Chandru read the ticket: Vinuta Desi, F, 19, G-28. Obviously, both of them had been allotted the same berth.

Check your progress-I :

Answer the following in one word/phrase/ sentence each:

1. What does narrative prose describe?
2. What are the two main structural devices used in narrative prose?
3. What does a narrative prose emphasize?
4. What is the main incident in the narrative given above?
5. How does Chandru describe Vinu’s voice?

Solved Example :

The old man dropped the line and put his foot on it and lifted the harpoon as high as he could and drove it down with all his strength, and more strength he had just summoned, into the fish’s side just behind the great chest fin that rose high in the air to the altitude of the man’s chest. He felt the iron go in and he leaned on it and drove it further and then pushed all his weight after it.

Then the fish came alive, with his death in him, and rose high out of the water showing all his great length and width and all his power and his beauty. He seemed to hang in the air above the old man in the skiff. Then he fell into the water with a crash that sent spray over the old man and over all of the skiff.

The old man felt faint and sick and he could not see well. But he cleared the harpoon line and let it run slowly through his raw hands and when he could see, he saw the fish was on

his back with his silver belly up. The shaft of the harpoon was projecting at an angle from the fish's shoulder and the sea was discolouring with the red of the blood from his heart. First it was dark as a shoal in the blue water that was more than a mile deep. Then it spread like a cloud. The fish was silvery and floated with the waves.

The old man looked carefully in the glimpse of vision that he had. Then he took two turns of the harpoon line around the bitt in the bow and laid his head on his hands.

'Keep my head clear', he said against the wood of the bow. 'I am a tired old man. But I have killed this fish which is my brother and now I must do the slave work.'

Answer:

The given passage is taken from The Old Man and the Sea a famous novel by Ernest Hemmingway. It is a fine example of narrative prose and focuses on how an old man killed an enormous fish. As the great fish rises into the air, the old man, gathers all his strength, and drives his harpoon into the fish's side. As a result, the fish jumps out of the water and then crashes down heavily covering the man and his boat with spray. The old man is dazed, unable to see but lets out his harpoon line. After some time, he sees that the harpoon has pierced the fish's shoulder. The huge fish is dead, lies on its back and its dark blood discolours the blue water. He is stunned and holds his head in his hands and thinks of the fish he has killed.

This is the story of a struggle which brings out the best qualities in a man. It portrays the hard, life of a fisherman, the struggle between man and nature. The man is old and tired but has no other alternative than to go out fishing. At a critical moment he gathers all his strength, experience and succeeds in killing a big fish. The fish we are told is much bigger and powerful than the man. But what captures our attention in the story is the attitude of the old man. The old man does not gloat over his victory. He is in fact sad as he regards the fish (nature) as his equal and refers to it as his brother. The style of the author is direct and racy. The author has made beautiful use of contrast in the passage - the weakness of the man and the power of the fish are wonderfully contrasted. But the old man's grit, experience, concentrated efforts in adverse situation help him to win and establish his superiority. But the author is more interested in emphasizing the old man's finest quality of respecting even the loser or for that matter respecting every creation of God. The sheer expanse of the fish's blood is first compared to a

shoal of fish and then to a cloud. The metaphor and the simile speak for the huge size of the fish and thereby the amount of blood flowing through it. They capture the old man's bravery. The tone is quite serious. Third person narrative technique has been used allowing the reader to observe the character's thoughts and actions. The narrative is very engaging and maintains the reader's interest throughout.

Thus, through this incident of killing a big fish by a weak old man the author has succeeded in bringing out the finest quality in the old man of respecting all creation of God. It captures the essence of human life.

4.2.2 Appreciation of Descriptive Prose :

It describes scenes, objects, people or even a person's feelings in such a way that we can imagine them vividly. In a good descriptive prose, the author paints a word picture much in the same way as a painter paints a portrait or a landscape. A descriptive prose creates an atmosphere of its own. Description is also found in a narrative passage, but there its role is secondary – it contributes to the main event/story.

The process of appreciating a descriptive prose is somewhat similar to that of narrative prose. Careful reading is the first step. This reading should create a definite picture in your mind about the object, the person or the scene described. You should then try to find out the central idea behind that which is described. Your write-up should begin with a short introductory passage wherein you state the general meaning / the theme, the detailed meaning and the intention of the author. As far as possible include all the aspect of the subject that is described and attempt to recreate what the author has seen or imagined. As descriptive prose has a different structure the structural devices used in a descriptive passage are slightly different. Comment on the unity achieved by the author through use of various things pointing towards the central idea/theme. An author may make use of contrast i.e. use an opposite idea/object to give added interest or highlight the central idea. Sometimes in the course of describing one thing, an author may describe something else, and thereby describe the main object in an oblique manner. Use of imagery is an important aspect of descriptive prose. Details which create a vivid and lifelike picture by appealing to the reader's senses comprise imagery. Visual, Auditory, Tactile, Olfactory and Gustatory are the various types of images. You have already studied them in the previous semester while studying appreciation of poetry. In addition, the author may use other sense devices like Simile, Metaphor and Personification to make his

description effective and vivid. You can add a sentence or two about the tone of the passage – whether it is calm, reflective or ironical, harsh etc and the mood created by the passage whether it is soothing, peaceful, exciting or disturbing. The concluding paragraph should make some general observations about the passage, about the theme, the language and its impact upon you.

Example :

One afternoon Chandru heard the excited chatter and uninhibited giggles of the young girls of the family sitting under the jackfruit tree and discussing saris for Diwali.

‘Good thing Kaka has gone to Bangalore for some work, we could give him our specific requests for saris. I have asked for an aquamarine sari with a pink border,’ said Vinuta, excitedly. Chandru was pleased to hear Vinu sounding so happy.

The following night, after dinner, he heard Bheemanna telling Vinu, ‘Vinu, I could not get the exact colour you had asked for. Instead, I have got this for you.’

‘Oh, that’s all right. This is also very pretty. I like this blue colour,’ said Vinu brightly.

Vinuta’s answer came as a surprise to Chandru. So unlike his sister Surabhi’s reaction, he thought. Surabhi was the same age as Vinuta. The last time he had gone to Bangalore, he had to trudge after her through all the shops in Chickpet just because she had wanted a particular ‘shocking pink’ sari. When she had been unable to find it, had she settled for the next best? Not a chance. She had dragged him to the market again the next day and finally bought a sari at twice the price he had budgeted for. Chandru had wanted to tell her that it looked awful on her dusky skin, but the thought of the possible consequences had made him keep his counsel. Vinuta by contrast, seemed to be well aware of circumstances and adjusted to every situation. Of course, Surabhi’s case was different. She had doting brothers and parents who were ready to spend time and money on her. She could afford to be choosy and insistent.

Check your progress -II :

a) Answer the following questions:

1. What does Descriptive prose do?
2. What is role of description in a narrative prose?

3. What is the role of imagery in descriptive prose?

b) Answer the following:

- 1) What does the passage describe?
- 2) Which structural device has the author used in the passage?
- 3) What is the intention of the author in writing this passage?
- 4) Give the visual images and auditory images in the passage

Solved example:

O'Malley was the frightening master at Boystone School. There was always silence when he came scraping one sarcastic foot into the room, showing his small teeth with the grin of one about to feast off human vanity.

He was a man of fifty with a head like an otter's on which the hair was drying and dying. He had a dry, hay-like moustache, flattened Irish nostrils. He walked with small pedantic, waltzing steps, as though he had a hook pulling at the seat of his trousers and was being dandled along by a chain. Mr O'Malley was a terrorist. He turned to face the boys, by his silence daring them to move, speak or even breathe. When he had silenced them, he walked two more steps, and then turned suddenly to stare again. He was twisting the screw of silence tighter and tighter. After two minutes had passed and the silence was absolute, he gave a small sharp sniff of contempt, and put his hands under the remains of his rotting rusty gown and walked to his desk.

Answer :

The given passage is taken from Mr. Beluncle by V.S. Pritchett. It is a fine example of descriptive prose wherein the author describes the terrifying nature of the school master. His very behaviour highlights his tyrannical presence in the class. Each and every detail of the school master's personality adds to his unattractive, fearful appearance. His hair-drying and dying, his large otter-like head, dry moustache, flat nostrils are nothing to be impressed about. His walk is compared to the waltz- a dance form but that too isn't attractive but rather clumsy. This is explained with a simile that follows – 'had a hook pulling at the seat of his trousers and was being dandled about by a chain' It speaks for the unfavorable image of the teacher- the stuff compare him walk to that of a chained animal – in fact they are themselves

chained in a sense in the class as he does not allow them to move. The contempt on his face arouses fear and hate in the children for the teacher. The author has used association to bring out his tyrannical personality. The prose is full of many visual and tactile images in the description of his hair and clothes. The auditory images in the ‘sharp sniff of contempt’ and ‘waltzing steps’ create a vivid picture of the teacher’s personality. The sense devices make the descriptive quite vivid and expressive. The style is straight forward and the author goes on adding detail after detail to achieve the desired effect. In conclusion, the passage is a fine example of descriptive prose characterized by minute details and vivid imagery. It succeeds in portraying the strict, terrifying school masters of older times vividly.

4.2.3 Appreciation of Argumentative Prose :

Argumentative prose is difficult because it needs thinking and not just seeing and imagining. Each sentence is important as it adds something logically to the argument. In an argumentative prose the author usually aims to persuade the reader through his logic and reasoning. An argumentative prose is about ideas and not about actions or objects. A problem is presented, an argument is built logically round it and often, but not always the author draws conclusions from his argument, giving his view of the question that he is discussing. Argumentative prose does have an audience in mind, unlike narrative or descriptive prose and attempts to persuade or attack, or explain or defend his point to it. As the writer is interested in convincing, impressing his audience, he makes use of certain devices consciously.

While appreciating argumentative prose reading is the first step. But a reader will have to read it more than once to get to the basic argument. Each sentence logically adds something to the argument and therefore it should be read with attention. The first thing you need to do is to identify the topic sentence. If the argument is contained in a single paragraph the general meaning will often be found in the first sentence- the topic sentence. If the argument is contained in more than one paragraph the general meaning will be found in the opening paragraph. Sometimes, an author may deal with more than one important topic in his argument. This is especially seen in the prose of Dr. A.P.J. Abdul Kalam. Your introduction should restate the general meaning in a sentence in your words. To get to the detailed meaning you need to divide the passage into main stages of the argument. The author tries to build his argument with the help of illustrations or logical deductions. The author writes an argumentative prose to simply state a problem or suggest a solution or try to persuade you, convince you.

Ascertain the intention of the writer and state it. The second part deals with the devices used by the author to make his presentation effective. He may use the structural devices like contrast, illustration, repetition to structure his argument. Contrast is often used in argumentative prose to give more force to the main idea by providing an opposite idea beside it. Illustration is explaining with the help of an example. Abstract ideas are difficult to understand. Concrete examples drawn from everyday life help to make the abstract ideas simple. Illustration could be an anecdote, description or a reference to some fact. The author may use repetition to emphasize key ideas. The style in an argumentative prose could be direct, simple, precise or ornate, ironical, persuasive (emotive) and strong. An important feature of the language of an argumentative prose is that though it is serious assertive and at times even critical there is emphasis on influencing thought and perception.

Example :

Generation gap means difference in attitude, or lack of understanding between younger and older generation. This generation gap has always been there but these days it has reached to an explosive stage. The values and patterns of life have changed to a great extent. Today, everybody likes to live and behave in his own way. This attitude has widened the generation gap, which can never be filled. It is now destroying family life completely. The elders look after the children and make all sorts of sacrifices to bring them up. Naturally they feel they have a right over them. They want their children to follow their instructions as they have certain expectations from them. But the children, when they grow up, want a complete freedom in their thoughts and actions and unfortunately their thoughts and actions are just opposite to those expected by the elders. They revolt when any kind of restrictions are imposed on them. Consequently, the family breaks up and everything gets ruined.

In India, we are yet in the initial stages, but the gap has appeared and it is going to grow bigger day by day. So, it is not only the responsibility of the younger but also of the elders to fill this gap with their love, affection and trust. The problem, in fact has grown and intensified due to the rise in complexities of life. These complexities have arisen in the wake of modernism, where everything allied to tradition, custom and the world was to be turned upside down. The problem arises mainly when parents forget how did they behave, what problems did they encounter and what feelings did they feel when they were children, especially teenagers. When the children enter the stormy teens the problem of generation gap comes out with greater

intensity than ever. Children too fail to see their parents' point of view and blindly stick to breaking rules. For them, at this age, their friends suddenly become important dislodging the parents from the vantage point. This causes great anxiety to parents and the friction increases between the children and the parents.

Check your progress – III :

Answer the following questions:

- 1) Why is Argumentative prose difficult?
- 2) How does Argumentative prose differ from Narrative or Descriptive prose with regards to audience?
- 3) What is the role of illustration in Argumentative prose?
- 4) How can you arrive at the theme or general meaning in an Argumentative prose?
- 5) What is the theme of the passage?
- 6) What are the causes of generation gap according to the author?
- 7) Comment on style of the author.

Solved Example :

Though it may be unessential to the imagination, travel is necessary to an understanding of men. Only with long experience and the opening of his wares on many a beach where his language is not spoken, will the merchant come to know the worth of what he carries, and what is parochial and what is universal in his choice. Such delicate goods as justice, love and honour, courtesy, and indeed all the things we care for, are valid everywhere; but they are variously moulded and often differently handled, and sometimes nearly unrecognizable if you meet them in a foreign land; and the art of learning fundamental common values is perhaps the greatest gain of travel to those who wish to live at ease among their fellows.

Beyond this and above all is enjoyment with no utilitarian objective, which it is the main business of both travel and education to increase as they can. Good days are to be gathered like sunshine in grapes, to be trodden and bottled into wine and kept for age to sip at ease beside his fire. If the traveller has vintaged well, he needs no trouble to wander no longer; the ruby moments glow in his glass at will. He can still feel the spring in his step, and the wind on

his face, though he sit in shelter: unless perhaps the sight of a long road winding, or the singing of the telegraph wires, or the wild duck in their wedges, or horses' hooves that clatter into distance, or the wayside stream – all with their many voices persuade him to try just one more journey before the pleasant world comes to an end.

Answer :

The given passage is a fine example of argumentative prose. It aims to provide a viewpoint and persuade the reader regarding the benefits of travelling places. The author begins with an analogy of a merchant and his wares and his experience of trade. Here a traveller has the wares of justice, love, honour, courtesy and universally recognized virtues but their value is recognized when witnessed in a foreign land. Values are moulded differently in different parts of the world and travel helps us to gain this knowledge. The author further enumerates another benefit of travel- enjoyment with no utilitarian objective- i.e. pure enjoyment. The author uses association to state that travel and education, both give us enjoyment. He then moves on to the more lasting benefit of travels. The joy, 'the sunshine in the grapes' can be remembered afterwards and helps to make your days happy. Moreover, such happy memories motivate us to undertake more such travels and gather pleasure before life ends.

The language and style of the author is very lucid and poetic. He goes on giving analogies from nature, beautiful scenes which have aroused a sense of peace, and pleasure in him. The passage also emphasizes the need to escape into the world of nature- enjoy its beauty, serenity and make an otherwise mundane, dreary life into a day, life filled with joy.

In conclusion, the author succeeds in emphasizing the need of enjoyment in life and travels as a means of enjoyment and education.

4.2.4 Appreciation of Expository Prose :

Expository Prose aims to explain, define or inform the reader about a topic objectively. It is neutral and impersonal. An expository prose provides good, detailed information about the topic and may provide facts, statistics and examples to explain the topic. It differs from the argumentative prose which aims at persuading a reader to accept the author's viewpoint. Argumentative prose is subjective and uses evidence and logic to support a claim. Francis Bacon's essays are well known for their concise, meaningful and thought- provoking expository style.

Your appreciating should begin with an introductory paragraph that states the theme and the general meaning of the prose. The detailed meaning should include the idea/s discussed by the author. Bring out the logical organization and clarity of the idea as stated by the author. The second part should deal with the structural and sense devices and the language and style of the author show how the author presents the idea- whether he uses logical arrangement, statistical data, examples, observations or comparisons to explain the idea effectively. Comment upon the style of the author- whether it is concise, clear, complex, formal etc. Comment upon the use of language- whether the sentence structure is short, memorable or very long, complex but loose. The concluding paragraph re-states the idea, recounts the features of the prose and comments upon the impression on the reader.

Example :

With the rise of industries and the migration of people from villages to towns in search of employment, there has been a regular increase in the problem of proper housing, unhygienic conditions of living which has led to rise in factors which increase pollution. The growth of industries has given rise to the problem of proper disposal of waste material of industries. Many a times the waste product of these industries contain poisonous elements which if disposed without being properly treated, pollute the rivers and other water bodies. Thus, we face the problem of water pollution. The poisonous water and waste products of the factories mingle with the water bodies and poison them. Consequently, the aquatic life gets affected. Fishes die disturbing the ecological balance. The water too is rendered useless which can neither be used for drinking nor washing. This also results in the reduction of the area of water bodies. Such a situation arises when non-degradable products are dumped on fallow land or on the banks of rivers and sea shores. Waste materials such as plastic, polythene, bottles etc. cause land pollution and render soil infertile. Thus, our major rivers which are the lifelines of our plains are all shrinking in their area and their water too is getting polluted. Moreover, dumping of dead bodies of men and animals, washing of clothes and utensils too add to the problem.

Another major problem of pollution is the air that we breathe being polluted by the smoke pouring out of the chimneys and the automobiles. No doubt, air is polluted even by volcanoes, cyclones, forest fires etc. But human activities are more responsible for causing air pollution. Gases like CO₂, CO, SO₂ are emitted which mix with the air and cause great harm

to the human body, flora and fauna. The use of dry farm waste, dry grass, leaves and coal as domestic fuels in our villages also produce harmful gases.

Check your progress- IV :

1. What is the aim of Expository prose?
2. Name some structural devices used in Expository prose.
3. How does an author of argumentative prose support his claim?
4. What is the theme of the passage?
5. What types of pollution has the author discussed in the passage?
6. What are the major causes of air pollution?
7. What structural device does the author use to explain his idea?
8. Comment on the language of the passage

Solved Example :

Global warming as the term itself suggests is the consistent rise in the overall average temperature of the planet. The Greenhouse gases which cause pollution are also responsible for Global Warming. In fact, the worst effect of air pollution is the adverse effect on the climate. Industries which produce gases such as carbon dioxide, Methane, Nitrous Oxide, Carbon Tetrachloride etc. get accumulated in air. These gases are also known as Greenhouse gases. They are responsible for the rise in temperature which scientists and environmentalists fear can bring about long-term changes in the climatic conditions of the earth. They can become harmful for survival of life on earth. These gases are responsible for gradual rise in temperature far beyond the normal limits needed for survival.

The rise in temperature even by 1°C melts the snow at the poles which if left unchecked, will increase the water level, converting the entire landmass of the earth into a huge sea. Another change the global warming has brought about is the reduction of forests. Thus, rain has become scanty, salinity of water has increased and even the entire water cycle stands disturbed. Moreover, due to Global Warming, variety of seasons has been reduced. The tenure of summer has increased through the years and there are practically no seasons left in the tropical and sub-tropical regions.

The Greenhouse Gases including CFC-11 and CFC-12 make the earth hotter and hotter by absorbing maximum quantity of thermal radiation of the sun. These gases permit the rays of the sun to penetrate but don't let the thermal radiations escape from the earth's atmosphere once they enter it. Thus, causing what is termed as the Greenhouse Effect which is responsible for the increase in temperature all over the world.

The rise in temperature disturbs the rain cycle, the ecological balance, the cycle of seasons etc. It adversely affects vegetation and agriculture. Thus, we have to face frequent floods and droughts throughout the world. With this increase in temperature and the melting glaciers, even snowfall has reduced its occurrence and intensity. The winter temperatures are showing a gradual increase. With the warming of the planet there is also a rise in humidity because the rise in temperature has increased the rate of evaporation. Even if the rains increase, they will not match up to the rate with which land gets dry due to rise in heat. Thus, even fertile regions might slowly get converted in to dry lands and deserts. Storms and hurricanes will be frequent.

Answer :

The passage is a very precise exposition of the concept of global warming. The author explains the term in simple, lucid manner. The process of the rise in the global temperature is explained in a simple manner. The effect of air pollution, emission of greenhouse gases and their direct impact upon the climate is logically explained. The author further brings out the gravity of the phenomenon by enumerating the effects on polar snow, reduction of forests, decreasing rainfall, climate changes and the harmful effects of global warming. The author also explains how the greenhouse gases trap solar radiation and lead to increased temperatures. He also draws attention to the drastic effect of desertification. The style is simple and the effect goes on increasing with each scientific detail explained in a logical manner. It helps the reader to understand the need for environmental conservation and arresting climate change.

4.2.5 Appreciation of Reflective Prose :

Reflective prose is an analytical, first-person writing style that bridges personal experience with deeper meaning, focusing on lessons learned rather than just describing events. It explores thoughts, emotions and personal growth, often using frameworks to analyze, evaluate and plan future actions based on past experiences. It is not mere first-person narration but goes

much beyond in its attempt to evaluate the experience, look at it from various perspectives and arrive at some conclusion that will inform future experience.

While appreciating reflective prose the introductory paragraph should state the theme of the prose. As reflective prose uses the first -person narrative technique, find out the main event or experience that has been recounted by the author. As it goes beyond mere narration, try to find out the deeper meaning of the prose. Evaluate the experience, the emotions, the sincerity and the lesson learnt by the author from the experience. Comment on the use of structural devices like unity, balance, coherence, contrast as may be used in the prose. Study the use of sense devices like similes, metaphors etc. If the author has employed use of imagery you should attempt to explain it. Comment on the style stating whether it is racy, simple, thoughtful etc. Comment on the growth of the author i.e. the significance of the incident recounted.

Example :

The other theft was committed when I was fifteen. In this case I stole a bit of gold out of my meat-eating brother's armlet. This brother had run into a debt of about twenty-five rupees. He had on his arm an armlet of solid gold. It was not difficult to clip a bit out of it.

Well, it was done, and the debt cleared. But this became more than I could bear. I resolved never to steal again. I also made up my mind to confess it to my father. But I did not dare to speak. Not that I was afraid of my father beating me. No, I do not recall his ever having beaten any of us. I was afraid of the pain that I should cause him. But I felt that the risk should be taken; that there could not be a cleansing without a confession.

I decided at last to write out the confession, to submit it to my father, and ask his forgiveness. I wrote it on a slip of paper and handed it to him myself. In this note not only did I confess my guilt, but I asked adequate punishment for it, and closed with a request to him to not to punish himself for my offence. I also pledged myself never to steal in future.

- Mahatma Gandhi

Check your progress -V :

Answer the following questions:

- 1) What is meant by Reflective prose?

- 2) What does Reflective prose explore?
- 3) In what sense is Reflective prose different from first-person narration?
- 4) What incident does Gandhiji narrate in this passage?
- 5) What features of reflective prose do you find in the passage?

Solved Example :

I recall an event that took place in my family. My grandfather and great-grandfather were called Ambalakaras- noble leaders- Rameswaram. This island has the privilege of being known as the place where Lord Rama is said to have launched his campaign against Ravana. The island celebrates this event by organizing his marriage with Sita- his divine counterpart. My great-grandfather would provide a floating platform for the occasion to carry the decorated vigraha through the holy tank named Ramar Theertham. The tank is very deep. The floating platform with vigraha, bedecked with beautiful gold ornaments, of Lord Rama is taken round a small mandapa at the centre of the tank. Then and now, all of Rameswaram assembles for the occasion.

One year, my great-grandfather was witnessing the event when a mishap took place. The vigraha toppled down and sank. Without any hesitation or prompting he jumped into the tank and recovered the vigraha as the entire town watched. The temple priests instituted muthal mariathai (first honour) for our family. There was a special prayer in the Rameswaram mosque to thank the Almighty for the recovery of the vigraha and to bring God's grace on our family.

I have always considered this incident as a shining example of human brotherhood and harmony, specially significant in today's context. Could not each of us help nurture such a brotherhood wherever we happen to be?

Answer :

The given passage is from Dr. A. P. J. Abdul Kalam's *Ignited Minds* and is a fine example of reflective prose. The incident is from his childhood but he remembers it very vividly. He is proud that his grandfather and great-grandfather were respected as noble leaders in the holy town of Rameswaran. He beautifully describes the annual ritual celebrated at Rameswaran, a town of great spiritual and religious significance for Hindus. He subtly points to the spirit of brotherhood and unity in the town where his great-grandfather provided a

floating platform to perform the rituals. The main event is the mishap that takes one year when the vigraha bedecked with beautiful gold ornaments toppled and fell into the deep, water tank. His great-grandfather, in spite of belonging to a different faith, instantly jumped into it and recovered the vigraha and the ornaments and helped in the fulfilling of the celebrations. While the temple priests instituted the first honour for his family, the Rameswaram mosque too offered a special prayer to thank the Almighty for letting them help their fellow citizens. This incident proves that the sense of brotherhood and respect for all religions was ingrained in the minds of the people and for a boy like Kalam there was no need to teach it through books. The deeds of the people were eloquent enough to teach such values. The lesson learnt by Kalam is that one should respect all religions without any discrimination. The prose makes use of contrast between the times then and now to drive to the readers his point of religious equality. The use of language is lucid and simple. It expresses his sense of deep respect for the other religion. It also helps the readers to visualize the annual ritual organized at Rameswaram. The lesson of brotherhood and communal harmony is not only learnt by Kalam but also imparted to the future generations.

4.3 Summary :

In this unit you have studied the appreciation of different types of prose. You have become acquainted with the various types of prose like narrative, descriptive, argumentative, expository and reflective. You understood their nature, characteristics, their components and the method of appreciating each type of prose. As each type of prose has its own features, the method of appreciating also differs. You have been provided with a general plan for your appreciation. It should be written in continuous prose and the questions provided are merely to help you in understanding the main points in the prose passage. With the knowledge of the structural devices, sense devices, imagery and language you shall be able to critically appreciate the passage given in your examination.

4.4 Answers to check your progress :

- I 1. Narrative prose describes an action or a series of action to tell a story.
2. Unity and Contrast are the two main structural devices used in narrative prose.
3. In narrative prose the emphasis is on story telling technique.
4. The main incident in the given narrative is the first meeting between Chandru and Vinuta.

5. Chandru considers Vinuta's voice to be 'golden'.

II a)

1. Descriptive prose describes scenes, objects, people or a person's feelings.
2. The role of description in narrative prose is to contribute to the main event/ story.
3. Imagery creates a vivid and life-like picture by appealing to the reader's senses.

II b)

1. The passage describes Vinuta's mature behaviour.
2. Contrast is the structural device used by the author.
3. The intention of the author is to describe the awareness of circumstances and readiness to adjust to them in Vinuta.
4. Auditory images- chatter, giggle, visual images- dusky skin, aquamarine, blue, shocking pink

III 1. Argumentative prose is about ideas and not about actions or objects. It needs thinking and not just seeing and imagining.

2. Argumentative prose does have an audience in mind and attempts to persuade or attack or explain or defend an idea.
3. Illustration uses concrete examples from everyday life to make the abstract ideas simple.
4. If the argument is in a single paragraph, then the theme is usually found in the opening sentence. If there are more paragraphs then the theme is found in the opening paragraph.
5. The passage deals with the problem of generation gap.
6. Causes of generation gap include changed values and patterns of life, Modernism Vs. Tradition, conflict between expectations of parents and ideology of children, importance to friends above parents.
7. The style is persuasive and makes use of logical presentation and illustration.

IV 1. The aim of Expository prose is to explain, define or inform the reader about a topic objectively.

2. Logical presentation including statistical data, examples, observations and comparison are Major some of the structural devices used in expository prose.
 3. The author of argumentative prose uses evidence and logic to support his claim.
 4. The passage is about air and water pollution, their causes and effects.
 5. Water pollution and air pollution
 6. Major causes of air pollution include smoke and gases like CO₂, CO and SO₂ emitted from human activities.
 7. Illustration and logical arrangement
 8. The language is simple, straight forward and persuasive.
- V 1. Reflective prose is an analytical, first-person writing that bridges personal experience with deeper meaning and focuses on the lesson learnt.
2. Reflective prose explores thoughts, emotions and personal growth.
 3. Reflective prose goes much beyond the first -person narrative in its attempt to evaluate the experience, look at it from various perspectives and learn a lesson for the future.
 4. Gandhiji narrates the incident of stealing from his childhood.
 5. First-person narration, thoughts, emotions and a lesson learnt for life are the features of reflective prose

4.5 Exercises :

- 1. Write a critical appreciation of the following narrative passage with the help of the questions given below :**

“You want to know how I lost my eyes?” cried the man. “Well, here it is!” His words fell with the better and studied drama of a story often told, and told for money. I was there in C shop, last of all the folks rushing out. Out in the air there was a chance, even with buildings exploding right and left. A lot of guys made it safe out the door and got away. And just when I was about there, crawling along between those big vats, a guy behind me grabs my leg. He says, ‘Let me past, you—1’ Maybe he was nuts. I dunno, I try to forgive him in my heart, guv’nor. But he was bigger than me. He hauls me back and climbs right over me! Tramples me into the dirt. And he gets out, and I lie there with all that poison gas pouring down on all sides

of me, and flame and stuff.” He swallowed – a studied sob- and stood dumbly expectant. He could imagine the next words: *Tough luck, my man. Damned tough. Now I want to-* “That’s the story, guv’nor.”

The spring wind shrilled past them, damp and quivering.

“Not quite,” said Mr. Parsons.

The blind peddler shivered crazily. “Not quite? What you mean, you-?”

“The story is true,” Mr. Parsons said, “except that it was the other way around.”

“Other way around? He croaked unamiably. “Say, guv’nor-”

“I was in the C shop,” said Mr. Parsons. “It was the other way around. You blind were the fellow who hauled back on me and climbed over me. You were bigger than I was, Markwardt.”

The blind man stood for a long time, swallowing hoarsely. He gulped: “Parsons, By God. By God! I thought you-” And then he screamed fiendishly: “Yes, May be so. May be so. But I’m blind! I’m blind, and you’ve been standing here letting me spout to you, and laughing at me every minute! I’m blind”

People in the street turned to stare at him.

“You got away, but I’m blind! Do you hear? I’m-”

“Well,” said Mr. Parsons, ‘don’t make such a row about it, Markwardt. So am I.”

Questions :

1. What is the main event in the narrative?
 2. Compare the character of Mr. Parsons and Markwardt
 3. What can you say about the end of the narrative?
 4. Comment on the use of language in the passage.
 5. What is the intention of the author
- 2. Write a critical appreciation of the following Descriptive passage with the help of the questions given below:**

After breakfast, Kitty took Chandru around town on his bike and showed him the university campus, the famous peda shop and some lush parks.

It was the month of Shravan, the rainy season. All of Dharwad was celebrating, the city a riot of colour. Against the rich red earth, the trees, shrubs, and bushes displayed every shade of green. The air was fragrant with the scent of flowers, bright yellow champak, creamy white rajnigandha, flaming orange marigold, delicate white jasmine and roses in all shades of red and pink. It was quite romantic, the atmosphere. 'Our Dharwad is like heaven,' said Kitty.

Chandru agreed with him, but in his mind, he was thinking, Dharwad is a sweet enchanting girl while Bangalore is a ravishing woman. And while he could appreciate innocence, he was definitely more attracted to glamour.

Questions :

1. What does the passage describe?
2. Elaborate the use of the structural device of Unity in the passage.
3. To which city does the author compare Dharwad?
4. State the examples of metaphor and personification used in the passage?
5. How does the author compare Dharwad and Bangalore?
6. Which of the two places does the author like more?

3. Write a critical appreciation of the following Argumentative passage with the help of the questions given below:

Indian Marriages, both among the rich and the poor, have had their full share of condemnation as wasteful and extravagant display. They deserve all this. Even apart from the waste, it is most painful to see vulgar display which has no artistic or aesthetic value of any kind. For all this really guilty people are the middle classes. Nowadays the elite undertake destination weddings at exotic venues with limited number of guests and at times may follow it with the bash of the reception for others. The solemn religious rituals of the past have been replaced by ostentatious week-long festivities with pre-wedding shoots, mehendi, sangeet, actual wedding, reception etc. Lots of money is spent on jewelry, cloths decorations, food, clothing, theme-based dresses, return gifts and fanfare. On the one hand people complain of inflation, rising prices and on the other, there is this unbridled expense; at times there is a lot of wastage of food and money. All this for just one event- wedding, which no doubt is an important

event in the life of the groom and the bride. The middle class imitates the elite to make the event 'grand' without giving a thought to its purse or the money which could serve many important causes in the present and the future. Some argue that this is one of the rare occasions when the middle class and poor class can enjoy themselves. It is an oasis in a desert of soulless toil, a refuge from domesticity and prosaic business of life. Why deny them these few occasions of pleasure? No one is against the right of the middle and poor class to enjoy life. But ostentation and wasteful expenses need not be enjoyment. The rituals, festivities may still be enjoyed in a simple manner and the money saved be used to improve their life by spending it on education, enterprise or even on philanthropy whereby smiles may brighten up some dull, dampened lives.

Questions:

- 1) What is the theme of the passage?
 - 2) Bring out the use of illustration made by the author to drive his point?
 - 3) Comment on the style, tone of the passage.
 - 4) Identify the metaphor in the passage.
 - 5) Does the author provide any solution? If yes, what?
- 4. Write a critical appreciation of the following Expository prose with the help of the questions given below:**

Education is widely recognized as a fundamental pillar of human development and societal progress. It is not merely the process of attaining a degree, but rather the comprehensive development of an individual's critical thinking, skills and knowledge. Education serves as a key tool for empowering individuals, fostering social cohesion, and driving economic prosperity.

On a personal level, education is essential for building a foundation for a successful life. It provides knowledge and skills that help individuals solve problems, understand information, and make informed decisions. Beyond academic knowledge, education instills self-control, discipline, and the ability to think independently, which are crucial for adapting to the fast-changing world.

Education is also the primary driver of socio-economic advancement. It offers individuals better job opportunities and higher income potential, which leads to improved living standards.

By providing equal access to knowledge, education helps break the cycle of poverty and allows people from low-income backgrounds to prosper. A well-educated population acts as a valuable asset for a nation's overall economic stability.

Furthermore, education plays a vital role in strengthening democracy and social cohesion. It informs citizens about their rights and responsibilities, promoting a deeper understanding of cultural diversity and ethical behaviour. By encouraging critical thought, education enables citizens to participate meaningfully in the governance process and move society forward.

Thus, education is a necessary investment that provides substantial returns for both the individual and society. It transforms lives by empowering people with knowledge, skills, and opportunities while also building a stronger, more equitable community.

Questions :

- 1) What is the theme of the passage?
- 2) What are the benefits of education for an individual?
- 3) How does society benefit from investing in education?
- 4) Comment on the structural devices and language of the passage

5. Write a critical appreciation of the following Reflective prose passage with the help of the questions given below:

Mahableshwar Bhat and I were given the task of system integration. Our team was supposed to provide the design report with all the drawings to in three months' time. Because data on the engine, control system and some other sub-system drawings coming from my friends got delayed, I also got delayed by more than two weeks in submitting my drawings.

It was a humid evening in the month of August. I was working on the drawing board. Dr Srinivasan, on his way to the tennis court, peeped into my room and looked at my work. He realized that I was nowhere near completion. He said "Kalam, if you do not complete it in three days' time your scholarship will be stopped"

That was a big jolt for me. The scholarship was my lifeline, as my father could not afford the high cost of education at MIT. I had to make the best use of the time available. Three days was too short a time to complete it. I would have to work continuously. And this

is what I decided to do. I slept on a bench in the college for three nights and went out only for food.

Exactly after three days, Dr Srinivasan visited my drawing board. He spent nearly one hour examining what I had done and said, 'This is good. You have performed a few weeks' work in a few days. Coming from him, it was a great compliment.

I realized then that if something is at stake, the human mind gets ignited and working capacity gets enhanced manifold. Challenges throw up opportunities. Once one selects a task, one should get immersed in it. Either you will succeed or fail: that risk will always be there. This should not deter you. When you fail, you still have the experience gained to draw upon in future.

- Dr. A. P. J. Abdul Kalam

Questions: What is the central idea of the passage?

- 1) How did Kalam overcome his problem?
- 2) Comment on the use of language, epigrams (short, pointed sayings), and other devices in Kalam's writing.

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