

KUNTHAVAI NAACCHIYAAR GOVERNMENT ARTS COLLEGE FOR WOMEN
(AUTONOMOUS), THANJAVUR- 613007
DEPARTMENT OF ENGLISH
III BA ENGLISH LITERATURE
TITLE OF THE PAPER – LITERARY CRITICISM : ARISTOTLE TO T.S.ELIOT
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UNIT- III - WILLIAM WORDSWORTH'S PREFACE TO LYRICAL BALLADS

SHORT QUESTIONS AND ANSWERS

1. Write a short note on the edition of Preface to Lyrical Ballads.

William Wordsworth's *Lyrical Ballads* was first published in 1798 with a short advertisement or introduction. The second edition was published in 1800 and the preface was added to it. The revised Preface was published in 1802 reasoning out the nature, qualification and function of the poet.

2. Define Wordsworth's conception of poetry.

Wordsworth defined poetry " as the spontaneous over-flow of powerful passion." Poetry is an expression of the internal feelings of the poet. Poetry is initiated in the heart and not in the mind.

3. How does Wordsworth theorise the features of good poetry?

Good poetry is not a spur-of-the-moment expression of passionate and ardent emotions. A good poet meditates and contemplates over the subject matter of poem. Good poetry originates in " emotions recollected in tranquility."

4. Why did Wordsworth write the Preface?

Wordsworth wrote the preface to defend his theory of poetry. The poet should opt for the real language of men when he is in a state of emotional excitement or fervor.

5. Why was Wordsworth unwilling to add a Preface to the second edition of the Lyrical Ballads?

Wordsworth was disinclined to add the Preface for the following reasons- a. Wordsworth thought it as indiscreet to win the approval and approbation of the audience through cerebral ratiocination. b. Wordsworth opted to trust the good sense of the reader. c. Appreciation and admiration could be garnered through the real merit of the poems. d. Defence of poetry cannot be delineated in the limited scope of the Preface.

6. What is the purpose of Wordsworth's Preface?

The sole intent of Wordsworth's Preface is to forewarn the readers about his poems. The poems of Wordsworth are dissimilar to the conventional poetry and would not offer the same artistic pleasure as that of the conventional poetry.

7. What is the chief aim of Wordsworth in the composition of his poems?

The intent of Wordsworth in the composition of his poems is to select incidents and situations from common life. The language spoken by common man was opted instead of abstract verbosity.

8. Why did Wordsworth choose incidents from the rustic life for his poetry?

Wordsworth selected incidents from the rustic life for his poetry for the following reasons: a. Feelings are expressed without restraint in unpretentious bucolic life b. Feelings are realistic and unembellished in rustic life c. Human passions are related to nature in rustic life.

9. Why did Wordsworth choose the rustic language for his poetry?

Wordsworth selected the rustic language since men in bucolic surroundings communed with the nobler aspects of nature and the best of language is derived. The rustic men are devoid of social conditioning and vanity. They express their feelings and emotions in a simple and unadorned language. The language of the rustic men is philosophical conducive to comprehension than the illogical and erratic language used by the poets of the day.

10. How did Wordsworth put right the contemporary inclination towards the unusual in situation and incidents?

Wordsworth assigned importance to feelings than action and situation. The emphasis on feeling and emotion enabled Wordsworth to fix the contemporary proclivity towards the unusual in situation and incidents.

11. What is Wordsworth's idea about the language of prose and verse?

Wordsworth notices no significant difference between the language of prose and verse. Prose and poetry are analogous in nature, appeal and function. The difference between the language and prose lies in the use of metre.

12. What is Wordsworth opinion about the use of metre in poetry?

Wordsworth deems that metre is inessential to poetry. The use of metre is additional source of pleasure.

13. What is Wordsworth's opinion about artificial poetic devices?

Wordsworth points out to the baneful effect of the artificial poetic device. A poet can either speak through his character or his own person. The poet has to use appropriate language while speaking through a character. The inappropriate use of ornate diction annoys the sensibility of the reader.

14. What is Wordsworth's opinion about simple diction?

Wordsworth advocates the use of simple diction for ordinary and modest emotions. The use of simple diction for ordinary emotions would impart variety to style and serve as a contrast to the nobler diction used for elevated emotions.

15. How does a poet differ from an ordinary individual?

To Wordsworth a poet is a man speaking to men. A poet differs from an ordinary individual in degree. A poet is a man bestowed with greater and lively sensibility, imagination, knowledge of human nature. A poet has a broad soul that empathizes with the ordinary.

16. What is Wordsworth's conceptualisation of poetic truth?

Wordsworth states that poetry aims at truth to nature. Poetic truth is higher than the truth of philosophy or history. It is complimentary to scientific truth.

17. How does poetic truth differ from philosophical and historical truth?

Philosophy deals with abstract truth and history with particular illustration of that truth. Poetry deals with universal truth illustrated through adequate examples.

18. What is Wordsworth's opinion on poetic pleasure?

Poetry gives pleasure since it imitates nature, increases one's knowledge and understanding of the primary nature of man, arouses sympathy and makes one perceive the identity of man and nature.

19. Why does Wordsworth endorse the superiority of poetry over that of science?

Poetry is superior to science since the truth of science is particular and individual, while poetic truth is universal and general.

20. Why does Wordsworth call poetry as the "the breath and finer spirit of all knowledge."?

The scientist studies through intellect and the knowledge acquired is frivolous. On the contrary, the knowledge acquired by the poet is innate and profound. Science fascinates the intellect, while poetry grabs the heart and soul of the reader.

21. How does Wordsworth justify the use of metre?

Metre is regular and uniform but poetic diction is arbitrary and variable. The rules of the metre are fixed.

22. Why did Wordsworth use metre in his poems?

Wordsworth adhered to tradition in the use of metre. Metre can contribute pleasure even without the use of poetic diction. Metre has a restraining and momentary effect on the movement of emotion and passion. Metre tones down the painful and pathetic. Metre imparts passion to the words and increases emotional intensity.

23. What are Wordsworth's conceptualisation of the four stages of poetic composition?

The four stages through which poetic composition takes place are observation, recollection, contemplation and imaginative excitement of emotion.

24. How does Wordsworth expect the readers to judge him?

Wordsworth urges his readers to judge him on the basis of their own individual feelings and not to be carried away by the views of the critics.

25. How is the poetry of Wordsworth different from conventional poetry?

The poetry of Wordsworth gives perpetual and higher pleasure.

Discuss Preface to Lyrical Ballads as an exposition of Wordsworth's theory of poetry / Critical assessment of Wordsworth's Preface to Lyrical Ballads

William Wordsworth spelled out in 1830, "I am not a critic and set little value upon the art." Wordsworth described himself as a poet. He is less prolific/productive and exceptional as a literary theorist and critic than his friend Samuel Taylor Coleridge. The critic Harold Bloom has noted that in dramatizing and overplaying individual consciousness, Wordsworth made "the poet's own subjectivity," as the predominant subject matter of poetry. Wordsworth goaded the writers to break free from the authority of neoclassical rules and conventions and to find stimulus and motivation instead in the emotions, experiences and language of the populace.

Matthew Arnold assigns Wordsworth a place next only to Shakespeare and Milton. The literary oeuvre of Wordsworth's criticism comprises : *Advertisement to Lyrical Ballads* (1798), *Preface to Lyrical Ballads* (1800/ 1802). The Preface to Lyrical Ballads is a manifesto of the English romantic

movement. Wordsworth is the first English critic to consider at length the nature of poetry and the creative process. He is one of the greatest poets of England.

The Preface to Lyrical Ballads was first published in 1798 with an addition of a short advertisement or introduction. The second edition of Preface to Lyrical Ballads was published in the year 1800 with the preface. Wordsworth wrote the Preface as a defence of his theory of poetry. Wordsworth was disinclined to add the Preface for the following reasons- a. Wordsworth thought it as indiscreet to win the approval and approbation of the audience through cerebral ratiocination. b. Wordsworth opted to trust the good sense of the reader. c. Appreciation and admiration could be garnered through the real merit of the poems. d. Defence of poetry cannot be delineated in the limited scope of the Preface. The sole intent of Wordsworth's Preface is to forewarn the readers about his poems. The poems of Wordsworth are dissimilar to the conventional poetry and would not offer the same artistic pleasure as that of the conventional poetry.

In appreciating naturalness and spontaneity, Wordsworth did not propose that the poets should abandon literary craft. He declared that poetry should begin with acts of self-expression and self-exploration. In the preface, Wordsworth elucidates and defends his own literary practice, in this respect he is akin to fellow poets like John Dryden, T. S. Eliot and novelist like Henry James, whose criticism devised frame works through which their artistic and ingenious endeavours should be understood, appreciated and appropriated. Wordsworth's desire to select "incidents and situations from common life" blends into poetry the egalitarian sentiment that the French revolution had inspired in him in the early 1790's. By advocating 'the real language of men', Wordsworth amended the neoclassical view that the language of poetry must be more elevated than everyday speech.

Wordsworth defines poetry as the "spontaneous overflow of powerful passion." Poetry ensues from the internal feelings of the poet. There are four stages through which poetic composition takes place a) observation b) recollection c) contemplation and d) imaginative excitement of emotions. Poetry has its origin in "emotions recollected in tranquility." The observation or perception of a object, character or incident stimulates powerful emotions in the mind of the poet. The poet contemplates the emotion in tranquility. The mind of the poet contemplates in tranquility, the impression received by it. The poet's mind expels the redundant elements in moments of tranquility. The poet conveys or expresses his "non state of enjoyment" to the readers or others.

Wordsworth selected incidents from the rustic life for his poetry for the following reasons: a. Feelings are expressed without restraint in unpretentious bucolic life b. Feelings are realistic and unembellished in rustic life c. Human passions are related to nature in rustic life. Wordsworth selected the rustic language since men in bucolic surroundings communed with the nobler aspects of nature and the best of language is derived. The rustic men are devoid of social conditioning and vanity. They express their feelings and emotions in a simple and unadorned language. The language of the rustic men is philosophical conducive to comprehension than the illogical and erratic language used by the poets of the day. Wordsworth assigned importance to feelings than action and situation. The emphasis on feeling and emotion enabled Wordsworth to fix the contemporary proclivity towards the unusual in situation and incidents. Wordsworth notices no significant difference between the language of prose and verse. Prose and poetry are analogous in nature, appeal and function. The difference between the language and prose lies in the use of metre.

Wordsworth deems that metre is inessential to poetry. The use of metre is additional source of pleasure. Wordsworth points out to the baneful effect of the artificial poetic device. A poet can either speak through his character or his own person. The poet has to use appropriate language while speaking through a character. The inappropriate use of ornate diction annoys the sensibility of the reader. Wordsworth advocates the use of simple diction for ordinary and modest emotions. The use of simple diction for ordinary emotions would impart variety to style and serve as a contrast to the nobler diction used for elevated emotions.

To Wordsworth a poet is a man speaking to men. A poet differs from an ordinary individual in degree. A poet is a man bestowed with greater and lively sensibility, imagination, knowledge of human nature. A poet has a broad soul that empathizes with the ordinary. Wordsworth states that poetry aims at truth to nature. Poetic truth is higher than the truth of philosophy or history. It is complimentary to scientific truth. Philosophy deals with abstract truth and history with particular illustration of that truth. Poetry deals with universal truth illustrated through adequate examples. Poetry gives pleasure since it imitates nature, increases one's knowledge and understanding of the primary nature of man, arouses sympathy and makes one perceive the identity of man and nature. Poetry is superior to science since the truth of science is particular and individual, while poetic truth is universal and general.

Wordsworth urges his readers to judge him on the basis of their own individual feelings and not to be carried away by the views of the critics. The poetry of Wordsworth gives perpetual and higher pleasure

UNIT – III - SHELLEY'S THE DEFENSE OF POETRY

SHORT QUESTIONS AND ANSWERS

1. Why did Shelly write the Defense of Poetry?

Thomas Love Peacock condemned poetry in the work titled *Four Ages of Poetry* published in 1820. Peacock divided and categorised all poetic productions into four ages- the iron age, the golden age, the silver age and the bronze age. Poetry originated in the iron age. The golden age is the age of noblest poetic production. The silver age is characterised by artificiality which in turn is followed by an age of decay and decline. Peacock states : " a poet in our times is a semi-barbarian in a civilised community." Peacock observes that poetry is the most worthless of all intellectual labour. Poetry is a frivolous amusement. He asserts the supremacy of reason over imagination.

2. What is the purpose of Shelley's The Defense of Poetry?

Shelley's Defense of Poetry is a rejoinder to Peacock's attack. The aim is to assert the nobility, dignity and efficacy of poetry.

3. How does Shelley define poetry?

Shelley defines poetry as the expression of imagination. All people who express imagination in life like the sculptors, artists, musicians and law givers and founders of religion are poets.

4. How does Shelley defend Plato's objection to poetry?

Shelley accepts Plato's view that all things in the world are only copies of the divine ideas but poetry goes beyond mere imitation, for it is " the very image of life expressed in eternal truth."

5. How does Shelley conceptualise the sense of exaltation produced by poetry?

Poetry articulates a deeper reality than that of the world. It repositions man to the kingdom of the Absolute and permits him to contemplate on love, wisdom and virtue in their divine reality.

6. How does Shelley conceptualise the moral efficacy of poetry?

The moral effect of poetry lies in its appeal to the imaginative and emotional faculties. Imagination plays an important role in the enhancement of moral sense.

7. Why does Shelley view the didactic poetry as of inferior kind?

Morality of poetry is higher than that which can be taught and inculcated by a teacher. To teach morality directly is wrong because such moral conceptions are limited in time and place.

8. How is Shelly indebted to Aristotle's concept of Catharsis?

Shelley states that poetry not only extends the imaginative power, but it also brings to bear an ennobling effect on the quality of the imagination itself. The idea is to be traced to Aristotle's theory of katharsis relating to the purifying power of tragedy. Aristotle states that tragedy through pity and fear causes the purgation and refinement of emotions.

9. Why does Shelley extol the Athenian drama?

Shelley extols the Athenian drama above all varieties of poetry since it contains noblest poetry the world has ever seen.

10. Why does Shelley avow the impossibility of highest dramatic art?

Shelley declares that the highest dramatic art is impossible except in a social milieu of the highest degree of nobility. The period of gross degradation in the English drama came about during the reign of Charles II.

11. Why is Shelley enthusiastic about Italian poetry?

Shelley is fervent about Italian poetry because it is akin to his own genius in its spiritual quality and in the pre-eminence it gives to love.

12. What is Shelley's opinion about Milton's Paradise Lost?

Shelley disliked the theology of Milton and regarded Satan as the true hero of Paradise Lost.

13. How does Shelley divide the mental faculty?

Shelley divides the mental faculty into two components: reason and imagination. Reason indicates a kind of logical process that enables one to connect ideas together and/or ascertain their relationships to one another. Imagination acts upon ideas or thoughts. Imagination facilitates creation and is the source of artistic desires.

14. What is Shelley's conceptualisation of poetic language?

Poetic language is expressive of Imagination since speech is to thoughts. Imagination creates thoughts, and language is "a more direct representation of our actions and passions of our internal being."

15. What is the social aspect of Shelley's poetry?

Poetry facilitates delight and pleasure. Poetry must also inspire and inculcate goodness in man. Poetry need not be didactic but it should permit multiple interpretations.

16. How does Shelley distinguish between reason and imagination?

A Defence of Poetry starts with the distinction between 'reason', the analytic operation of the human mind, and 'imagination', the synthetic process. Reason catalogues known quantities while imagination observes and ascertains their value.

17. What is Shelley's definition of poetry?

Poetry is defined as 'the expression of imagination'. Grounded in Platonism, Shelley affirms that imagination has a mysterious contact with the ideal order. A poet partakes in the eternal and the infinite. A poem is the image of life expressed in eternal truth

Discuss The Defense of Poetry as an exposition Shelley's justification of poetry / Critical assessment of Shelley's The Defense of Poetry

P.B Shelley is one of the greatest of the romantic poets of England. The Defense of Poetry was written in 1821 but was published in 1840 after the death of Shelley. The denunciation of poetry as a mere frivolous amusement by Thomas Love Peacock in the work titled *Four Ages of Poetry (1820)* induced Shelley's Defense of Poesy. Shelley controverts Peacock's supremacy of reason over imagination. Shelley ascertains the nobility, dignity and social utility of poetry.

Peacock presents a satiric and witty assessment of the historical rise and decline of poetry. He traces English poetry's movement from the iron age of song to the golden age of Shakespeare, then to the silver age of Alexander Pope and finally to the brass age of romantic contemporaries whose work consists "of rant" and "whining." Poetry originated in the iron age. The golden age is the age of noblest poetic production. The silver age is characterised by artificiality which in turn is followed by an age of decay and decline. Peacock states: "a poet in our times is a semi-barbarian in a civilised community." Peacock observes that poetry is the most worthless of all intellectual labour.

Shelley's Defense of Poetry is a rejoinder to Peacock's attack. The aim is to assert the nobility, dignity and efficacy of poetry. Shelley defines poetry as the expression of imagination. All people who express imagination in life like the sculptors, artists, musicians and law givers and founders of religion are poets. Shelley accepts Plato's view that all things in the world are only copies of the divine ideas but poetry goes beyond mere imitation, for it is "the very image of life expressed in eternal truth." Poetry articulates a deeper reality than that of the world. It repositions man to the kingdom of the Absolute and permits him to contemplate on love, wisdom and virtue in their divine reality. Shelley honours the activity of the poet and emphasises that poetry has increased rather than diminished in significance in the modern era. The ideas presented by Shelley in the essay are derived from Plato and from Sir Philip Sidney's Apology for Poetry (1595).

Shelley declares that poetry conjoins wisdom with delight. It is a source of pleasure. Poetry indoctrinates virtue as readers seek to imitate the noble attributes of character depicted by Homer. Poetry stirs up the sensitive imagination. Poetry unites individuals of different strata of society by overcoming the differences among them. Shelley pays tribute to the poets as the "best and happiest minds" and "the unacknowledged legislators of the world." Poets work for social and moral transformation. Poets exert tremendous influence in civilising the community. Shelley states that a poet is a nightingale who sits in darkness and sings to cheer its own solitude with sweet sounds. Shelley defines poetry as the expression of imagination. Shelley considers that all are poets who express imagination in life, sculptors, artists and musicians. All arts are poetry, but the rhythmic language used in poetry provides the highest kind of poetry.

Shelley accepts as true the moral efficacy of poetry. Poetry does not inculcate by direct precept but through examples. The highest moral effect of poetry lies in its appeal to the imaginative and emotional faculties. Poetry not only encompasses the imaginative power, but also creates an ennobling affect / effect on the quality of imagination. The moral and ethical effect of poetry lies in the value it bestows to ordinary human life.

Shelley refutes the use of rhyme and metre as indispensable for poetry. Shelley does not differentiate or maintain the difference between the language of poetry and prose. Shelley commends the Athenian drama. He asserts that the highest dramatic art is probable only within a social milieu of high degree of nobility. The true poetry of Rome "lived in her institution." Shelley's enthusiasm for Italian poetry is because it is akin to his own genius in its spiritual quality. Shelley dislikes the theology of Milton and considers Satan as the true hero of Paradise Lost. Shelley wraps up with the picture of the poet "as an inspired rhapsodist capturing in language the moments of his contact with the ideal world."

UNIT- IV MATHEW ARNOLD'S THE STUDY OF POETRY

SHORT QUESTIONS AND ANSWERS

1. Why does Mathew Arnold advocate the study of poetry?

Mathew Arnold advocates the study of poetry because it is capable of higher uses namely to interpret life, to console and sustain humanity.

2. What is Arnold's definition of poetry?

Arnold defines poetry as " a criticism of life adorned by the laws of poetic truth and poetic beauty."

3. What are the two kinds of fallacious judgements warned by Arnold?

The historic estimate and the personal estimate are the two fallacious judgements the reader should be aware of. The historical estimate affects judgment in dealing with ancient poets. The personal estimate affects judgment in dealing with contemporary poets.

4. What does real estimate of poetry mean?

The real estimate of poetry enables a reader to attain real pleasure through a comparative and contrastive study of other poets. The real estimate denotes a recognition and a discovery of the highest qualities that produce the best poetry.

5. What is Arnold's conception of true classic?

A true classic is one which belongs to the class of the very best and such poetry must be profoundly felt and enjoyed.

6. How does Arnold conceptualise the excellence of poetry?

The excellence of poetry is inlaid both in the matter or substance and manner or style.

7. What is Arnold's view of Chaucer's poetry?

Chaucer surveyed and represented the world from a truly human point of view. His poetry lacks in high seriousness. Chaucer's poetry has truth of substance but not high seriousness.

8. What is Mathew Arnold's conceptualisation of the estimate of poetry?

Arnold conceptualises a triadic estimate of poetry- the real estimate, the historical and personal estimate. The real estimate of poetry takes into account both the historical and personal estimate. The historic estimate assigns importance to the historical context above the value of the art. The personal estimate relies on the personal taste and liking of the reader which also affects his/her judgment of poetry. Arnold regards the historical and personal estimate of poetry to be fallacious.

9. What is the drawback of historical estimate?

The study of the historical background of poetry and its development leads the critic to miss out the shortcomings because of overreliance on historical significance. The historical estimate leads to the creation of classics and bestows on the poet a God like status.

10. Why does Arnold advocate reading of the classics?

Arnold appeals to his readers to read classics with an open eye and not be blind to its faults.

11. How does Arnold conceptualise the idea of imitation?

Arnold states that systematic reading of the classics and would make the poet imitate either consciously or unconsciously. Imitation is unavoidable to reach the high standards of the classics.

12. What is the distinction between the historical and personal estimate of poetry?

The historic estimate affects the study of ancient poets while the personal estimate affects the study of modern or contemporary poets.

13. What is the method proposed by Arnold to analyse poetry?

Arnold proposes the 'touchstone' method to determine the standard of poetry.

14. What is the source of Arnold's touchstone method of analysing poetry?

Arnold borrows the touchstone method from Longinus. In his conceptualisation of the sublime, Longinus stated the true example of sublime is one which can please anyone irrespective of habit, taste or age. The touchstone method was used by Addison who advocated reading of the classical works against modern works.

15.. How does Arnold apply the touchstone method to analyse poetry?

Arnold applies the touchstone method by taking examples from eternal classics and comparing them with other forms of poetry in order to determine whether they possess the high poetic standard of the classics. Arnold notes that poems need not be similar to the touchstones. A critic has to lodge the touchstones in his mind to identify qualities of high poetic standard.

16. Whom does Arnold quote to exemplify touchstone method of poetry?

Arnold quotes Homer, Dante, Shakespeare and Milton in an attempt to exemplify touchstone poetry.

17. How can a critic assess the greatness of poetry?

A critic has to take into account specimens of highest poetic quality in order to assess the greatness of poetry.

18. What are the saliences of high quality of poetry?

The saliences of high quality of poetry is inlaid in matter and manner. In line with the Greek philosopher Aristotle, Arnold asserts that the best form of poetry possesses high truth and seriousness that makes up its subject matter. Superior diction marks the manner of poetry.

19. How does Mathew Arnold differentiate between the poetry of Northern France and poetry of Southern France?

The French poetry exerted great influence on the poetry of England. The poetry of Southern France influenced the Italian literature while the poetry of Northern France that was dominant in Europe in the twelfth and thirteenth century impacted the English poetry. The romance poems of France had tremendous influence on English poetry.

20. What did the romance poems of France lack?

The romance poems of France lacked in high truth, high seriousness and diction of classical poetry. The romance poems of France is significant only from a historical point of view.

21. What is the prime reason for Chaucer's poetic importance?

Mathew Arnold states that Chaucer was influenced by the French and the Italian poetry. Chaucer's poetic importance is the result of the real estimate and not the historic estimate. The poetry of Chaucer's verse is nonpareil because of the subject matter and style. His poetry is etched about human life.

22. Why does Arnold call Chaucer's diction as liquid diction?

Arnold speaks highly of Chaucer's diction and calls it as 'liquid diction' to stress the fluidity in the manner of Chaucer's writing which is an irresistible virtue.

23. Why does Arnold compare Chaucer to Dante?

Arnold compares Chaucer with that of Dante to point out that the poetry of Chaucer lacks in the high seriousness of the classics.

24. What is Arnold's estimate of Milton and Shakespeare?

Arnold estimates Milton and Shakespeare as classics.

25. What is Arnold's estimate of Dryden and Pope?

In accordance with the historic estimate, Dryden and Pope are great poets of the eighteenth century. Arnold claims that Dryden and Pope are better prose writers than poets since prose with imagination was the prerequisite of the Restoration period.

26. What is Arnold's estimate of Gray?

Gray did not write much but what he wrote was of high poetic value. Arnold estimates Gray to be a classic.

27. What is Arnold's estimate of Robert Burns?

Arnold estimates Robert Burns, an eighteenth century poet as better in Scottish than in English. Robert Burns lacks in high seriousness. Burns manner of presentation is deeper than that of Chaucer. Burns poetry lacks in high seriousness but has truthful substance and style.

28. Why does Arnold refrain from estimating Byron, Wordsworth and Shelley?

Arnold refrains from estimating Byron, Wordsworth and Shelley since their estimate would be influenced by his personal passion since they are closer to his age than the classics and their writings are personal in nature.

29. What does Arnold advocate about the self preservation of classics?

Arnold asserts that any sum of good literature cannot surpass the supremacy of the classics. The classics have stood the test of time and age. Human nature will remain the same through out the ages and classics that deal with human nature shall remain eternal.

30. How can the reader assess the true value of a poem?

An iconic poem is the barometer to gauge the standard and value of other poems.

31. Why does Arnold state that poets are prone to erroneous conclusions?

Poets are inspired by the classics. They borrow the content or ideas from the classics. They are prone to erroneous conclusions in their inability to detach themselves from the classics.

Critical assessment of Mathew Arnold's The Study of Poetry

Mathew Arnold excelled as a critic and polemicist. He regarded the writing and reading of literature as urgent activities in the world, insisting "that poetry is at bottom a criticism of life, that the greatness of a poet lies in his powerful- beautiful application of ideas to life." Mathew Arnold is a Victorian poet cum critic. The literary oeuvre of Arnold is the Preface to the Poems (1853), On Translating Homer (1856), Essays in Criticism (1860), On the Study of Celtic Literature (1866), Culture and Anarchy (1869), Literature and Dogma (1873).

In the essay *The Study of poetry* Arnold criticizes the art of poetry as well as the art of criticism. Arnold believes that the art of poetry is capable of high destinies. Science is incomplete without poetry. A reading of poetry makes the reader to assess its worth. The real worth of poetry can be measured through three methods- the real estimate, the historic estimate and the personal estimate. The real estimate of poetry is unbiased taking into cognisance the historical context and the creative faculty to judge the true worth of poetry. The real estimate of poetry surpasses the historic and personal estimate. The historic estimate assigns value to the historical context. The personal estimate relies on an individual's personal taste, likes and dislikes of the reader. Arnold regards the historic and the personal estimate as fallacious. The historic estimate makes the critic to turn a blind eye to the shortcomings of poetic assessment. A classical poetry gives the reader real pleasure through a comparative and contrastive study of other forms of poetry. The historic estimate affects the study of ancient poets while the personal estimate affects the study of modern or contemporary poets.

Arnold proposes the 'touchstone' method to determine and assess the high standard of poetry. Arnold borrows the touchstone method from Longinus. In his conceptualisation of the sublime, Longinus stated the true example of sublime is one which can please anyone irrespective of habit, taste or age. The touchstone method was used by Addison who advocated reading of the classical works against modern works. Arnold applies the touchstone method by taking examples from eternal classics and comparing them with other forms of poetry in order to determine whether they possess the high poetic standard of the classics. Arnold notes that poems need not be similar to the touchstones. A critic has to lodge the touchstones in his mind to identify qualities of high poetic standard. Arnold quotes Homer, Dante, Shakespeare and Milton in an attempt to exemplify touchstone poetry. A critic has to take into account specimens of highest poetic quality in order to assess the greatness of poetry.

The saliences of high quality of poetry is inlaid in matter and manner. In line with the Greek philosopher Aristotle, Arnold asserts that the best form of poetry possesses high truth and seriousness that makes up its subject matter. Superior diction marks the manner of poetry. The romance poems of France lacked in high truth, high seriousness and diction of classical poetry. The romance poems of France is significant only from a historical point of view. Mathew Arnold states that Chaucer was influenced by the French and the Italian poetry. Chaucer's poetic importance is the result of the real estimate and not the historic estimate. The poetry of Chaucer's verse is nonpareil because of the subject matter and style. His poetry is etched about human life. Arnold speaks highly of Chaucer's diction and calls it as 'liquid diction' to stress the fluidity in the manner of Chaucer's writing which is an irresistible virtue. Arnold compares Chaucer with that of Dante to point out that the poetry of Chaucer lacks in the high seriousness of the classics.

Arnold estimates Milton and Shakespeare as classics. In accordance with the historic estimate, Dryden and Pope are great poets of the eighteenth century. Arnold claims that Dryden and Pope are better prose writers than poets since prose with imagination was the prerequisite of the Restoration period. Arnold estimates Robert Burns, an eighteenth century poet as better in Scottish than in English. Robert Burns lacks in high seriousness. Burns manner of presentation is deeper than that of Chaucer. Burns poetry lacks in high seriousness but has truthful substance and style. Arnold refrains from estimating Byron, Wordsworth and Shelley since their estimate would be influenced by his personal passion since they are closer to his age than the classics and

their writings are personal in nature. Poets are inspired by the classics. They borrow the content or ideas from the classics. They are prone to erroneous conclusions in their inability to detach themselves from the classics.

Arnold asserts that any sum of good literature cannot surpass the supremacy of the classics. The classics have stood the test of time and age. Human nature will remain the same through out the ages and classics that deal with human nature shall remain eternal. An iconic poem is the barometer to gauge the standard and value of other poems.

UNIT IV T.S. ELIOT TRADITION AND INDIVIDUAL TALENT

SHORT QUESTIONS AND ANSWERS

1. What is Eliot's conceptualisation of tradition?

Tradition does not refer to a blind adherence to the ways of the previous generation or generation. Tradition cannot be inherited but it can only be obtained by hard labour.

2. Why is the term tradition regarded as a term of censure?

The term tradition is regarded as a term of censure to the English ears since the English praise the poet for those aspects of his works which are individual and original. The undue stress on individuality shows the English have an uncritical turn of mind.

3. How can a poet achieve tradition?

Tradition cannot be inherited, it can only be obtained through the labour of knowing and recognising the past writers. It is a critical labour of discerning the good from the bad.

4. What is Eliot's conceptualisation of the historical sense?

The historical sense involves a perception not only of the pastness of the past, but also of its presence. An awareness of the historical sense enables one to perceive the whole literature of Europe from Homer down to the contemporary as one continuous tradition. The historical sense is the sense of the timeless and the temporal sense.

5. What is the characteristic of a writer with a sense of tradition?

A writer with the sense of tradition is absolutely conscious of his own generation, of his place in the present but he is also aware of his relationship with the writers of the past. A sense of tradition implies recognition of the continuity of literature. Tradition represents the accumulated wisdom and experience of age.

6. How does Eliot advocate judging a work of a poet?

Eliot states that the work of a poet is to be judged through comparison and contrast of his work with that of the poets and artists of the past.

7. How does Eliot conceptualise tradition as a dynamic one?

Eliot conceptualises tradition as dynamic and not fixed or static. A writer of the present seeks guidance from the past and the present alters and modifies the present. A writer of the present conforms to the literary tradition.

8. What is Eliot's conceptualisation of the sense of tradition?

A sense of tradition does not denote mere adherence or absorption of the past as a whole. The past is to be scrutinised critically and only the saliences are to be imbibed. The sense of tradition also does not refer to partial knowledge of selected poets which is a sign of immaturity and

inexperience. A sense of tradition is consciousness of the principal trends and relegation of that which is incidental or topical.

9. What does Eliot mean when he says that there is no qualitative improvement in art?

The great works of art never lose their significance, for there is no qualitative improvement in art. Refinement in art is possible with the passage of time from the point of view of the artist. Great writers like Shakespeare and Homer would not grow outdated and lose their impact.

10. How can an artist acquire literary tradition?

An artist can acquire literary tradition with his poetic sensibility being shaped and modified by the past. The individuality of a poet may assert itself initially, but with maturity and experience, the poet should efface the emergence of his personality.

11. How can the poet achieve depersonalisation?

An artist can acquire literary tradition with his poetic sensibility being shaped and modified by the past. The individuality of a poet may assert itself initially, but with maturity and experience, the poet should efface the emergence of his personality. The poet must depersonalise his emotions and passions. He has to be objective and impersonal. The personality of the poet is a medium or a catalytic agent or receptacle to trigger chemical reaction.

12. Why does Eliot compare the mind of a poet to that of a catalyst?

Eliot compares the mind of the poet to a catalyst and the process of poetic creation to that of chemical reaction. A chemical reaction takes place in the presence of a catalyst likewise the poet's mind is a catalytic agent for amalgamating different emotions into something new.

13. What is Eliot's conceptualisation of the greatness of a poem?

The greatness of a poem does not depend upon the greatness or even the intensity of the emotion but upon the intensity of the process of poetic composition.

14. What is the difference between the artistic emotion and the personal emotion of the poet?

The difference between art and the event is always absolute. The famous Ode to Nightingale of Keats contains a number of emotion which has nothing to do with the nightingale. The poet has no personality to express in his poems. He is merely a medium in which impressions and experiences combine in peculiar and expected ways. Impressions and experience which are important for the poet does not figure in his poetry Eliot rejects romantic subjectivism.

15. What is the difference between emotion of poetry and personal emotion of the poet?

The personal emotions of a poet may be down-to-earth but the emotion of his poetry is complex and refined. A poet can express ordinary emotions but he must impart to them a new vitality and import.

16. Why does Eliot reject Wordsworth's theory of poetry?

Eliot rejects Wordsworth's theory of poetry for having its origin in "emotions recollected in tranquillity" and points out that in the process of poetic composition there is neither emotion, nor recollection nor tranquillity.

Critical assessment of T.S. Eliot's Tradition and Individual Talent

T. S. Eliot is the central Anglo-American poet and critic of the twentieth century. He is the author of the most anthologised and influential poem *The Wasteland* published in 1922. In the history of modern literary theory and criticism, Eliot belongs to poet critics like Samuel Johnson, Samuel Taylor Coleridge and Matthew Arnold who defined the critical standards of an era, re-formed and re-represented the literary tradition and created key terms for analysis and evaluation.

T.S Eliot is a dominating man of letters of the twentieth century. As a versatile genius, T.S. Eliot achieved distinction as a poet, playwright, journalist and critic. The critical oeuvre of Eliot comprises *The Use of Poetry and the Use of Criticism* (1933), *The Idea of a Christian Society* (1939), *Notes Towards a Definition of Culture* (1948), *On Poetry and Poets* (1951), *To Criticise the Critic* (1965).

The essay *Tradition and Individual Talent* was first published in 1919 in the Times Literary Supplement. The essay delineates Eliot's concept of tradition and impersonality of poetry. The word 'tradition' is a term of censure to the English since the English praise a poet for the 'individual' and 'original' aspects of his work. The best and the most individual part of a poet's work is that which shows the maximum influence of the writers of the past.

Tradition does not refer to a blind adherence to the ways of previous generation. It is not passive repetition. Tradition cannot be inherited, it can only be obtained by the labour of knowing the past writers. Tradition cannot be inherited, it can only be obtained through the labour of knowing and recognising the past writers. It is a critical labour of discerning the good from the bad. The historical sense involves a perception not only of the pastness of the past, but also of its presence. An awareness of the historical sense enables one to perceive the whole literature of Europe from Homer down to the contemporary as one continuous tradition. The historical sense is the sense of the timeless and the temporal sense.

A writer with the sense of tradition is absolutely conscious of his own generation, of his place in the present but he is also aware of his relationship with the writers of the past. A sense of tradition implies recognition of the continuity of literature. Tradition represents the accumulated wisdom and experience of age. Eliot states that the work of a poet is to be judged through comparison and contrast of his work with that of the poets and artists of the past. Eliot conceptualises tradition as dynamic and not fixed or static. A writer of the present seeks guidance from the past and the present alters and modifies the present. A writer of the present conforms to the literary tradition. A sense of tradition does not denote mere adherence or absorption of the past as a whole. The past is to be scrutinised critically and only the saliences are to be imbibed. The sense of tradition also does not refer to partial knowledge of selected poets which is a sign of immaturity and inexperience. A sense of tradition is consciousness of the principal trends and relegation of that which is incidental or topical.

An artist can acquire literary tradition with his poetic sensibility being shaped and modified by the past. The individuality of a poet may assert itself initially, but with maturity and experience, the poet should efface the emergence of his personality. The poet must depersonalise his emotions and passions. He has to be objective and impersonal. The personality of the poet is a medium or a catalytic agent or receptacle to trigger chemical reaction. Eliot compares the mind of the poet to a catalyst and the process of poetic creation to that of chemical reaction. A chemical reaction takes place in the presence of a catalyst likewise the poet's mind is a catalytic agent for amalgamating different emotions into something new.

The difference between art and the event is always absolute. The famous Ode to Nightingale of Keats contains a number of emotion which has nothing to do with the nightingale. The poet has no personality to express in his poems. He is merely a medium in which impressions and experiences combine in peculiar and expected ways. Impressions and experience which are

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The great works of art never lose their significance, for there is no qualitative improvement in art. Refinement in art is possible with the passage of time from the point of view of the artist. Great writers like Shakespeare and Homer would not grow outdated and lose their impact.

UNIT V - ELAINE SHOWALTER TOWARDS FEMINIST POETICS

SHORT QUESTIONS AND ANSWERS

1. How does Elaine Showalter divide the female models?

Elaine Showalter divides the female models into feminist critic and Gynocritic. Feminist critique positions women as a reader and Gynocritic positions women as a writer.

2. What is Elaine Showalter's definition of feminist critic?

The feminist critic envisions women as the readers of male produced texts. The feminist critic trace out the images and stereotypes of the women represented in the texts authored by male writers.

3. Define Gynocritics

Gynocritics is a phase of feminist criticism in which women becomes a writer, with women as the producer of textual meaning.

4. Why does Showalter state that women cannot be universally studied?

Women are different in terms of nature, race, culture and nation and therefore cannot be universally studied.

5. What does Elaine Showalter advocate for the reconstruction of women's literature?

Showalter claims that the male and female writers have different traditions. Women's writing in the past was overlooked and undervalued by the male critics. The literature of women can be made different by the reconstruction of the past literary history of women.

6. What are the three stages of women writers outlined by Elaine Showalter?

The three stages of women writers outlined by Showalter are the feminine phase, feminist phase and the female phase.

7. Define the feminine phase.

Showalter states that the time frame for the feminine phase is from 1840 to 1880. The feminine phase is characterised by the impetus of women writers to compete intellectually with male writers. Women writers of this period adopted pseudonym to publish their literary works.

8. Define the feminist phase.

The time frame for the feminist phase is from 1880 to 1920. Women writers of this period resist and protest against the stereotypical representation of women by male writers. Literature of this period dramatize the ordeals of wronged womanhood. The feminist phase is characterised by "Amazon utopias". The women writers envision a female-led societies of the future. The women writers protested against patriarchal standards and advocated for women's rights and autonomy.

9. Define the female phase.

The time frame of the female phase is from the 1920's onwards. The female phase is one of self-discovery. Women reject the two forms of dependency namely imitation and protest. The focus is on female experience as a source of autonomous art.

10. What are the problems of feminist critic?

Women have played limited roles in literary history. The stereotypical representation of women shows the sexist attitude of the male writers and critics. The feminist critic naturalizes the victimisation of women as inevitable. The subject matter of feminist critic is the exploitation of women in general and female audience in popular culture and film.

11. Define the term gynocritics

Showalter coined the term 'gynocritics' to describe literary criticism based on a feminine perspective.

12. What is the aim of gynocritics?

The objective of gynocritics is not to erase the differences between male and female writing. The specificity of women's writing is emphasised. Women's writing is no longer a product of sexism but an embodiment of female reality. The prime concern of gynocritics is to 'woman as producer of textual meaning, with the history themes, genres, and structures of literature by women'.

13. What is the subject of Gynocritics?

The subject matter of gynocritics is the psychodynamics of female creativity. Gynocritics studies the female language in a literary text. It surveys the trajectory of the individual or collective female literary career.

14. What is the difference between feminist critic and gynocritic?

The feminist critic is essentially political and polemical, with theoretical affiliations to Marxist sociology and aesthetics. Gynocritics is more self-contained and experimental, with connections to other modes of feminist research.

15. What is the source of the term gynocritics?

Showalter uses the term 'gynocritics' from the French term *lagunocritique*.

16. Why does Elaine Showalter advocate the reconstruction of women's literature?

Elaine Showalter advocates the reconstruction of women's literature in order to rediscover women novelists, poets and dramatists, whose work has been obliterated by time. A reconstruction of women's literature strives to establish the continuity of the female tradition. Re-creation of the literature facilitates one to trace the pattern of influence and response from one generation to that of the next.

17. How does Elaine Showalter challenge the periodicity of orthodox literary history?

Elaine Showalter challenges the periodicity of orthodox literary history where in the women writers have been studied in isolation and so their connection has never been grasped.

18. What does a reading of Jane Austen, the Brontes and Eliot imply?

A reading of Jane Austen, the Brontes and Eliot enables one to see the patterns and phases in the evolution of a female tradition which correspond to the developmental phases of any subcultural art.

19. In which work does Elaine Showalter categorise the feminist developmental phases?

In the work titled *A Literature of Their Own*, Elaine Showalter categorises the developmental phase into feminine, feminist and female stage.

20. What was the objective of women writers in the feminine phase?

In the feminine phase that dates from 1840 to 1880, women wrote in an effort to equal the intellectual achievements of the male culture and internalised its assumption about female nature.

21. What is the distinguishing sign of the feminine phase?

The distinguishing sign of the feminine phase is that the male pseudonym was introduced in England in the 1840's and was the national characteristic of the English women writers.

22. What was the purpose of literature in the feminist phase?

In the feminist phase, women used literature to dramatize the ordeals of wronged womanhood.

23. What are the two forms of dependency rejected by women in the female phase?

The two forms of dependency rejected by women in the female phase are imitation and protest.

24. What was the objective of women writers in the female phase?

Women writers turned instead to female experience as the source of autonomous art. They extended the feminist analysis of culture to the forms and techniques of literature.

Critical assessment of Elaine Showalter's Towards Feminist Poetics

Elaine Showalter is an American literary critic, feminist, and writer on cultural and social issues. She is one of the founders of feminist literary criticism in United States academia. She developed the concept and practice of gynocritics. The literary oeuvre of Showalter comprises *Toward a Feminist Poetics* (1979), *The Female Malady: Women, Madness, and English Culture (1830–1980)* (1985), *Sexual Anarchy: Gender at Culture at the Fin de Siecle* (1990), *Hystories: Hysterical Epidemics and Modern Media* (1997), and *Inventing Herself: Claiming a Feminist Intellectual Heritage* (2001).

Showalter is concerned by stereotypes of feminism that view feminist critics as being 'obsessed with the phallus' and 'obsessed with destroying male artists'. Showalter wonders if such stereotypes emerge from the fact that feminism lacks a fully articulated theory. Elaine Showalter divides the female models into feminist critic and Gynocritic. Feminist critique positions women as a reader and Gynocritic positions women as a writer. The feminist critic envisions women as the readers of male produced texts. The feminist critic trace out the images and stereotypes of the women represented in the texts authored by male writers. Gynocritics is a phase of feminist criticism in which women becomes a writer, with women as the producer of textual meaning. Showalter uses the term 'gynocritics' from the French term *lagunocritique*. Showalter coined the term 'gynocritics' to describe literary criticism based on a feminine perspective.

The objective of gynocritics is not to erase the differences between male and female writing. The specificity of women's writing is emphasised. Women's writing is no longer a product of sexism but an embodiment of female reality. The prime concern of gynocritics is to 'woman as producer of textual meaning, with the history themes, genres, and structures of literature by women'. The subject matter of gynocritics is the psychodynamics of female creativity. Gynocritics studies the female language in a literary text. It surveys the trajectory of the individual or collective female literary career. The feminist critic is essentially political and polemical, with theoretical affiliations to

Marxist sociology and aesthetics. Gynocritics is more self-contained and experimental, with connections to other modes of feminist research.

Women have played limited roles in literary history. The stereotypical representation of women shows the sexist attitude of the male writers and critics. The feminist critic naturalizes the victimisation of women as inevitable. The subject matter of feminist critic is the exploitation of women in general and female audience in popular culture and film. Women are different in terms of nature, race, culture and nation and therefore cannot be universally studied. Elaine Showalter advocates the reconstruction of women's literature in order to rediscover women novelists, poets and dramatists, whose work has been obliterated by time. A reconstruction of women's literature strives to establish the continuity of the female tradition. Re-creation of the literature facilitates one to trace the pattern of influence and response from one generation to that of the next.

In the work titled *A Literature of Their Own*, Elaine Showalter categorises the developmental phase into feminine, feminist and female stage. Showalter states that the time frame for the feminine phase is from 1840 to 1880. The feminine phase is characterised by the impetus of women writers to compete intellectually with male writers. Women writers of this period adopted pseudonym to publish their literary works. The time frame for the feminist phase is from 1880 to 1920. Women writers of this period resist and protest against the stereotypical representation of women by male writers. Literature of this period dramatize the ordeals of wronged womanhood. The feminist phase is characterised by "Amazon utopias". The women writers envision a female-led societies of the future. The women writers protested against patriarchal standards and advocated for women's rights and autonomy. The time frame of the female phase is from the 1920's onwards. The female phase is one of self-discovery. Women reject the two forms of dependency namely imitation and protest. The focus is on female experience as a source of autonomous art.

In the feminine phase that dates from 1840 to 1880, women wrote in an effort to equal the intellectual achievements of the male culture and internalised its assumption about female nature. The distinguishing sign of the feminine phase is that the male pseudonym was introduced in England in the 1840's and was the national characteristic of the English women writers. The distinguishing sign of the feminine phase is that the male pseudonym was introduced in England in the 1840's and was the national characteristic of the English women writers. In the feminist phase, women used literature to dramatize the ordeals of wronged womanhood. The two forms of dependency rejected by women in the female phase are imitation and protest. Women writers turned instead to female experience as the source of autonomous art. They extended the feminist analysis of culture to the forms and techniques of literature. Elaine Showalter challenges the periodicity of orthodox literary history where in the women writers have been studied in isolation and so their connection has never been grasped.

UNIT V- NORTHROP FRYE'S THE ARCHETYPES OF LITERATURE

SHORT QUESTIONS AND ANSWER

1. Define the term archetype.

The term "archetype" refers to an original idea or pattern of something or primordial image of which others are copies.

2. Define the term archetypal approach to literature.

Archetypal approach to literature is the interpretation of a text in the light of cultural patterns involved in it, The cultural patterns are premised on the myths and rituals of a race or nation or social group.

3. Define the term myth.

Myth is a story or set of stories that explain the history of people, natural events and facts.

4. What does a literary text explore myth and rituals in a text ?

Myths and rituals are explored in a text for discovery of meaning and message.

4. Who are the two proponents of archetypal approach to literature?

James George Frazer and Carl Gustav Jung are the two great authorities who have contributed to the development of archetypal approach.

5. What is the central tenet of Frazer's the Golden Bough?

Frazer is a social anthropologist and his book The Golden Bough studies magic, religion and myths of different races.

6. Define the term collective unconscious.

The term "collective consciousness" is a major theory of Jung. According to Jung, civilized man "unconsciously" preserves the ideas, concepts and values of life cherished by his distant forefathers. These ideas are expressed in a society's or race's myths and rituals.

7. Why did creative writers use myths in their texts?

Creative writers have used myths in their works to analyse texts for a discovery of "mythological patterns."

8. Define the term archetypal criticism.

Archetypal criticism is a type of critical theory that focuses on recurring myths and archetypes in a literary text.

9. What is Frye's conceptualisation of literary criticism?

Frye defines literary criticism as a systematized and organized body of knowledge.

10. What is the similarity between science and literary criticism?

Literary criticism is also a systematized and organized body of knowledge analogous to Science. Science dissects and analyses nature and facts. Literary criticism analyses and interprets literature.

11. Why does Frye state that literature cannot be taught?

Frye observes that literary criticism and its theories and techniques can be taught, but literature cannot be taught, but can only be felt and enjoyed.

12. What are the two types of literary criticism conceptualised by Northrop Frye?

The two types of literary criticism outlined by Frye are a significant and meaningful criticism and a meaningless criticism.

13. Define meaningless criticism.

A meaningless criticism does not enable a reader to develop a systematic structure of knowledge about a work of literature. A meaningless criticism provides only a background information about a literary work. A meaningless criticism distracts the reader from literature.

14. What are the two branches of knowledge that enable an understanding of literature?

The two branches of knowledge that enable an understanding of literature are philosophy and history.

15. What is the basis of archetypal criticism?

The archetypal criticism is based on philosophy and history of a people.

16. What is Northrop Frye's conceptualisation of formalist or structural criticism?

Formalist criticism focuses only on an analysis of a text. It does not provide any background information about the text. Formalistic or structural criticism will help the reader only in partial understanding of a text. Formalist criticism helps the reader to comprehend the pattern of a text but the evolving of the pattern of the text is provided only by historical criticism.

17. What are the two tools of criticism used by Frye?

The two tools of criticism used by Frye are structural criticism and historical criticism.

18. What is Frye's conceptualisation of the inductive method of analysis in structural criticism?

Frye states that that structural criticism helps a reader in understanding a text through inductive analysis. Inductive analysis is the inference of general truth through particular truth. In the Shakespearean play *Othello*, Othello, the Black moor kills his wife due to jealousy and suspicion. The reader learns the general truth from the specific incident of Othello that jealousy is always destructive.

18. What is Frye's conceptualisation of inductive analysis in historical criticism?

In historical criticism, the critic interprets a text taking into consideration the social and cultural demands of society in the production of a text. He discovers the common symbols and images used by different writers. The symbol of sea is an archetypal symbol used by many writers. The historical inductive method of criticism helps the reader to understand the symbols, images and myth.

19. What are the characteristic features of archetypal criticism in inductive method of analysis?

Archetypal criticism analyses symbols, images and mythologies used by a writer in his works. These symbols, myths and rituals have their origin in primitive myths, rituals, folk-lore and cultures. In archetypal criticism, under the inductive method of analysis, a critic, , moves from the particular truth to the general truth. A particular symbol or myth leads to the establishment of a general truth.

20. What is the role of an anthropologist in archetypal criticism?

The contribution of a literary anthropologist to archetypal criticism is significant. In an archetypal study of the Shakespearean play Hamlet, the anthropologist traces the sources of the drama to the legend of Hamlet described by Saxo, a thirteenth century Danish historian in his book entitled *Danes, Gesta Danorum*. The archetypal critic further traces the sources of the drama to nature myths, which were in vogue in the Norman Conquest period.

21. What is the role of an archetypal critic in the deductive method of analysis?

An archetypal critic, under the deductive method of analysis, proceeds to establish the meaning of a work from the general truth to the particular truth.

22. Why does Frye compare literature to music and painting?

Rhythm is an essential characteristic of music and in painting, pattern is the chief virtue. Rhythm in music is temporal and pattern in painting is spatial. Literature is like music and painting.

23. What is the role of painting and music in literature?

In literature rhythm denotes the narrative which in turn refers to events and episodes that leads to action. Pattern in literature signifies verbal structure that leads to meaning of a text. A work of literature should have both rhythm (narrative) and pattern (meaning).

24. What is the role of rhythm in nature?

The world of nature is governed by rhythm and rhythm is related to natural cycle. The seasonal rhythms in a solar year are spring, winter, autumn and summer. Rhythm is present in the world of animals and in the human world. The mating of animals and birds rhythmically takes place in a particular season every year and the mating may be called a ritual. In the world of nature also rituals are rhythmic. Crops are planted and harvested rhythmically every year. At the time of planting and harvest, sacrifices and offerings are made and they have a meaning: fertility and consummation of life. In the human world rituals are performed voluntarily and they have their own significance.

25. What are the four phases of myth categorised by Frye?

The four phases of myth categorised by Frye are dawn/ spring/birth phase, zenith/ summer/ marriage / triumph phase, sunset/ autumn / death phase and darkness /winter / desolation phase.

26. Define myth in the dawn phase.

The myth of the dawn phase deals with the birth of a hero, his revival and resurrection and the defeats of the powers of darkness and death. The subordinate characters such as the father and the mother are introduced in this type of myth. The dawn phase of myth are archetypes of romance and rhapsodic poetry.

27. Define the myths in the zenith or triumph phase.

The myth of the zenith phase deals with apotheosis , namely the act of the hero being raised to the rank of God through sacred marriage and entering into Paradise thereafter. The subordinate characters such as companions and bride are introduced in this type of myth. The zenith or triumph phase of myth are archetypes of comedy, pastoral and idyll.

28. Define the myths associated with sunset and death phase.

The myths of the sunset or death phase deals with the fall of hero, a dying God, violent death, sacrifice and the hero's isolation. The subordinate characters such as traitor and the siren are introduced in this type of myth. The sunset or death phase of myth are archetypes of tragedy and elegy.

29. Define the myths associated with darkness and desolation phase.

The myths associated with darkness and desolation phase deals with floods, chaos and the defeat of the hero. The subordinate characters such as ogre and the witch are introduced in this type of myth. The darkness and desolation phase of myth are archetypes of satire.

30. What is Frye's conceptualisation of the quest myth?

In the quest myth, the hero embarks on a quest of truth. The quest myth occurs in all religions. The Messiah myth is quest myth of the Holy Grail (a Christian myth) in the last part of the poem The Wasteland by T. S. Eliot..

31. What is the comic vision of life in human world?

In the comic vision of life in a myth, the “human” world is presented as a community, or a hero is portrayed as a representative of the desires of the reader. The archetypes of images are symposium, communion, order, friendship, and love. Marriage or some equivalent consummation belongs to the comic vision of life.

32. What is the tragic vision of life in human world?

In the tragic vision of life in the “human” world, the presence of tyranny or anarchy, or an individual or an isolated man, or a leader with his back to his followers or a bullying giant of romance, or a deserted or betrayed hero dominates. The archetype of images are harlot or a witch.

33. What is the comic vision of life in the animal world?

In the comic vision of life in a myth, the “animal” world is presented as a community of domesticated animals, usually a flock of sheep, or a lamb, or one of the gentler birds (usually a dove). The archetypes of images are pastoral images.

34. What is the tragic vision of life in the animal world?

In the tragic vision of life, the “animal” world is presented as a community of beasts, birds of prey, wolves, vultures, serpents, dragons.

35. What is the comic vision of life in the vegetable world?

In the comic vision of life, the “vegetable” world is dominated by the presence of garden, a grove or park, or a tree of life, or a rose or lotus. The archetypes of Arcadian images are Marvell’s green world and Shakespeare’s forest comedies.

36. What is the tragic vision of life in the vegetable world?

In the tragic vision of life, the “vegetable” world is dominated by the presence of a sinister forest like the one in Milton’s *Comus* or at the opening of Dante’s *Inferno*, or a heath or wilderness, or a tree of death.

37. What is the comic vision of life in the mineral world?

In the comic vision of life, the “mineral” world is replete with the images of a city, or one building or temple, or one stone, normally a glowing precious stone.

38. What is the tragic vision of life in the mineral world?

In the tragic vision of life, the “mineral” world is replete with the images of deserts, rocks and ruins, or of geometrical images like the cross.

39. What are the saliences of comic vision of life?

The saliences of comic vision of life are the presence of a river, in particular fourfold that influenced the Renaissance image of the temperate body with its four humours.

40. What are the saliences of tragic vision of life?

The saliences of tragic vision of life are the presence of the sea, the myth of floods or dissolution. The combination of the sea and the beast images gives us the leviathan and water-borne monsters.

41 What is the example cited by Frye for comic vision?

Frye introduces W.B. Yeats' "Sailing to Byzantium" as a befitting and famous example of the comic vision which is represented by the city, the tree, the bird, the community of sages, the geometrical gyre and the detachment from the cyclic world

Critical assessment of Northrop Frye's *The Archetypes of Literature*

Northrop Frye is a Canadian literary critic. The critical oeuvre of Frye comprises *Fearful Symmetry: A Study of William Blake* (1947), *Anatomy of Criticism* (1957), *The Fables of Identity: Studies in Poetic Mythology* (1963). The essay "Archetypes of Literature," critically analyses literature against the backdrop of rituals and myths. He elucidates literature in the light of various rituals and myths. Frye has divided the essay into three parts. The first part deals with the concept of archetypal criticism. The second delineates on the inductive method of analysis of a text. The third part focuses on the deductive method of analysis.

The term "archetype" refers to an original idea or pattern of something or primordial image of which others are copies. Archetypal approach to literature is the interpretation of a text in the light of cultural patterns involved in it. The cultural patterns are premised on the myths and rituals of a race or nation or social group. Myth is a story or set of stories that explain the history of people, natural events and facts. Myths and rituals are explored in a text for discovery of meaning and message. James George Frazer and Carl Gustav Jung are the two great authorities who have contributed to the development of archetypal approach. Frazer is a social anthropologist and his book *The Golden Bough* studies magic, religion and myths of different races. The term "collective consciousness" is a major theory of Jung. According to Jung, civilized man "unconsciously" preserves the ideas, concepts and values of life cherished by his distant forefathers. Creative writers have used myths in their works to analyse texts for a discovery of "mythological patterns."

Literary criticism is also a systematized and organized body of knowledge analogous to Science. Science dissects and analyses nature and facts. Literary criticism analyses and interprets literature. Formalist criticism focuses only on an analysis of a text. It does not provide any background information about the text. Formalistic or structural criticism will help the reader only in partial understanding of a text. Formalist criticism helps the reader to comprehend the pattern of a text but the evolving of the pattern of the text is provided only by historical criticism. Frye states that structural criticism helps a reader in understanding a text through inductive analysis. Inductive analysis is the inference of general truth through particular truth. In the Shakespearean play *Othello*, Othello, the Black moor kills his wife due to jealousy and suspicion. The reader learns the general truth from the specific incident of Othello that jealousy is always destructive.

Archetypal criticism is a type of critical theory that focuses on recurring myths and archetypes in a literary text. The archetypal criticism is based on philosophy and history of a people. Archetypal criticism analyses symbols, images and mythologies used by a writer in his works. These symbols, myths and rituals have their origin in primitive myths, rituals, folk-lore and cultures. In archetypal criticism, under the inductive method of analysis, a critic, moves from the particular truth to the general truth. A particular symbol or myth leads to the establishment of a general truth. The contribution of a literary anthropologist to archetypal criticism is significant. In an archetypal study of the Shakespearean play *Hamlet*, the anthropologist traces the sources of the drama to the legend of Hamlet described by Saxo, a thirteenth century Danish historian in his book entitled *Danes, Gesta Danorum*. The archetypal critic further traces the sources of the drama to nature myths, which were in vogue in the Norman Conquest period. An archetypal critic, under the deductive method of analysis, proceeds to establish the meaning of a work from the general truth to the particular truth.

Rhythm is an essential characteristic of music and in painting, pattern is the chief virtue. Rhythm in music is temporal and pattern in painting is spatial. Literature is like music and painting. In

literature rhythm denotes the narrative which in turn refers to events and episodes that leads to action. Pattern in literature signifies verbal structure that leads to meaning of a text. A work of literature should have both rhythm (narrative) and pattern (meaning).

The four phases of myth categorised by Frye are dawn/ spring/birth phase, zenith/ summer/ marriage / triumph phase, sunset/ autumn / death phase and darkness /winter / desolation phase. The myth of the dawn phase deals with the birth of a hero, his revival and resurrection and the defeats of the powers of darkness and death. The subordinate characters such as the father and the mother are introduced in this type of myth. The dawn phase of myth are archetypes of romance and rhapsodic poetry. The myth of the zenith phase deals with apotheosis , namely the act of the hero being raised to the rank of God through sacred marriage and entering into Paradise thereafter. The subordinate characters such as companions and bride are introduced in this type of myth. The zenith or triumph phase of myth are archetypes of comedy, pastoral and idyll. The myths of the sunset or death phase deals with the fall of hero, a dying God, violent death, sacrifice and the hero's isolation. The subordinate characters such as traitor and the siren are introduced in this type of myth. The sunset or death phase of myth are archetypes of tragedy and elegy. The myths associated with darkness and desolation phase deals with floods, chaos and the defeat of the hero. The subordinate characters such as ogre and the witch are introduced in this type of myth. The darkness and desolation phase of myth are archetypes of satire. In the quest myth, the hero embarks on a quest of truth. The quest myth occurs in all religions. The Messiah myth is quest myth of the Holy Grail (a Christian myth) in the last part of the poem The Wasteland by T. S. Eliot..

In the comic vision of life in a myth, the "human" world is presented as a community, or a hero is portrayed as a representative of the desires of the reader. The archetypes of images are symposium, communion, order, friendship, and love. Marriage or some equivalent consummation belongs to the comic vision of life. In the tragic vision of life in the "human" world, the presence of tyranny or anarchy, or an individual or an isolated man, or a leader with his back to his followers or a bullying giant of romance, or a deserted or betrayed hero dominates. The archetype of images are harlot or a witch. In the comic vision of life in a myth, the "animal" world is presented as a community of domesticated animals, usually a flock of sheep, or a lamb, or one of the gentler birds (usually a dove). The archetypes of images are pastoral images. In the tragic vision of life, the "animal" world is presented as a community of beasts, birds of prey, wolves, vultures, serpents, dragons. In the comic vision of life, the "vegetable" world is dominated by the presence of garden, a grove or park, or a tree of life, or a rose or lotus. The archetypes of Arcadian images are Marvell's green world and Shakespeare's forest comedies. In the tragic vision of life, the "vegetable" world is dominated by the presence of a sinister forest like the one in Milton's *Comus* or at the opening of Dante's *Inferno*, or a heath or wilderness, or a tree of death. In the comic vision of life, the "mineral" world is replete with the images of a city, or one building or temple, or one stone, normally a glowing precious stone. In the tragic vision of life, the "mineral" world is replete with the images of deserts, rocks and ruins, or of geometrical images like the cross. Frye introduces W.B. Yeats' "Sailing to Byzantium" as a befitting and famous example of the comic vision which is represented by the city, the tree, the bird, the community of sages, the geometrical gyre and the detachment from the cyclic world. The saliences of tragic vision of life are the presence of the sea, they myth of floods or dissolution. The combination of the sea and the beast images gives us the leviathan and water-borne monsters. Northrop Frye authenticates the validity of the archetypal approach and its relevance in the elucidation of a literary text.

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