

PG TRB ENGLISH

UNIT - 10

UNIT-X-PRINCIPLELS OF LITERARY CRITICSISM

1. Aristotle : Poetics
2. Dryden : Essay of Dramatic Poesy
3. Coleridge : Biographia Literaria Ch. XIV and Ch.XVII
4. Keats : Letter (from English Critical Tradition-Macmillan)
5. T.s Elliot : Metaphysical poets
6. I.A.Richards : Four kinds of Meaning
7. William Empson: The Seventh Type of Ambiguity
8. Northrop Frye : The Archetypes of Literature
9. L. Trilling : Sense of the Past
10. Brooks : Irony as a Principle of Structure
11. Allen Tate : Tension in Poetry Principles of Literary Criticism

“CRITICISM”

The word “Criticism” is derived from the Greek word Kritikos and Latin word Criticus. Dryden first of all used the word ‘criticism’ in print in the now familiar sense of ‘any formal discussion of literature’. He writes “Criticism, as it was first instituted by Aristotle, was meant “a standard of judging well”. Criticism cannot exist without creation. Creation comes first, criticism next. The function of criticism is to interpret, and to judge literary works in an unbiased and dispassionate manner so that the creative writers produce excellent works and the readers enjoy literature in an enlightened manner.

Plato, (427 B.C.-347 B.C) the renowned Greek philosopher, expressed his considered views on literature in the ‘Republic’ and ‘Ion’. Aristotle,(384 B.C.- 322 B.C.) an illustrious disciple of Plato, propounded an essentially aesthetic theory of criticism. His two famous works the ‘Poetics’ and the ‘Rhetoric’ contain his critical theories.

Literary theory is the continuation of literary criticism. Traditional criticism is also known as liberal humanism. Literary criticism is formed to understand the literary text in the literary work.

What is literary theory? – Literary theory is the body of ideas and method to understand. We use in the practical reading literature. It formulates the relationship between author and work.

It develops the significance of race, class, and gender for literary study, both from the standpoint of the biography of the author and an analysis of their thematic presence within texts.

Literary theory in recent years has sought to explain the degree to which the text is more the product of a culture than an individual author and in turn how those texts help to create the culture.

“Practical Criticism” is written by I.A. Richard. William Empson is the student of Richard. They try to isolate the text from the history and context of the literary work.

The purpose of literature is to teach us about life. And to transmit the human value.

Tenets of Liberal humanism

Litt transcends itself beyond age and time. The text contains meaning within itself- meaning is inherent. To Understanding the text without any preconceived and preconditioned influences. Human nature is unchanging throughout the human history. Uniqueness’. Morality. Form and content. Imagination or creativity

Explicit demonstrations. Criticism interprets the text and creates the link between the text and the reader.

Poetics

-Aristotle

Introduction:

He was born in 384 BC in Stagira, Greece. He was a Greek Philosopher. At the age of 18 he joined Plato's Academy. He studied there till the age of 37. He learnt many subjects through the dialogue of Plato. The difference between Plato and Aristotle is an artist. According to Plato, "Art is an imitation of an imitation, thrice removed from reality". But Aristotle says that "Art is an imitation of an Action that is noble and serious. "In Plato's book the Republic. He banished the poets from the ideal state or common wealth.

Aristotle wrote on many subjects Physics, Biology, Zoology, Metaphysics, Logic, Ethics, Aesthetics, Poetry, Theatre, Music, Linguistics, Politics and Government. He was a first comprehensive maker of Western Philosophy. After Plato's death, he became the teacher of Alexander the Great in 343 B.C. He established the library in Lyceum. His name means The Best Purpose. After Alexander's death, Aristotle moved to Chalcis. Then he died in 322 B.C. His wife name is Pythias.

Aristotle wrote extensively on every subject. One among them is the field of poetry & Drama. Aristotle's critical theory is found in 2 books

Poetry and History

Aristotle compares the poet and Historian. "Herodotus", the Father of History can also be called the poet. He wrote history without metre(Prose). But, "Poetry is more philosophical and practical than history.

"Poetry deals with Universal
History deals with particular"

The poet "Alcibiades" dealt with particular but he is a poor poet, so he is suffered. He makes distinction between comedy and Tragedy 1. The comic poets write about the probable accurances 2. In Tragedy the writers write about the possible events. It is clear that a poet is a maker. Of plots rather than verses. He calls the plot as "Episodic" in which the Episodes are acts come one after another. Tragedy is an imitation of an action with events arousing pity and fear. He quotes the statue of Mitys, which killed the man. He murdered Mitys.

Chapter : 1

Medium of Imitation

Aristotle Begins his discussion on the genres of poetry (medea)

1. Epic Poetry
2. Tragedy
3. Comedy
4. Dithyrambic Poetry

They are called. The medium of imitation. They differ from each other in three ways.

1. They use different media
2. They use different object
3. They follow different manner

The object differs in form and colour and also in voice.

The medium of dance is only rhythm. The dancer oranges his rhythm of movements by feeling and action in body. The dancer uses Mime. This kind of mime is found in literature also. They are called Prose Mimes. They are found in The works of Sophron, Xenarchus and Socrates. In poetry also Mime is used. In poetic Mime iambic tri meter is used. Aristotle refers the name of the Ancient Roman poets Homer, Empedocles, Chaeremon (His work is centaur)

Chapter : 2

Objects of Representation

The objects are men in action. These men are either good on bad. There character differs according to the goodness or badness. In painting the painter polygnotus painted men

as good

2. Pauson painted as bad.

3. Dionysus painted as true to life.

In dancing and music the Flute and lyre are used. In language- meter is used. Homer presented Men as better. Cleophon presented men True to life Hegemon was the first to write Parodies.

Chapter: 3

Manner of Representation

The Manner comes after medium and object. Homer is an epic poet. His manner of imitation if narration in epic. In drama the manner is action. In drama the manner is action. In drama he men do action in both Tragedy and comedy. The comedy originated in Megaria of Greece.

Tragedy was invented by the Dorians

Chapter:4

The origin and development of poetry

Poetry rises from the Depth of heart. Man has the urge to write his instings Homer was the first to write satire. His poem is Margites is the comedy. He used Iambic meter. He wrote two tragic poems Illiad and Odessey. Both Tragedy and comedy originated from the Dithyrambic festival. Tragedy developed slowly. Every element of Tragedy came one by one. Aeschylus was the first to increase the number of characters from one to two. He introduced Dialogue between 2 persons.

Sophocles increased number of actors from two to three. He introduced painted scenery.

Chapter:5

Comedy, Epic and Tragedy

In the Nent chapter Aristotle analyses comedy and Epic. Comedy represents Men who are worse an below average. The Word Worse refers to 'not to bad' but " to comic " Before Tragedy, comedy developed. The Fable originally came from Sicily, especially Epicharmus&phormis. They introduced Masque, prologue and many Actors.

Crates was the First to reject comedy and wrote general plays.

Epic is like tragedy. They differ in the Manner, The epic uses narration & single speaker & single metre. In Tragedy, the Action is used with many speakers.

Chapter:6

Description of Tragedy

Tragedy is an imitation of Action that is complete and Noble. It is known by the language, with the variety of devices, presented in the form of Action, not of narration, creating, pity & fear, bringing catharsis (purification)

Aristotle says, "A Tragedy is A Representation of an Action that is Whole, complete and of certain magnitude. It has beginning, middle and an end."

In Tragedy the use of language is known by the Rhythm, music & song. Aristotle uses the phrase "language embellished". It means the language with rhythm, Harmony & song. The representation of Tragedy is performed by Men with Action. Next, he speaks of spectacle (opsis) as an essential part of Tragedy. Next he speaks of song (Melos) and diction (lexis) By diction he means. The metrical arrangement. Tragedy contains 6 constituents.

1. Plot - (Fable)
2. Character - (Ethas)
3. Thought - Politics
4. Diction - Wards (exis)
5. Spectacle - Opsis
6. Song - (Melos)

Tragedy is "an imitation, not of men, but of an action and of life" Life means action. The character decides men's qualities. By their action, a character is either Happy or sad. "Without Action their cannot be a tragedy."

A play can be acted without character, Polygnotus; the painter paints the character well. The other Painte Zeuxis paints about the bad. In Tragedy the character is decided by his speeches. His thought & diction suit his character In Tragedy two important elements, make the plot - reversal of fortune (Peripeteia) recognition (Anagnorisis).

Aristotle says, "The plot is the soul of a tragedy. character holds a second place."

3. thought is important to next two character. Thought decides the character in a situation. In

In politics and rhetoric, the Oration (மேடைப்பேச்சு) is used ,

4. The Fourth constituent is Diction. It means the expression of meaning in Words. 'It is the same both in prose and verse.

5. The fifth is song. It gives pleasure.

6. The sixth one is spectacle. It is the least artistic

Chapter:7

The scope of Fabel(Plot)

The scope of Fabel (Plot)

Tragedy is an imitation of an Action that is complete, whole and certain magnitude. The whole means beginning, middle and end. Such plot is a well-constructed plot. The beauty must a part of the plot. It may be big or small. The limit of tragedy is important. If the play is longer, it will be more beautiful. But it should have the wholeness.

Chapter 8**The Unity of Action**

The unity of Action or plot is not the Unity of Hero. Various events of one man's life cannot be brought to unity. A man's many actions may be omitted. The poets who wrote about "Heracleid" (or) "Theseid", did not follow unity of action. But "Homer" followed unity of Action in "Odyssey" In his Odyssey, he did not write about all actions of Ulysses. He choose only one action. The Wounding of Ulysses. He applied unity of action in Illiod also.

Chapter 9**Poetry and History**

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Chapter: 10**Simple and complex plots**

Some plots are simple and some are complex. A complex action always contains peripetia and Anagnorsis. In simple plot, they are absent.

Chapter: 11**Three Elements of Fabel**

Aristotle writes about 3 elements 1. Peripetia, 2. Anagnorsis 3. Suffering

1. Peripetitia:

It is a reversal or change from one action to the opposite action. For example, In Oedipus, the messenger gives the opposite message of his mother. Aristotle quote the other play "Lynceus". In the play the accused Lynceus is saved

2. Anagnorsis:

Recognition. It is a change from ignorance to knowledge

3. Suffering:

Suffering is an action of destruction or pain. It will lead to death.

Chapter:12**The Formative and Quantitative elements**

Tragedy contains quantitative parts.

1. Prologue
2. Episode (act-I)
3. Exode (Epilogue)
4. Choral songs is sub divided into parode and stasimon.

Songs are sung by the actors. In the choral song the “parode” is the whole of the first utterance of chorus. The remaining part of the choral song is stasimon. The Lamentation of the chorus is called “commos”.

Chapter:13**The Ideal structure**

The part of a perfect tragedy must not be simple, but complex. It should arouse pity and fear. The misfortune of a character from the good to the bad, should be a part of a plot. He quotes the example of a hero, Oedipus and Thyestes with Tragic flaw of Hamartia.

A well constructed plot must have a single problem, not a double. The Hero false down by his Hamartia. He refers to the play wright Euripides. All his plays has unhappy ending. He calls him as the most tragic dramatic poet.

Chapter:14**Pity and Feat**

Pity and Fear may be aroused by means of spectacle. (Opsis) காட்சி . The writer creates the terrible or pitiful spectacles to create terror. Sometimes Actions of murder will create fear. For example, the killing of Clytemnestra. by “Orestes” and the killing of Eriphyle by Alcmaeon create pity and fear.

Aristotle quotes the other character in the play of Euripides play Cresphonthes. “In this play the mother, merope kills her son. The brother kills sister in the play “Ephigenia”.

Chapter:15**Tragic Character**

In character H things are important

1. Characters must be good. In speech and action.
2. The character must be appropriate(வீரம்) - heroic
3. The character should be real
4. The character should be consistent (ஒரேமாதிரி)

He (Aristotle) refers to the technical device in the theatre “Deux-ex-machina (God from the machine)

It can be used only for events about Gods.

Chapter:16**Recognition (or) Discovery**

Aristotle again speaks about recognition. He speaks 4 kinds of Recognition.

The First discovery through signs. It may be found with the birth mark, scar or Necklace or cradle.

1. The Odysseys is found by the scar by his nurse.

2. The second discovery is invented by the poet (letter)

3. The third discovery from Memory. A thing creates and brings the memory. In the play Cyprians, Tencer weeps on seeing the painting.

4. The Fourth discovery is reasoning. In the Fourth Discovery the character discovers through thinking or reasoning. He quotes the example Orestes.

Chapter:17**Practical Rules**

1. The poet should create the scene for audience to see clearly.

2. The poet should use the appropriate feelings.

3. The story should be made with general outline and put episodes. He quotes the example from the play Epligenia.

Chapter:18**Further Rules**

Every tragedy contains 2 parts.

1. Complication

2. Denouement (Climax)

Complication means the crisis. Denouement is the final part of Tragedy.

There are 4 types of Tragedy

1. Complex Tragedy with Peripetitia and Anagnorsis.

2. Tragedy of suffering (Ajax)

3. Tragedy of Character – Peleus

4. Tragedy of Spectacle – Prometheus.

Aristotle refers the word “Mythoi” (or) story.

Chapter:19**Diction and Thought**

Thought includes the effect produced by language. Diction refers to different forms of expression.

Chapter:20**Language (Lingua)**

Language contains the following parts.

1. Letter
2. Syllable
3. Connecting word
4. Noun
5. Verb
6. Infection (or) case
7. Sentence or phrase

1. A letter is an indivisible sound. These sounds are vowels, semi vowel or mute sound is (A) Semi Vowel is an example – “S & R”

2. A syllable is sound composed of mute and vowel. It has no meaning (Gra). He refers to the syllable – Gra

3. Connecting word. It has no meaning. The conjunctions are de, toi, men, An Article comes in the beginning or in the end of speech.

4. Noun:

Noun has no time. Its separate parts have no meaning.

5. Verb:

It depends on Time. He gives example of an walk.

6. Infection:

Infection in the verb are expresses the sense of OF, to

7. Phrase:

Some parts of phrase has meaning. Cleon walks, Cleon has meaning, walks has no meaning,

Chater:21**Words**

Aristotle speaks of words. It's two type. 1. Simple and double. Nouns are both simple or compound. He gives the example of an compound word (noun) “Hermocaicoxanthus”. Every noun is a current word or love word or metaphor. (or) coined word (or) Lengthened word or altered word.

1. The loan word is used by the other people. The word sigunon. (Lance - फल्लि)

2. Metaphor is used to compare among 4 objects. For the coined word, the example is sprouter and supplicatur.

Chapter:22**Style**

The perfection of diction is called style. It is made up of the clear words without riddle. The diction with lean words is barbaric

Chapter:23**Epic Poetry**

In the poetic imitation, narration is used for epic. In drama, action is used. It is a single action with the beginning middle and end. Homer is the best epic poet. He wrote about Trojan war in Iliad and Odyssey. Each epic provides one theme

He wrote more than eight epic poems. These poems are based on the poem "Lypria"

Chapter:24**Epic Poetry (Continued)**

Like tragedy, the epic poetry has many types – simple and complex, They contain peripeteia and Anagnorisis.

Homer's "Iliad" is the story of suffering. "Odyssey" is the story of character.

The Epic differs from tragedy in Length and meter. Epic can be written existensively. But the tragedy cannot be The heroidHexa meter is proper for the epic.

Homer is admirable for using the story of the fall of heroes or the heroines. He gives preface.

Chapter:25**Critical objections and solutions**

Like a painter, the poet represents life. He presents life in three ways.

1. Thinks as they are (or) were (present)
2. Thinks as they are seen (Past)
3. Thinks as they should be (Future)

The poet selects the events and suits them with the medium of language. Aristotle discusses some difficulties in metaphor.

Chapter:26**Epic poetry and Tragedy**

Aristotle rises the question above the superiority of epic and Tragedy. In the comparison, the higher art is the refined one.

2. Comic = Comedy

5. Definitions

Ridiculous = a species of the ugly

Contrast

Epic

Tragedy

1. Narrative

Dramatic

2. Only heroic metre

Different metres

3. Much longer

consisted

Tragedy is superior to Epic

↓

↓

(Spectated melody) (No)

6. Tragedy

1. Definition = “a nervous specific which provides catharsis (Participation of emotion)

2. Object = action

3. Medium = Language

4. Manner = Dramatic

6 Formative Elements

1. Plot (Story) 2. Characters 3. Thoughts (Point of view of character) 4. Diction 5.

Melody 6. Spectacle (Sudden turn of even)

7. Plot construction

follow naturally

↑

Whole = beginning

Middle

End

↓

↓

Self explanatory

Catastrophe

8. Unity of plot

1. One action imitation

2. Organic

9. Nature of Poetic Truth

Relates not what happened but what may happen according to law of probability & necessity.

Poetry = Tells what could / must happen

History = Tells what did happen

Plots = made out

Story = Traditional or borrowed

10. Kinds of Plots

1. Simple = action moves without change of direction

2. Complex = abrupt change of direction

Reversals (Peripetia) Discoveries (Anagnorsis)

turn of fortune

What the character know

11. Plot of Tragedy

3 Elements peripety

Discoveries
↑
Anagnorsis

sufferings



Change of fortune



Deception of Tragicetement

12. Quantitative parts of Tragedy

1. Prologue (introduction) = Part before Parode → entrance of chorus

2. Episode (Plot) = entire part

3. Eode (conclusion) = After the last song of chorus

4. Chronic song = Parode (In prologue) = entrance

Stasimon (In episode) = Choric ode (Comment of Chorus)

Commos = Joint lamentation

13. Structure of Perfect Tragedy

Ideal Tragic hero = Person of intermediate kind + Hamartia

Person highly placed in society

14. Spectacle & Plot are sources of Tragic Emotions



Sight of disaster



Pity & fear

15. Character of its essentiats

1. Must be good

2. Must be appropriate (desowing)

3. Must be true to life

4. Must be consistent (not changing)

16. Recognition (Anagnorsis)

1. Discovery by signs or marks

2. Discovery introduced by poet at will

3. Discovery depend upon memory

4. Discovery Made through process of reasoning

5. Discovery by bluff (false reasoning by others)

6. Discovery grows out of action → best discovery

17. Rules for constructing plays

1. Imaginatively visualise the action

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