

CRITICAL STUDY OF LITERARY MOVEMENTS - I

Unit Structure:

- 1.0 Objective
- 1.1 Classicism
- 1.2 Romanticism
- 1.3 Realism
- 1.4 Suggested Questions
- 1.5 References

1.0 OBJECTIVE:

The objective of this chapter is to elaborate on literary movements such as Classicism, Romanticism, and Realism. It aims to bring a clear understanding of literary movements that transformed literary tenets.

1. Classicism:

The word “classicism” is a derivative of the word “classic,” which itself is a derivative of the word “class.” The term “classic” refers to established Greek and Roman authors. But later, it was applied to modern authors and their works of literature. Naturally, “classic” refers to the ancient Greek and Roman works of literature that were studied in Greek and Roman universities. A classic embodies the ideal in terms of literature and the arts.

There are clearer definitions of “classic,” “classical,” and “classicism” in the Critical Idiom Series. They define “classic” as typical, outstanding, and of the best caliber in its field, making it deserving of study and imitation. The term “classical” is often reserved for the greatest ancient authors. A style of writing or painting known as classicism is characterized by calm beauty, taste, restraint, order, and clarity. It is a style of literary composition from the second half of the 17th century.

The ancient cultures of Rome and Greece significantly influenced the cultural movement known as classicism, which emerged in the second part of the 18th century. It is a recreation of ancient artworks, especially those from Greece and Rome. It typically expresses its traditional principles in literature, music, architecture, and other forms of the arts. This movement was an expression of the desire to force sobriety on humanity to restrain human emotion and instinctual instincts. It devalues everything about people that are associated with mundane perfectionism.

Following the fall of Byzantium, classicism first appeared during the Italian Renaissance. People started to imitate its forms and ideas as education grew following the medieval era and information about Europe's ancient past became available. In terms of shape, symmetry, balance, and an overall sense of order, artists started to imitate ancient art. Michelangelo, Raphael, and Correggio are three prominent representatives of Renaissance classicism. In sculpture, drawing, and painting during the Renaissance, classical principles were particularly expressed.

The origins of classicism can be traced to a movement that tried to adhere as closely as possible to the apex artistic periods in Ancient Rome and Greece. It demonstrated class and dignity as a result. It was notable for being a cultural movement that awakened perfectionism and aesthetic instincts in people, therefore categorizing the populace.

The term "literary classicism" describes a literary genre that emerged throughout the Renaissance and Enlightenment periods and purposefully imitated the forms and subjects of classical antiquity. In this respect, the great writers of the Greco-Roman era were most frequently emulated, notably their poets and playwrights. Literary classicism's aesthetic and critical tenets were upheld by its authors. They emulated the Greco-Roman styles of epic, eclogue, elegy, ode, satire, tragedy, and comedy, being influenced by the Poetics of Aristotle, the Poetic Art of Horace, and On the Sublime of Longinus. These writings defined the guidelines for writers to follow to be true to nature. The fundamental guideline was to write what was generally accurate and believable. In response to the Baroque, the style emphasized harmony and grandeur.

This movement's Golden Age occurred between the middle and end of the 18th century. Its first representative wrote in Latin but later switched to their native European languages. Literary classicism emerged as Europe entered the Age of Enlightenment, a period that celebrated reason and intellectualism. This arose in the 16th century following the rediscovery of Aristotle's Poetics by Giorgio Valla, Francesco Robortello, Ludovico Castelvetro, and other Italian humanists. The authors exemplified these concepts in the epic poetry of the ancient Greeks and Romans in the latter half of the 17th century.

The Classical Literary Movement flourished in England during the Classical Age, the Augustan Age, and the Age of Reason and Good Sense. During the middle of the 17th century, the English poetic attitude shifted. Metaphysical Poetry had lost its allure, which had muddled literary standards and values. Ben Jonson was a visionary who saw the danger of poetry and showed a way out. The matter of the Greek and Latin classics inspired the older Elizabethans. Johnson looked for inspiration in the 'form' of the classics. He agreed with the concepts of literary order and discipline. At first, his example was overlooked.

When Charles II retook power, however, France's literary tendencies began to influence England. The English authors complied with the strict guidelines of literary writing, fundamentally altering English literary

workmanship. Numerous literary genres had undergone this transformation; for instance, tragedy was written after Plautus and Terence. The poetry that was based on Virgil's style was epic and pastoral. Juvenal served as the model for satire. Horace's "Ars Poetica" served as the foundation for literary criticism. Edmund Waller and Sir John Denham were the leaders of this movement. They responded to the metaphysical excess and composed exquisite verses in the classical style.

Various artists and critics have defined various aspects of Classicism. According to academia, classical literature has clarity, artistic restraint, artistic unity, and consideration of the literary work rather than focusing on various aspects of the work. Gilbert Murray believes that literary works must be both simple and grand. It must be regular, harmonious, and powerful to achieve maximum effect with limited resources. The main elements must be clear and consistent. The following features are more significant and widely accepted.

a. Value for the Rules: Respect for the Law: The classical movement values form and imagination. The discipline and norms were zealously followed and accepted. The rules and theories outlined by Aristotle in Poetics inspired the creation of literature. These rules applied to all genres of literature. If it broke the law, no work of art was regarded as good. The idea was the perfect form. The actual content was not that significant.

b. Rational Superiority: The great writers were guided by logic and common sense. Their poetry was inspired by logic rather than emotion. It spoke to the intellect rather than the mind. Dryden and Pope, for example, insisted on form over emotion.

c. Insistence on a fixed Poetic Style: The heroic couplet was the classical movement's best medium. It was used to achieve poetic ideals because it was appropriate for drama, epic, and satire. These were the most popular forms at the time. Pope and Dryden used them successfully after Waller and Denham.

d. Treatment of Town Life: At the time, London was the centre for all writers. In the coffee shops, many writers and critics met. These publishing houses facilitated communication between the reader and the author.

As a result, the literary subjects were drawn from urban rather than rural life. The latest trends in London life were satirized. Thus, classicism began in France and was imported into England. But it never gained traction in England. In the 15th century, the study of ancient Greek literature began in England. By 1616, almost all the great Greek and Roman writers' works had been translated into English. People then developed a talent for reading original Greek and Latin literature. The authors began to imitate ancient Greek and Roman literature. In the nineteenth century, Matthew Arnold favoured classicism once more. However, in the nineteenth century, there was a reaction against classicism. The Romantics openly revolted against classicism's excesses.

Several Notable Authors and their Works include Pierre Corneille's *Clitandro or The persecuted Innocence* (1631), *The palace Gallery*, Jean Racine's *Andromache* (1667), *La Tebaida* (1664), *Alexander the Great* (1665), Jean-Baptiste Moliere's *The Misanthrope* (1666), *The Precious Ridiculous* (1659), *The School of the Husbands* (1661), *The School of the Women* (1662) and *The Forced Marriage* (1663), Dante Alighieri's *The Divine Comedy* (1307) and Alexander Pope's *The Stolen Curl* (1712-14).

1.2 ROMANTICISM

The French word "Romanesque," which means "a peculiar adventurous deed," is where the English phrases "romance" and "romantic" first appeared. Spanish and French were referred to as "romance languages." The term "romances" was used to describe the made-up stories published in various languages. The term "romantic" originally meant "imaginary and unreal" in the 17th century. It was used to denote "strangeness, unrestraint, and diversity" in the 18th century. In the same time frame, the conflict between a love of novelty and a love of tradition began. The rise of "Romanticism" as a literary movement was made possible by all of this.

Romanticism was an opposition to "Classicism." At the start of the 18th century, it rebelled against the order and restraint of classicism. It was a trend in literary writing that was novel. In literature, as well as in social, political, and religious affairs, it was a rebellion against convention, tradition, and authority. It roughly began in 1798 and did not end until 1837.

It is difficult to define "Romanticism" because many critics have broadened its spheres through their definitions. Romanticism, according to Rousseau, is a "Return to Nature." Victor Hugo defines Romanticism as "literary liberalism." According to Phelps, Romanticism is "subjectivity, a love of the picturesque, and a reactionary spirit." Romanticism, according to George Sand, is emotion rather than reason, with the heart opposed to the head. According to Neilson, Romanticism is "imagination as opposed to reason and the sense of fact." According to Watts and Dunton, Romanticism is a "renaissance of wonder." According to Walter Pater, Romanticism is "the addition of strangeness to beauty." Romanticism, according to Ker, is "the fairy way of writing." According to Grierson, 'the spirit is more important than the form in Romanticism.' To Saintsbury, Romanticism leaves the idea to the reader suggestively and symbolically.

Two major factors contributed to the rise of Romanticism in English literature. The first factor is Rousseau's teachings. He argued for a return to nature. Feelings, according to him, are superior to thoughts. He desired to alter society's established order to protect human rights. These ideas gained traction in France, England, and other European countries. As a result, Rousseau influenced the English Romantics. They felt a general revolt against tradition and authority. The principles of the French Revolution are the second factor. It introduced the concepts of liberty, equality, and fraternity. These ideals drew the attention of the English

Romantics. They began a literary movement known as Romanticism because of its influence.

The common important features of romanticism are defined as follows:

a. A Reaction against Rule and Custom: Romanticism was liberalism in literature, and it was a reaction against law and custom. It demanded spontaneity. Every man has the right to communicate his opinions in his unique way, according to this belief. Individuality was crucial. So, Romantic poetry was remarkably diverse. Milton, Shakespeare, and Spenser served as inspirations for it.

b. Return to Nature and the Simple Life: Rousseau emphasized the value of living a simple, natural life in the country. Such a way of living was also appreciated by the Romantics. Wordsworth and his companion specifically sought to describe actual life and regular people in everyday terms. Their literature developed a strong focus on rural life.

c. Variety and Individuality: Shelley, Keats, and Byron were among the second generation of Romantic poets. These poets enthusiastically embraced subjectivity, emotionalism, and imagination. They used varied writing styles to compose poems on a variety of topics.

d. The Return of the Lyric: Romantic poets aimed to openly express their emotions. Their lyrics had musical elements. The lyric turned sensual and unintellectual. The lyric gained new depth and breadth because of Shelly.

e. Interest in the Middle Ages: The legends and way of life of the Middle Ages attracted Romantic writers. They were enthralled by the Middle Ages' aesthetics, values, and culture. Particularly Scott and Keats were drawn to the lovely surroundings. The poem was also written in the ballad style.

f. Supernaturalism: It denotes awe and a sense of mystery. The supernatural is present in Coleridge, Scott, and Keats' poetry. Theodore Watts-Dunton describes Romanticism as the "Renaissance of Wonder."

The poem "The Seasons" was written by James Thomson. In terms of form and substance, it was completely different from the historical norms. Later, in the poem "Castle of Indolence," he made use of the Spenserian stanza. Similarly, to this, Thomas Gray and Collins both composed "Elegy Written in a Country Churchyard" and "The Ode," respectively. Realistic and rural life sketches were introduced by Goldsmith and Burns. Blake, Crabbe, and Cowper persisted in their rebellion against the classical principles. *Preface to the Lyrical Ballads*, written by William Wordsworth and S. T. Coleridge, was published in 1798. It started the Romanticism movement off on the right foot.

As a result of the Elizabethans' excess, classicism was born. The excess of classicism resulted in Romanticism. Similarly, the excesses of

Romanticism gave birth to realism. Despite this, we must remember Abercrombie's words: "Romanticism is a way of taking an experience."

1.3 REALISM

A literary and artistic trend known as realism got its start in the middle of the 19th century. It can be described as a reaction against Romanticism that emphasized subject matter that was authentic, relatable, and realistic. Romantic literature or the Romantic era was frequently characterised by magical tales that were perceived by many to be detached from reality. Realism, then, was a development from Romanticism into more relatable circumstances and narratives in literature. It represented a turn away from Romanticism's exotic and poetic traditions.

After the 1848 Revolution, the Realist literary movement is said to have started in France. Later, it had a significant impact on both Europe and the US. Literary realism gave rise to a brand-new genre of writing in which authors attempted to capture reality through the depiction of commonplace events through believable yet complicated real-life people, places, and stories focusing on the middle and lower classes. Because of this, the idea of realism emerged to portray a tale without dramatizing or romanticizing it, but rather as truthfully and realistically as possible. This trend has had a significant impact on the literary expectations of readers as well as how authors write. Realism in literature was a component of a larger artistic trend that emphasized common people and events.

Realism, including neo-realism, focuses on long-term patterns of interaction in an international system with no centralized political authority. Because of this state of anarchy, the logic of international politics frequently differs from that of domestic politics, which is governed by a sovereign power. Realism attempts to depict life without the use of romantic subjectivity and idealization. It focuses on the realities of life and treats the commonplace characters of everyday life truthfully. The goal of using realism is to emphasize reality and morality, which are usually relativistic and intrinsic to people and society. This type of realism forces readers to confront reality as it exists in the real world, rather than the make-believe world of fantasy.

Realism in the United Kingdom dates to the decade of 1850 but it started during the Victorian period (1837-the 1901). Although the English ideals were being portrayed in literary pieces, Victorians turned to the depiction of what is known as the opposite of that. The imminent Victorian writers who were realists were George Eliot, Charlotte Bronte, Charles Dickens, Thomas Hardy, etc.

Stendhal, a French writer, was famed for helping popularize the Realist literary movement. He, along with other writers, created characters and situations that were relatable to common people. Realism often focused on middle and lower-class people within typical locations and periods. Literary Realism as a movement fizzled out a bit by the mid-20th century,

but subsequent writers were inspired by the movement and still seek to create relatable characters and situations.

The French writer who is credited with starting realism is Honore de Balzac. Balzac was a writer of plays, novels, and short stories. He is best known for his collection, Human Comedy, which focused on ordinary human lives. Henrik Ibsen was a Norwegian playwright in the 19th century who became well-known throughout the world for his significant influence on decades of authors and playwrights after him. Considered the father of realism, he holds a place in history as a founder of modernism in theatrical works.

Realist literature has essential, widespread, and recurring themes and motifs, as do most literary genres. Here are a few typical literary realism instances of various themes and conventions. It emphasises a close, in-depth, and thorough portrayal of reality. It places a strong emphasis on what appears to be real and true. The character was given more weight than action and story, which was a key component of realism. Complex ethical choices are frequently the focus of realism. Character complexity, behaviour, and motivations give them a realistic appearance. They organically develop about one another and their surroundings. Economic and social class interests, particularly those of the “middle” class, were given importance. Considerable, logical events that were not overly spectacular or sensational were considered. The focus of realism was on the characters’ natural speaking patterns in terms of diction and vernacular, without using unduly flowery language or tone. Realistic storytelling required the narrative to be “neutral” and impartial.

Literature uses six different kinds of realism. According to magical realism, fiction can be presented as reality, as in Gabriel Garcia Marquez’s books and short tales. In works like Hugo’s *Les Misérables*, social realism depicts the workers’ actual living circumstances. The Darwinian theory of evolution is highlighted by naturalism, as in the works of Emile Zola and William Faulkner. Psychological realism depicts the darker side of personalities found in works by authors like Dostoyevsky that are based on real people. Bathroom Sink the Youthful British working class is the emphasis of realism, as seen in John Braine’s writings. Gladkov’s use of socialist realism in his writings to glorify the class struggle is an example of this.

Some major Realist writers, along with some of their most famous works, include Gustave Flaubert’s *Madame Bovary* (1856), Alexandre Dumas’ *The Lady of the Camellias* (1848), Henry James’ *The Art of the Novel* (1909), Stendhal’s *Red and Black* (1830), *The Charterhouse of Parma* (1839), and *Armance* (1836), Fedor Dostoyevsky’s *Crime and Punishment* (1866) and *The Insulted and Humiliated* (1861), Charles Dickens’ *A Tale of Two Cities* (1859), *Great Expectations* (1860), *Bleak House* (1852), and *Oliver Twist* (1837), Mark Twain’s *The Gilded Age* (1873), *The Adventures of Tom Sawyer* (1876), *Adventures of Huckleberry Finn* (1884), and *The Prince and the Pauper* (1881).

Most of the works mentioned above focused on social issues in their period and nation and were frequently regarded as revolutionary. Many of the masterpieces also frequently provoked disputes. The works are regarded as classics and are still read widely today because they offer comments on the eras and environments in which they were written. For instance, Mark Twain used the Deep South as the setting for his writings to show the complexity of socioeconomic class and race. Additionally, he reflected the reality and accents of the places his characters were from by giving them a specific style and voice, a technique known as “regionalism.” The more realistic characters and narratives that are common in the literature about realism are made possible by regionalism.

1.4 SUGGESTED QUESTIONS:

- a. Classicism as a literary movement
- b. Romanticism in English literature
- c. Realism as a literary movement

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CRITICAL STUDY OF LITERARY MOVEMENTS-II

Unit Structure:

- 2.0 Objective
- 2.1 Naturalism
- 2.2 Symbolism
- 2.3 Aestheticism
- 2.4 Suggested Questions
- 2.5 References

2.0 OBJECTIVE

This chapter's goal is to go into greater detail about literary movements including Naturalism, Symbolism, and Aestheticism. It tries to provide a clear understanding of literary movements that periodically changed literary principles.

2.1 NATURALISM

Naturalism is a literary movement from the late nineteenth century that focuses on the fundamental causes of characters' actions, choices, and beliefs. These causes focused on the influence of family and society on the individual - and all the complications that come with it - leading to the conclusion that environmental factors are the primary determinant of human character. Naturalism and realism are in many ways related, but realism is primarily a writing style, whereas naturalism is a philosophy in writing.

The term "naturalism" refers to a genre of writing that tries to explore humans objectively and detachedly in ascorbic principles. Naturalism denotes a philosophical perspective, in contrast to realism, which concentrates on literary style. Since humans are, in the words of Emile Zola, "human beasts," characters can be studied by examining how they interact with their surroundings.

The term "naturalism" was initially adopted by French art critic Jules-Antoine Castagnary to characterize a popular early 1860s movement in lifelike painting. Émile Zola later used the phrase to refer to literature. A comprehensive analysis of the novel as the primary naturalistic literary art form is provided in Zola's foundational essay "The Experimental Novel," which was published in 1880. Three primary points were made by Zola in the essay. First, authors might use the scientific technique of French

physiologist Claude Bernard to inform their writing. According to Bernard, carefully designed tests can either support or refute a theory about the phenomenon being studied. According to Zola, a writer may employ a similar strategy, with the characters serving as the phenomenon. Second, naturalism is distinguished from realism and romanticism by its experimental approach, according to Zola. Finally, Zola gave a defence of his writing that refuted the accusations of immorality and offensiveness made by his detractors.

One of the most important contributions to naturalist writing is Zola's 20 novel *Les Rougon-Macquart* series, which was published between 1871 and 1893. It centres on the five generations of two fictitious French families, one privileged and the other impoverished. The Second French Empire's difficulties, the environment, and each family's genetic makeup ultimately cause them to fail.

Another important figure in the development of the naturalism movement was American author Frank Norris. Like Zola, he treated his characters like subjects in an experiment, subjecting them to various stimuli and observing how they responded. As a result, literature, and science are combined, combining a writer's talent for character and description with a scientist's objective observations on supported or rejected theories. *The Red Badge of Courage* and other works by Stephen Crane, who used a similar method, made significant contributions to the canon of American naturalism.

Naturalism as a distinct literary movement came to an end around 1900 when the American magazine *The Outlook* published a satirical obituary for naturalism. The publication even declared Zola's efforts to create a new type of scientific literature a total failure. This viewpoint is debatable, especially given how many writers have used heavily naturalistic elements in their works since 1900. Naturalism was carried into the twentieth century by authors such as Ernest Hemingway, Edith Wharton, and Jack London. Naturalism's prominence faded around the turn of the twentieth century, but its influence lives on, as many modern writers incorporate naturalist elements into their work.

Naturalisms come in many forms, such as Ontological Naturalism, which maintains that reality is devoid of supernatural beings, Methodological Naturalism, which maintains that philosophical inquiry should be consistent with the scientific method, and Moral Naturalism, which typically maintains that moral facts and realities exist.

Determinism, objectivity, pessimism, setting, and plot twists are the main components of naturalist works. The idea of determinism holds that every event in a person's life is brought about by outside factors. Why a character's trip takes the course that it does can be attributed to fate, nature, or inheritance. Everything is predetermined by forces beyond one's will. For instance, it is obvious that the main character in William Faulkner's short tale "A Rose for Emily" is insane. It is a logical outcome of her father's repressive control over her, her co-dependent relationship

with him, and the isolation she upheld throughout her childhood. The reader may see that Miss Emily never had a chance because her destiny was predetermined by her surroundings.

Naturalist authors keep their narrative objective. They distance themselves from the story's emotional elements and act more as unbiased viewers of what takes place. When discussing emotions at all, the emphasis is usually on primal feelings of survival in a hazardous environment. Crane coolly and detachedly depicts a war scene in *The Red Badge of Courage*: "The men tumbled here and there like bundles. Early in the battle, the captain of the young man's company had been slain. His body was spread out in the relaxed attitude of a worn-out man, but his face was filled with surprise and grief as if he believed a friend had wronged him. He adopts an almost careless approach to describing the scenario, choosing to ignore the viscerally upsetting facts of the war in favour of calling readers' attention to them. Instead of being horrific, the imagery it conjures is banal—describing deceased guys as bundles or as they are resting.

Another important aspect of naturalist writing is pessimism. Naturalist authors typically have a cynical or fatalistic worldview, in which their characters do not have much control over their lives or decisions. These authors see life as a glass-half-empty scenario. A classic example of this can be found in Jack London's classic adventure novel *The Call of the Wild*, where the main character is a dog named Buck. "As a testament to what a puppet thing life is," London writes, "the ancient song surged through him, and he came into his own again." To refer to life as a "puppet thing" is a pessimistic way of viewing the human - or animal - experience.

Location frequently plays a large role in these works since naturalism places a lot of attention on the effects of the environment. The environment frequently takes on a life of its own. This is the situation in *McTeague: A Story of San Francisco* by Frank Norris. From San Francisco to Death Valley, California serves as the setting for the demise of the main character and his wife, where the crushed hopes of the gold-seeking miners mirror those of the McTeague.

At the end of many naturalist works, there is a plot twist or an intense gut punch. This emphasises the futility of the character's struggle and the fixed nature of their fate. For example, in Kate Chopin's novel *The Awakening*, Edna Pontellier drowns herself in the Gulf of Mexico after defying the societal role assigned to her.

Naturalism shows the world as it is, without embellishment, idealization, or romance, and highlights how heavily environmental factors influence both individual characters' lives and the universe. This viewpoint enables the author to address the most sinister aspects of human nature.

Poverty, disease, racism, and prostitution are all common themes in literary naturalism. The gritty perspective on the human experience can be depressing at times, but authors write in this manner for the greater good. They seek to improve the world's condition by highlighting the dire, uncontrollable circumstances in which most people live. Realism and

naturalism are two distinct but intertwined literary movements that emerged in the nineteenth century. Realism depicts characters and settings as they would have existed in reality, whereas naturalism focuses on biological, social, and economic aspects. Realism and naturalism attempt to depict reality.

Naturalism emphasises the child's free and spontaneous self-expression. Its rallying cry is "Back to Nature," as articulated by Rousseau and Gandhiji. As a result, the child's entire learning will be derived from his own experiences and their natural consequences. As a result, in naturalism work, the characters may be controlled by their surroundings or fight for survival. *The Grapes of Wrath* by John Steinbeck is an excellent example of naturalism. At first, the Joads are instinctive animals struggling to survive against the powerful forces of society and nature. Naturalistic refers to something that resembles something that exists or occurs in nature. More research under more naturalistic conditions is required. Synonyms: realistic, real-life, and true-to-life More Naturalistic Synonyms

Several notable examples of naturalist writings include Emile Zola's *Thérèse Raquin*, *Germinal*, *Nana*, Theodore Dreiser's *Sister Carrie*, Frank Norris' *McTeague*, Jack London's *The Call of the Wild*, Upton Sinclair's *The Jungle* and *The Age of Innocence*.

2.2 SYMBOLISM

In the latter half of the nineteenth century, France gave birth to Symbolism, an aesthetic movement devoted primarily to discovering the true nature of poetry. The use of symbols in a literary work is referred to as symbolism, which is a literary device. A symbol is something that represents something other than its literal meaning; it represents something other than its literal meaning. A symbol in literature can be a word, object, action, character, or concept that embodies and evokes additional meaning and significance.

Symbolism is the use of concrete images to communicate abstract ideas. Because this literary device is so open to interpretation, and because many readers form different relationships with concrete objects, it is one of the more difficult literary elements to understand and convey to an audience. Nonetheless, understanding symbolism and what a symbol is are critical to mastering both poetry and prose.

Understanding how an image is used in the text is what makes symbolism particularly difficult. Fire, for example, can represent destruction and evil, but it can also represent re-growth and life's cycles. As a result, this article deconstructs the complexities of symbolism in literature. We will look at symbolism examples in fiction and poetry along the way, before moving on to representing abstract ideas in your work

Symbolism is the use of representational imagery in which the writer employs an image with a deeper, non-literal meaning to convey complex ideas. Symbolism in literature is the use of a concrete image to represent an abstract idea. The heart, for example, is frequently used as a symbol of

love. Love is complex and all-encompassing - it does not reside solely in the chest - but we frequently refer to a loving person as "having a big heart," or a person who has lost their love as "heartbroken."

Etymology defines a symbol as "something that has been put together." The word comes from the Greek word *symbolleîn*, which refers to the idea of putting things together to contrast them and eventually became a word for compare. The concept of symbolism arose from the word symbol, in which one object is used to refer to something else. So, when a writer or poet uses one object to represent a completely different idea, he or she is using symbolism.

Sometimes a symbol serves as a springboard for a more elaborate metaphor. If the heart represents love, what does it mean when a heart freezes over, two hearts beat in the same chest, or someone has the heart of a deer? While a good symbol can certainly stand on its own, it also allows us to experiment with ideas in ways that abstract language does not.

A symbol, however, is not a metaphor. A metaphor contrasts two seemingly unrelated things, whereas symbolism uses a pertinent image to express a relevant notion. As opposed to metaphors and similes, symbolism uses a symbolic picture frequently throughout the text with the goal to serve the primary image and concept.

Words, items, and even concepts used every day frequently have several meanings. Aspects of daily life and experience change through time in significance and meaning, becoming representations of something other than what they truly are. Some typical examples of symbolism in daily life include the following: the rainbow symbolises hope and promise; the red rose, love and romance; the four-leaf clover, good luck or fortune; the wedding ring, commitment, and matrimony; the red, white, and blue colour scheme, American patriotism; the green traffic light, "go" or proceed; the Pilgrim hat, the Thanksgiving holiday; the dollar sign, money, earnings, and wealth; and the image of a shopping cart.

Symbolism enhances the enjoyment of reading prose and poetry. It gives us a reason to seek insights into the writer's thinking and to try to understand why a writer would present a theory in the manner that he or she has. It is the writer's way of teasing the reader.

2.3 AESTHETICISM

Aestheticism, also known as the Aesthetic movement, was a late-nineteenth-century art movement that emphasised the aesthetic value of literature, music, and the arts over their socio-political functions. It is a doctrine that the principles of beauty are fundamental to all other principles, particularly moral principles. It is regarded as a devotion to or emphasis on beauty or the development of the arts.

The Aesthetic Movement gained traction in English literature in the late nineteenth century. Although the Pre-Raphaelite movement is considered

distinct from the aesthetic movement, aestheticism was influenced by its predecessor. Aesthetic writers let their imaginations and fantasies run wild. The Aesthetic art movement emerged in both the visual and literary arts. With the works of Charles Algernon Swinburne and later Oscar Wilde, the Aesthetic movement rose to prominence in Victorian culture beginning in the 1870s. A famous Aestheticism slogan is 'art for art's sake,' emphasising the movement's preference for beauty over morality. Oscar Wilde's novel *The Picture of Dorian Gray* is the most famous example of Aestheticism in literature. It was published in 1890. Victorian writers and critics thought it was important for works of fiction to be moralistic, if not didactic. This belief was challenged by aestheticism.

The aesthetic philosophies of the German romantic school, John Ruskin's art criticism, and French writers such as Théophile Gautier and Charles Baudelaire all influenced aestheticism. Aestheticism can be found in the poetry and painting of the British Pre-Raphaelites beginning in the 1850s, as well as in the work of Edgar Allan Poe in America. However, as a cultural movement, aestheticism peaked in the 1870s and 1880s before devolving into the decadent aestheticism of the 1890s. Aestheticism is associated with artists and writers such as James McNeill Whistler, Walter Pater, and Oscar Wilde.

Aestheticism promotes the principles of art for the sake of art: art is an end in itself; art does not need to serve moral, didactic, or political purposes; and art should not be judged using non-aesthetic criteria. Aestheticism is distinguished stylistically by precocity, archaisms, and, at times, obscurity. Because aesthetes believed that any subject matter could be made beautiful in art, some aesthetes treated the perverse, abnormal, and morbid in their work. Aestheticism was an ideological reaction to the materialism of Victorian middle-class culture, as well as the effects of industrialization and mass production. Aesthetes retreated into the world of art to escape the ugliness of middle-class Victorian life. At the same time, aesthetes sought to beautify their surroundings and live life in the spirit of art. As a result, the influence of aestheticism extended beyond literature and art into fashion, furniture design, the decorative arts, and architecture.

With the works of Charles Algernon Swinburne and later Oscar Wilde, the Aesthetic movement rose to prominence in Victorian culture beginning in the 1870s. The need for the arts to set a moral example was rejected by Wilde and Swinburne. The aesthetes were later associated with the decadent movement, a group throughout Europe that valued excess and artifice over nature. Both groups' work would be heavily symbolic and frequently suggestive rather than explicitly realistic.

Romantic poets such as John Keats and Percy Bysshe Shelley were early influences on aesthetic writers. Unlike the romantics, however, the aesthetes were uninspired by nature and turned to escapism to create a world of beauty and colour. In Britain, the dominant aesthetic writers were Algernon Charles Swinburne and Oscar Wilde. The most popular aesthetic artists in the visual arts were Pre-Raphaelite Dante Gabriel Rossetti and American painter Whistler.

The movement is widely thought to have ended in 1895, following Oscar Wilde's trial. Wilde was convicted of indecency and sentenced to prison. Most aesthetes were disillusioned by morality's triumph over the aesthetic ideals of beauty and freedom.

Oscar Wilde was born in Dublin, Ireland on October 16, 1854. He was a playwright, poet, and author of the infamous novel *The Picture of Dorian Gray* (1891). Wilde's flamboyance and witticisms were almost as well known as his literary output. In the nineteenth century, he was at the forefront of the Aesthetic movement.

The following were the style's main characteristics: suggestion rather than statement, sensuality, extensive use of symbols, and synaesthetic / ideasthetic effects - that is, correspondence between words, colours, and music. Music was used to set the tone.

Imitationalism, Formalism, and Emotionalism are the three most common aesthetic theories of art criticism. Aesthetics is defined as the concept of what is visually acceptable, fashionable, or expected at the time. Minimalism is an example of an aesthetic. The Aesthetic Movement was identified by critic Walter Hamilton, who published *The Aesthetic Movement* in England in 1882. He not only writes about key figures associated with the movement, but he also describes contemporary responses to it.

In literature, aesthetics is the incorporation of references to artistic elements or expressions within a textual work. Authors usually include aesthetic concepts because they can help strengthen their purpose for writing or because they want to share their thoughts and opinions on the subject.

Aesthetic Ideology is the definitive collection of man's ideas on philosophy, politics, and history. Aesthetic Ideology is founded on a rigorous investigation of the relationship between rhetoric, epistemology, and aesthetics, as well as radical notions of materiality. Plato sees no opposition between the pleasures that beauty brings and the goals of philosophy, which is the fundamental datum in understanding Platonic beauty as part of Plato's aesthetics. Plato makes no mention of any other Form in the Symposium; the Form of beauty is sufficient.

Aesthetic criticism is a branch of aesthetics concerned with critically judging beauty and ugliness, tastefulness and tastelessness, style, and fashion, meaning and quality of design - as well as issues of human sentiment and how it affects the elicitation of pleasure and pain, likes and dislikes.

2.4 SUGGESTED QUESTIONS:

- a. Naturalism in English Literature
- b. Symbolism as a literary device
- c. Aestheticism as a literary movement

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UNDERSTANDING CRITICAL APPROACHES: PART - I

Unit Structure:

- 3.0 Objective
- 3.1 New Criticism
- 3.2 Structuralism
- 3.3 Suggested Questions
- 3.4 References

3.0 OBJECTIVE

This chapter's goal is to provide a brief overview of critical approaches such as New Criticism and Structuralism. It also intends to investigate these approaches as critical literary theories useful for analyzing literary texts considering their elements. It also seeks to comprehend how these critical literary approaches are skillfully employed by authors in their works.

3.1 NEW CRITICISM

The roots of 'New Criticism' can be found in T. S. Eliot's and I. A. Richards' critical theories. T. S. Eliot was inspired by the French critic-poet Remy de Gourmont. In his essay "Tradition and Individual Talent," he presented an impersonal theory of art. He emphasized the liberating nature of poetry. The poet, according to him, is a catalyst (medium) who combines emotions and feelings to create poetry. In his book *Dante and Shakespeare*, he argued that a great philosophy does not make a great poem. He discussed the autonomy of poetry in the introduction to his book *The Sacred Wood*.

Poetry was proposed by I. A. Richards. The discovery of the writer's name, he claims, distorts our understanding of his works. So, to fully comprehend a poem, we must consider its sense, feeling, tone, and intonation. He distinguished between scientific truth and poetic truth. Science makes claims that can be tested in a laboratory. Poetry creates fictitious statements whose truth is determined by our emotions and attitudes. Based on this distinction, he defined and distinguished referential language in science from emotive language use in poetry. Many Americans reacted to both Eliot and Richards. These new poetics and textual analysis were accepted by them. Certain changes were made. Anglo-American Formalism arose because of this New Criticism.

The structure and meaning of the text, according to New Critics, were inextricably linked and should not be analyzed separately. They aimed to exclude the reader's response, the author's intention, historical and cultural contexts, and moralistic bias from their analysis to return the focus of literary studies to text analysis.

Richards' theory was criticized by John Crow Ransom in his book *New Criticism*. Richards' relevant poetic structure is imaginary and subjective to him. If the balanced poise is in our response rather than in the poem's structure, our analysis will be incorrect and whimsical. Ransom discusses poetic structure in his book *The World's Body*. A poem, according to him, has a logical structure that serves as its argument. It has an irrelevant local texture, which is its imagery, metaphor, and symbolism, which enriches the poem. So, poetry is not a phony assertion. It is because the poem's logical structure contains some scientific truth. The poem is objective. The preceding books provided principles such as - i. A poem has its entity. in our analysis, we should proceed from structure to meaning rather than vice versa. These principles became the foundation for all contemporary American critics. However, the New Critics quickly split into two groups. Handy and Westbrook identified these groups:

a. Formalist Criticism:

These critics adhered to Kant and Coleridge's philosophy. They adhered to Ransom's philosophical aesthetics, which is based on Kant. They abandoned the Victorian and Neo-Humanist emphasis on the moral uses of literature, the historical tradition, and the author's biography. They disproved Roger Fry's theory of pure form. They considered poetry to be a reliable source of information. And it can only be communicated in its terms. As a result, a close reading of the text is required in terms of its form and materials. Meter, stanza form, rhyme, and rhythm are all expected. Simile, metaphor, imagery, allusion, and symbol are among the materials. A poem is the material of the logical structure and irrelevant local texture, so much close reading became important.

Ransom claims that logical structure contains scientific truth. As a result, that must be understood. A poem, according to Cleanth Brooks, is an organic composition of images. The irony is defined as "the obvious warping of a statement by its context." The principle of poetic structure is irony and paradox. In "Understanding Poetry," "Understanding Fiction," and "Understanding Drama," he explains his method of analysis. It is in his essay "The Formalist Critic." Because of this essay, younger critics dubbed New Criticism Formalist Criticism.

b. Genre Critics/ Neo-Aristotelians:

This is the name given by the scholars Handy and Westbrook to the Chicago School of Critics' criticism. Thus, a genre critic is a critic who focuses on formal differences in literature. The study of Aristotle sparked this type of criticism. This criticism was based on the use of the inductive method. These critics were distinct from those such as Ransom and Brooks. As a result, they were dubbed Neo-Aristotelians. Elder Olson

wrote an essay titled "Aristotle's Poetic Method: Its Powers and Limitations." "The art of poetry is a productive science; mathematics is a theoretical science, and politics is a practical science," he says of Aristotle's Poetics.

Aristotle divided knowledge using both inductive and deductive reasoning. He used the same method for identifying and categorizing poetry. He classified fine art into medium, object, mode, and function and stated that an artist is a maker. For example, a statue-maker may imitate the human form when creating a marble statue, but the statue he has created is neither a human being nor a piece of marble. It is a work of art with its structure

The Neo-Aristotelians, led by R. S. Crane, criticized Cleanth Brooks on two grounds: a) Irony or paradox is the principle of structure, according to the Formalist. As a result, his method is deductive. However, the critic should employ both methods. He should start with the inductive method. b) Formalist fails to distinguish between two literary genres. Two texts of the same genre are not the same, according to Neo-Aristotelians. *Othello*, for example, is written in the style of Greek tragedy. However, *Macbeth* is not written in the manner of a Greek tragedy. To give "Macbeth" justice, a critic must define its place in the history of tragedy and distinguish it from other tragedies. He can then analyze it inductively and deductively to understand its structure.

Knowledge, according to Neo-Aristotelians, is based on systematic analyses. The subject under investigation may be irregular, but the investigation must be systematic and principled. As a result, literature is a product of the imagination. It is bound to be subjective and erroneous. However, its critical study must be scientific. On the contrary, Formalists believe that research should be ontological and scientific in nature. Second, Formalists believe that knowledge can be gained solely from the poem under consideration. Knowledge, according to the Neo-Aristotelians, does not exist within the framework of the thing itself. It is when we introduce it into the system in which it already exists. Despite their differences, both Formalists and Neo-Aristotelians employ the same technique.

A careful, exacting examination of a passage of prose or poetry in New Critical style was required. The theme of the text was identified using formal elements such as rhyme, metre, setting, characterization, and plot. The New Critics looked for paradox, ambiguity, irony, and tension in addition to the theme to help establish the single best and most unified interpretation of the text.

Although the New Criticism is no longer a dominant theoretical model in American universities, some of its methods (such as close reading) remain fundamental tools of literary criticism, laying the groundwork for a variety of subsequent theoretic approaches to literature such as post-structuralism, deconstruction theory, and reader-response theory.

3.2 STRUCTURALISM:

The emergence of critical theory in the postwar period, which included various complex disciplines such as linguistics, literary criticism, psychoanalytic criticism, structuralism, post-colonialism, and so on, proved hostile to the liberal consensus that dominated the realm of criticism between the 1930s and the 1950s. The two intellectual movements, Structuralism and Post-structuralism, which originated in France in the 1950s and had an impact on English studies in the late 1970s and early 1980s, were the most contentious among these overarching discourses. Language and philosophy, rather than history or author, are the primary concerns of these two approaches.

Structuralism is a school of thought that holds that everything in the world is a part of a larger structure. This school of thought holds that any individual item can only be studied in the context of the larger 'structure' to which it belongs. Structuralism did not begin as a literary movement in general.

The structuralist movement is widely regarded as having been founded by the linguist Ferdinand de Saussure. For him, semiology - the science of natural language meaning - consists in determining the formal place of any sign within the all-encompassing system of signs that is language (*langue*), that is, to see it as a 'difference' among the system of inextricably linked 'differences.' Similarly, literary significance is treated. However, in both linguistic and literary studies, the existence of a complete and closed system has been largely anticipated, presupposed rather than confirmed, with only fragments of the alleged system ever truly collected.

Some scholars believe it evolved from the tenets of the Russian Formalism School. Many scholars, however, credit Ferdinand de Saussure with establishing the Structuralists' School of Theory. Saussure's main concern was the notion that no word can have its definition proposed in his seminal work, *Course in General Linguistics*, that the definition of a specific word is dependent on other words in the larger structure. He coined the highly debated terms *langue* and *parole*.

Structuralism is a term that refers to a group of theories that address all aspects of the human world, most notably language, literature, cookery, kinship relations, dress, and human self-perception. According to structuralists, the observable, seemingly separate elements are correctly understood only when viewed as positions in a structure or system of relations. Structuralism is a way of understanding culture and meaning in the arts by connecting individual works of art to something larger. The relationship between cultural phenomena, according to Structuralist theory, is a web, network, or structure that exists beneath the way we think, act, and create art.

The focus on the underlying structure of a literary text is the main feature of structuralist literary theory. The interrelationship of a text's parts determines its meaning. Binary oppositions are essential for

comprehending a text. The author's individuality and personality are unimportant. What are the deep structures that are important? Literary texts are constructed entities. Meaning does not emerge from within the text. Instead, meaning is derived from the interaction of each part of the text with the others.

Structuralism is a philosophical, historical, anthropological, and literary theory term. Structuralism is derived from the field of linguistics known as structural linguistics. This method was created by a French linguist named Ferdinand de Saussure. He developed a method for studying a language that saw the linguistic sign (a word) as a relationship between a 'sound image' - a spoken or written word, which he referred to as a 'signifier,' and the concept itself, which he referred to as the 'signified.' This was distinct from previous approaches to comprehending the relationship between words and things. Until Saussure, it was assumed that words and the things they denoted had a direct relationship.

The term "tree" referred to a physical tree in the real world. As a result, the word "tree" meant "an actual, physical tree." This is not how language works, as Saussure realized. Instead of a real tree, the word/sound 'tree' represents a mental image (or concept) of one. This is because language (and the concepts it employs) is a mental property. Language, as such, enables us to comprehend and interpret the world through a system of signs which is words and concepts.

René Magritte depicted this in his 1929 painting *This Is Not a Pipe*. Magritte's point is that a painting of a pipe is not only a pipe representation. Similarly, when we hear the word "pipe," we envision a pipe (like the one in the painting). When we hear the word "pipe," we think of a pipe. The pipe is a mental representation of a real pipe.

Following Saussure's work, others took up the idea in their respective fields, most notably Claude Levi-Strauss, another Frenchman, in anthropology. Other key figures in Structuralism include sociology's Emile Durkheim and psychoanalysis' Jacques Lacan. In the 1960s, structuralism grew in importance and influence. What made it so popular? It appeared to provide a unified approach that could be applied universally across academic disciplines. Following World War II and the rise of Nazism, a unified approach was appealing.

Because linguistics and literary theory are so closely related, Saussure's linguistic ideas were easily adapted to the study of literature. When a literary text is studied using Structuralism, it is linked to a larger 'structure.' This could include the genre of the text's literature, or the universal ways stories are told around the world.

The structuralist mines the text for common themes or patterns in this case. The idea here is that human consciousness has universal characteristics, and it is the literary critic's job to find and explain them. Any literary text can be broken down into its constituent parts. The text can then be compared to other stories with similar narrative structures.

Structuralism interprets literary texts by asking some basic questions. Is there anything in text A that resembles anything in text B? The similarities between texts are of interest to structuralists. Is there any textual opposition in the form of opposites? Structuralism refers to opposites as 'binary oppositions,' such as good/evil, light/dark, tall/short, and so on.

Terry Eagleton claims in his book *Literary Theory* (1983) that Structuralism represents a "remorseless demystification of literature." Structuralism, when applied to a literary text, strips it of its aesthetic form and subjective meaning, reducing it to its essentials. The underlying structure is all that remains.

Structuralism is thus explicitly anti-individual and, to some extent, anti-artist. It is not interested in individuality or artistic creativity as a distinct manifestation of an author's personality. It is only interested in the underlying and shared consciousness structures found in works of art or literature. It is a unifying strategy. However, as it unites, it also obliterates. This concept can be found in Roland Barthes' famous essay "The Death of the Author" published in 1977.

However, each school of criticism has both validity and limitations. This is true of structuralism as well. One criticism levelled at structuralism is that identifying structures, recurring patterns, and binary oppositions in literacy is not required to understand what makes literature great or sign significant.

3.3 SUGGESTED QUESTIONS:

- a. What is New Criticism? Explain it as a critical approach.
 - b. Explain Structuralism as a critical approach to literature.
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UNDERSTANDING CRITICAL APPROACHES: PART - II

Unit Structure:

- 4.0 Objective
- 4.1 Psychoanalytical Criticism
- 4.2 Archetypal Criticism
- 4.3 Suggested Questions
- 4.4 References

4.0 OBJECTIVE

The objective of this chapter is to present a brief study of critical approaches such as Psychoanalytical Criticism and Archetypal Criticism. It also aims at studying these approaches as critical literary theories useful to analyze literary texts under the light of their elements. It also aims at understanding how these critical literary approaches are skillfully practiced by authors in their texts.

4.1 PSYCHOANALYTICAL CRITICISM

Psychoanalytical Criticism has its roots in the psychology of Sigmund Freud. His concept of the unconscious is his contribution to literature and literary criticism. He believes that man's psyche is divided into two parts. They are the conscious and unconscious minds. The unconscious is the repository for repressed feelings that have been censored by the conscious. Later, he revised his ideas about the nature of the psyche and employed four technical terms. Libido is the primary source of energy and is sexual in nature. The unconscious is the id. The conscious personality that mediates between the unconscious and the superego is known as the ego. The conscience, which is the total sum of social norms, is the super-ego.

Any libidinous desire that violates social norms causes the perpetrator to feel guilty, and he becomes neurotic (fearful). Such a tabooed (forbidden) act finds a home in the unconscious. When the ego and superego are asleep, the unconscious is awake. Dreams are expressions of the unconscious's activities. They are a kind of wish fulfillment and a displacement of reality. According to Freud, a creative writer is a type of neurotic who is unable to act in real life and thus retreats to his fantasy, where his wishes are granted. Here, he is guided by the constructive pleasure principle.

The essay "Creative Writers and Day Dreaming" by Sigmund Freud traced the origins of a writer's work and explained how the writer impresses the reader. His personal experiences are the sources, which are structured on the pattern of myths and folk tales that explain basic human instincts, conflicts, and desires. For example, consider the myths of Oedipus, Electra, and Adonis. There is a distinction to be made between the neurotic and the writer. The neurotic has no control over the unconscious, but the writer does. Every imaginable activity of man can be found in his childhood. The child imagines and humanizes his toys while playing. It takes the play seriously, which results in a shift (dislocation) of reality.

The imaginative writer, too, takes this world of fantasy, which is a distortion of reality, seriously. Unable to cope with reality, he immerses himself in the world of fantasy. He gains pleasure thereby equating today's serious occupations with his childhood games, and he throws off the heavy reality. But he cannot tell anyone about his fantasy. It is simple for him to admit his wrongdoing. He is caught between fantasy and reality. As a result, he modifies it to reveal it to others. He reveals his altered fantasy and learns about his nervous illness. Only dissatisfied people fantasize because fantasies are motivated by unsatisfied wishes, and every fantasy is the fulfillment of a wish. A wish can be ambitious and serve to improve the subject's personality. It could be an erotic (sexual) desire to obtain the object of one's life. Both are sometimes intertwined.

The fantasies can be changed. Their relationship to time is crucial. Present impressions, i.e., provoking events that arouse one of the subject's major desires, first arouse fantasies. The subject then recalls a previous experience in which this wish was granted. Finally, he creates a future situation that represents a fulfillment of the wish, such as a poor orphan working in a house. He fantasizes about his marriage to the only beautiful girl in the company and the succession of his property. Dickens looks back to the past in *David Copperfield* and creates a situation relating to the future, fulfilling his desire to be a well-known writer. In the poem "When You Are Old," Yeats imagines his beloved repenting for rejecting his sincere love in her old age, at a time when she has moved on from love.

According to Freud, an author's biography aids in understanding his works. For this, choose lesser-known writers whose works feature the hero as the main character. Providence has given him special protection (fate). Every woman falls in love with him. All the characters are split in half. In contrast to the bad characters, the good characters back him up.

As a result, the writer's intense experience of the present stirs up a memory of his early experience, which now gives rise to a want that is realized in his created work. The produced work is like a daydream, a continuation of and replacement for what was previously children's play. Additionally, he typically works with pre-made materials found in the storehouse of myths, stories, and fairy tales. The work is enjoyable since it softens the tone of his egotistical daydreams. Through the portrayal of his fantasies, he modifies, conceals, and provides the readers with artistic pleasure.

Following Freud, there were two major trends in psychological criticism. The writing of an author's biography is referred to as psychobiography. It focuses on an author's psychological development. Sir Herbert Read's biographical criticism of Wordsworth is the first example. The *Writers and Their World* series include biographies of Mark Twain, Jane Austen, E. M. Forster, Virginia Woolf, and others. The study of literary texts began with Dr. Ernest Jones's *Hamlet and Oedipus*. It was followed by "The Regulated Hatred," an essay about Jane Austen.

Marie Banabarte, Norman Holland, Norman Brown, and Jacques Lacan are recent critics. The most influential creative writers have been influenced by Freud's psychoanalytical criticism. Postmodern writers include Lawrence, Auden, Sylvia Plath, Eugene O'Neill, and others. Among his detractors, poststructuralists and feminists have accepted some of his ideas while rejecting his absurd notions of the Oedipus complex, Narcissism, and "the Lack." His greatest student critic, however, is his disciple C.G. Jung.

4.2 ARCHETYPAL CRITICISM

Although archetypal theory and criticism are frequently used interchangeably with myth theory and criticism, they have distinct histories and processes. The term "archetype" dates to Plato (arche, "original"; typos, "form"), but it gained currency in twentieth-century literary theory and criticism thanks to the work of C. G. Jung, the Swiss founder of analytical psychology (1875-1961).

The term "archetype" is derived from the Latin word "archytypos." 'Arch' means "first of its kind," and "typos" means "types, patterns, or impression." An archetype in literature refers to the original type or basic model. They include stories about basic human concerns such as birth and rebirth, death and rebirth, and the quest of a father or son.

The theory of archetypal literary criticism interprets a text by focusing on recurring myths and archetypes in the narrative as well as symbols, images, and character types in a literary work. The term archetype refers to recurring narrative designs, patterns of action, character types, themes, and images that can be found in a wide range of works of literature, as well as myths, dreams, and even social rituals. These recurring items are caused by elemental and universal patterns in the human psyche.

Nature is imitated by archetypes in literature. For example, the seasonal cycle of spring represents comedy, summer represents romance, autumn represents tragedy, and winter represents irony. Archetypes are used in literature to suggest concepts/problems/questions that inform the work. It is also used to add something unique to the basic pattern to make the writer's work stand out. The archetype is reflected in literature as a universal theme, situation, or character that recurs in life.

Archetypal Criticism was founded by James Frazer and C. G. Jung. *The Golden Bough* is a book written by James Frazer. It is a global comparative study of mythology. The concept of the collective

unconscious was developed by C. G. Jung. Archetypes are aspects of the human unconscious. Every man who comes out in a riot or when he is angry is primitive. In short, archetypes are created by the collective unconscious.

Archetypal criticism is a product of both cultural anthropology and psychoanalysis, two academic fields that appear to be opposed to the concept of archetypal criticism. However, the characters of Sir James Frazer and Carl Jung contributed significantly to the development of archetypal criticism. Frazer, a classic, and religion historian conducted an in-depth study of the cross-cultural origins of religion through myths and rituals in his book "The Golden Bough: A Study in Magic and Religion." He discovered that, even in the absence of interaction, humanity shares the same ritual patterns or substance, with only the time and details differing. Frazer's discovery had an impact on the field of literature as well because critics began to look for mythic figures and patterns throughout the texts.

The archetype explains how mankind's earliest experiences are stored in an individual's "collective unconscious" according to Jung's Theory of Collective Unconscious. A writer gets his theme, character, and situation from this store. Thus, archetypes are considered 'universals' in literature and are thought to be present in all kinds of literature around the world. Characters, types, conflicts, feuds, symbols, and images reoccur regularly. As a result, they are referred to as archetypes. The role of the archetypal critic is to investigate why writers use such things consistently. This is because they are archetypes.

Archetypal criticism contends that archetypes determine the form and function of literary writing and that cultural and psychological myths shape a text's meaning. Archetypes are unknowable basic forms personified or concretized in recurring images, symbols, or patterns that may include motifs such as the quest or the heavenly ascent, recognizable character types such as the trickster or the hero, symbols such as the apple or snake, or images such as crucifixion as in *King Kong* or *Bride of Frankenstein* - all of which are laden with meaning when used in a specific work.

The origins of archetypal criticism can be traced back to psychologist Carl Jung, who proposed that humanity has a "collective unconscious," a kind of universal psyche manifested in dreams and myths and containing themes and images that we all inherit. As a result, literature imitates the "total dream of humankind" rather than the world. Jung referred to mythology as "the textbook of archetypes."

Northrop Frye was a Canadian philosopher who expanded on Jung's ideas. He was less concerned with the how and why of natural-born archetypes and more concerned with their functions and effects. He considered archetypes and archetypal criticism to be important components of literature. The archetypes allow stories and literature to be refreshed and reformatted repeatedly. This means that old stories can be told in new ways, but with the archetypes present to give people meaning.

Levi- Strauss examines the similarities of myths from cultures all over the world in his essay "The structural Study of Myth." He notices that myths from cultures separated by geography or time have striking similarities. He finds an answer by examining the structure of each myth rather than its content. While the characters and actions differ significantly, Levi-Strauss contends that their structures are nearly identical. According to Levi-Strauss, myth is a language because it must be told to exist. Myth, as a language, is made up of langue and parole, a synchronic, historical structure, and specific diachronic details within that structure. Parole is a particular thing, an instance, or an event that only happens in linear time. The structure of a language, on the other hand, never changes and can exist in the past, present, or future. A myth's core shape or structure can be changed, expanded, condensed, and paraphrased without losing meaning. Whatever further information is included in the story, the relationships between the units' structures never change.

As a result of neglecting inter-textual components and treating the text as though it was in a vacuum, archetypal critics view New Criticism to be overly atomistic. Since we are accustomed to encountering black hats, springtime locations, evil stepmothers, and other tropes, we can generate assumptions and expectations about story patterns and symbolic linkages, if not instinctively. So, it stands to reason that a work's meaning cannot be contained only inside its pages, nor can it be viewed as a separate entity.

Archetypal images and story patterns encourage readers (and viewers of films and advertisements) to participate ritualistically in their generation's fundamental beliefs, fears, and anxieties. These archetypal features not only contribute to the text's readability but also a level of human desires and anxieties. Northrop Fry's book "Anatomy of Criticism" in 1950 established archetypal criticism. Images and patterns are frequently repeated in literary works. And there is reason to ponder it. We will learn about the original patterns through archetypal study.

The role of criticism is to connect these images and symbols in other works. Suicide, for example, occurs in "Hamlet," "Julius Caesar," and "Romeo and Juliet." Thus, the theme of suicide can be found in as many books as one can find because it is an archetype that has been found from the beginning of time to the present. Archetypal criticism has thus broadened the scope of criticism. Northrop Fry pinpoints the limitations of structuralism as it relates to the text. However, archetypal criticism focuses on the text at hand and how it relates to other texts. There are many brothers and sisters in a text. It comes from a large family. The fathers of Shakespeare's *Hamlet*, for example, are Thomas Kyd's *The Spanish Tragedy* and Saxo Grammaticus' *Hamlet*. According to Northrop Fry, "If one follows archetypal criticism, he/she comes to literary anthropology." To be more specific, archetypal criticism broadens the scope of a text.

The criticism of story types has evolved from the archetypal criticism of literary characters. This raises the question of whether specific plot archetypes exist. Christopher Booker's ideas on archetypal criticism

reduced stories to seven fundamental plots. These are the quest, the journey, rebirth, and comedy. The final three are tragedy, rags to riches, and defeating the monster.

Archetypal criticism, as defined by Jung's theory and practice of archetypal (analytical) psychology, is thus a young and often misunderstood field of study with significant but unrealized potential for the study of literature and aesthetics in general.

4.3 SUGGESTED QUESTIONS:

- a. Write a critical note on Psychoanalytical Criticism as a critical approach.
- b. Explain Archetypal Criticism with suitable examples.

4.4 REFERENCES:

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MARXISM AND FEMINISM

Unit- Structure

5.0 Objective

5.1 Marxism

5.1.1 Marxism: Historical Background

5.1.2 Theory of Marxism

5.1.3 Marxist Literary Criticism

5.1.4 Conclusion

5.2 Feminism

5.2.1 Historical Background

5.2.2 Three phases of Modern Feminism

5.2.3 The Four Waves of Feminism

5.2.4 Literature survey of Feminist Literary critics

5.2.5 Foregrounding Methods of Feminist Literary Critics

5.2.6 Conclusion

5.3. Exercise

5.4. References

5.0. OBJECTIVE:

This Unit will focus on the concept of Marxism and its critical theory by other philosophers and critics. After reading this unit a student must be able to discuss about the Marxist theory its historical significance and basic principles. They must be able to know about the other proponents of Marxism around the world and their contribution to the development of the theory. The discussion will provoke the students to ponder over current situation and the need of the theory. Similarly, this unit will also focus on the history and concept of feminism of different ages. It also focuses on the different waves and phases of feminism and the struggle for gender equality. This section is thought provoking to analyse the contemporary situation and position of women in today's society.

5.1. MARXISM:

5.1.1. Historical Background:

Marxism is a revolutionary theory named after the influential German philosopher Karl Marx (1818-1883) who focused on the analysis of the society and its class conflicts. It is an ideological theory which is related to a socio-economic, political, and philosophical theory that analyses social relations pertaining to class conflicts through materialistic interpretation of historical development. It is a continuous process developing with the change of time till today's era. History has been in a progression throughout the years through class conflict in the then society. The conflict between the feudal lords who exploited the peasants and tried to suck their lands by suppression. Even the Capitalists conflict with the proletariats created class conflict and hence brought social transformation. The Marxists were of the view that slowly and gradually the difference between the social classes should get vanish and there should be a classless society where there will be no economic difference. But the capitalists did not agree to it and said that it was impractical.

Later joined by his fellow, Friedrich Engel in the mid-19th century found that they had similar views regarding the class and capitalism and thought to work together. In 1842 as Friedrich Engels became a communist, he analysed the life of workers in one of the Industry in England and wrote the effects of Industrialization and its capitalism on proletariats and their sunk condition in his book, *The Condition of the Working Class in England* and published it in 1845. Karl Marx and Friedrich Engels were the strong proponents and pioneers of this ideology and wrote some literature in their book entitled "Communist Manifesto" in 1848 and analysed the economy system of the then society and 'Das Capital' which was published in 1867 in which they mentioned about the unequal distribution of economy and its consequences on common people. They closely examined the society and wrote many pamphlets, essays, books that reflected the problems within the social classes and their reasons behind it. They found that the capitalists always wanted to have economic and political power to keep control over common people and buy labours as to own the means of production. As there was a large economic difference between social classes Karl Marx brought into focus the novel idea about capitalism and economy of the society. He always criticised the capitalists. He named the owners as bourgeoisie and the working class as the proletariats. He was of the view that alienation is the outcome of capitalism and hence the means of production should be handed over to its actual makers or labours. The economic and political revolution would then be truly successful to bring in power in the hands of common people and the labourers. The competition between the communist and capitalist countries during 20th century was at its pivot. This era can be said to be remarkable as the proletariats voiced for the equal economy. It is concerned about the production level, labour cost and economic development of the country which was never thought on a broader scale before Marx. Marxism considers a dialectic view for social

transformation. Marx introduced the difference between the class and class struggle which according to him was an axis for the evolution of social systems. According to him every individual must be able to get proper returns of their labour and must have equal share of wealth. And when this economic difference will get diminished class divisions will get stopped. Subsequently, this became a revolution and spread all over the world in different variants. Marxism later got developed in Russia and Europe. The European revolution in 1848 brought upheaval in political and social arena that saw the Marxism theory more analytical than practical so there was an inclination towards Leninism and Maoism. Marxism theory continued to develop, it spread over Russia as Russian Marxism through Lenin called as Leninism. Lenin used the Marxist principle for the 1917 Bolshevik revolution. The theorists like Georgii Plekhanov (1856-1918) developed the thoughts of Marxism comprehensively based on economic systems. Later, Stalin (1879-1953) set Marxism as the party doctrine. Soviet or Russian Marxism focused more on social development through the analysis of economic condition which became the sole doctrine of Russia. The European Marxism that began in 1920's is also called as the Western Marxism. The theorists like Georg Lukacs (1885-1971), Antonio Gramsci (1891-1937) had different views than the Russian Marxism. Instead of focusing on political economy they focused on aesthetics, philosophy, art, and culture. The philosophers of Frankfurt School like Walter Benjamin, Herbert Marcuse, Theodore Adorno, and Jean Paul Sartre also found the Soviet Marxism inadequate so they tried to develop it by including aesthetics, art and literature which brought in new ideas and analysis of literature studies. Hence it created the base for the formation of critical approach of Marxist criticism. Marxist ideas mainly the Soviet Marxism highly influenced the Indian political thinking during the national freedom movement from 1920's and reflected its influence on socio-economic level of post-independence period too. Its adherents propagated the principles and influenced many young activists and so also got influenced by the young activists in India and joined the Communist Party of India.

5.1.2. Theory of Marxism and its Key Principles:

The beginning of the twentieth century brought in many changes in the socio-political canvas and so also in the field of literature. There was a need of a theory which talked about the society and its class difference.

Basic Principles of Marxism:

1. *Capitalism and class conflict:*

Karl Marx believed that the capitalists are reluctant to pay the wages of the labour according to their work and goods produced that brings unequal distribution of economy in the social classes. This is also an injustice towards the proletariat. He was concerned with the power relationships between the capitalists and the labours. The labours had no right to produce their goods, in fact, producing various parts lost their control over their goods and thus got alienated. Marxism centres on capitalists' economic profits and the acute labour charges given to them by the

capitalists in amount of their quantity. Marx has stated in *Das Capital* that "the mode of production of material life determines altogether the social, political, and intellectual life process. It is not the consciousness of men that determines their being, but on the contrary their social being, that determines their consciousness." Marxism is based on the real materialistic physical world or the society in which we live in; opposite to the spiritual or the ideal world or philosophies. Karl Marx comments on this revolutionary nature of Marxism that, "The philosophers have only interpreted the world in various ways; the point is to change it." Hence according to Marx there is a struggle between two opposite forces resulting in the alteration or modification of the society that progresses. They wanted a society which will be free from exploitation of one class by the other class.

2. *Dialectical Materialism:*

Another significant concept developed by Marx and Engel is a theory of dialectical materialism a scientific analysis and interpretation of history. This theory imparted more importance to the real condition and their contradictions within things without limiting it to class, labour or social economic conditions.

This is an ancient philosophy and was originated by a German Philosopher Hegel who believed that idea or consciousness is the essence of the world and hence ideology governs the material world. Truths are discovered by imposing contradictory ideas and progress takes place through opposite forces of truth and false. The false elements get reduced due to thesis and anti-thesis treatment and truth remains. So, the process continues and finally the process ends. But Marx was of different thought as according to his concept, ideology is the product of the real society and economic existence that we live in. Hence, Marxist is of the view that society is the product to ignite the thoughts or the ideologies depends on the society product.

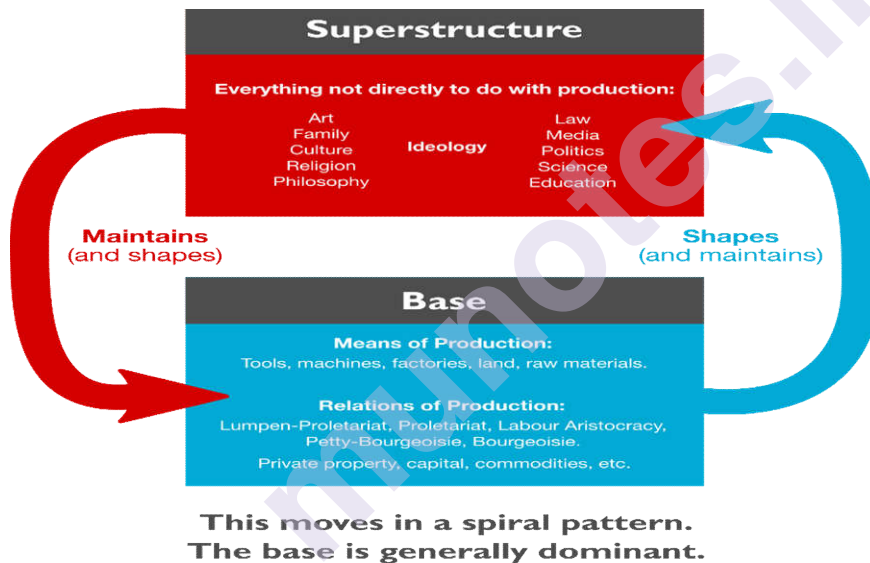
3. *Theory of Alienation:*

When the labours were deprived of the fruits of their labour and were not even given the chance to take the credit. Hence, they are away from their profits as well as from their ownership of their products and got alienated. The bourgeoisie always led the proletariats towards estrangement which brought them loss of identity and freedom. The concern for this dimension reflects humanism in Marx's philosophy. George Lukacs developed this theory of alienation further in 1932 before the publication of *Manuscript*. Marx found four different phases of alienation. First phase of alienation arises when the worker has no right to decide what to produce or how to produce hence gets alienated from his work. This does not give him any work satisfaction and he get alienated naturally from himself. He is not able to use his creativity and has to do the same monotonous work; this is the second stage of alienation. The Third stage brings him financial dependency and has to live on other's expenses. This alienation detaches him from other men. And fourthly he becomes forlorn as he depends on

the capitalists for his necessities. The ownership of the capitalists brings poverty to the workers due to unequal share of economy. Hence it paves way to class struggle and conflict.

4. Model of Base and Superstructure:

Classical Marxism by Marx states that society is divided into base and superstructure and its relation is production and ideology. The conceptual idea of this is that; the base is the material means of production and socio-economic relations and superstructure is the cultural world of art and religion, politics, philosophy, laws and basically related to ideology. According to Marx the cultural world is reflection of physical world or life and is directly proportional to the economic condition of the society. The based hence is governed by the superstructure means the proletariats are always dominated by the super class people. As the super class has the capacity to buy the labours, they consider them as their property and exploit them according to their wish. The super class or superstructure has no direct connection with the production.



5. Marxists Theory of surplus:

The concept of surplus values was coined by William Thompson in 1824 and is found in Ricardian Socialism. This is one of the important theories later developed by Marx and Engels who explained in their famous work *Das Capital*. In the continuous process of the development of the society when the progress depends on the knowledge of economy Marx's theory of surplus is found to be significant even in today's world. In order to understand the theory of surplus we the nature of capitalist production must be understood that is the process of creating use value and profit accumulation and extending the capital. Marx analysed the relation of capitalist's creation of products and the connection of circulation of products. It's about examining how the capitalist make profit and what is the source of their profit. He realised that the labours are the main source of surplus value in the capitalist society. The products are mainly

produced by the workers by their hard labour but are owned by the capitalists. Marx is of the view that the value of any commodity produced by labour depends upon the average labour time it needs for its production. The labours do not have claim over their products. They get their wages which is minimum in relation to the product sold by the capitalists. The capitalists sell at a maximum price the remaining is surplus labour and the value it produces is surplus value and here where they get profit. The surplus value is appropriated by the capitalists by exploiting them. Hence surplus value is unpaid labour of the labours; it is the difference between values produced by the workers and the meagre labour charges that he gets.

5.1.3. Marxist Literary Criticism

A survey of critical thinkers and their ideology of Marxism: Marxist literary criticism is based on literary analysis of the text through various positions of social, cultural, historical, political approaches and so with an idea as literature that it is the product of socio-economic structures. Marxist criticism analyses literature from ideological point of view and is directly proportional to social classes. Marxism also had influences of other European philosophers like Hegel, Saussure and Antonio Gramsci. Marx adopted the views of Hegel as, a work of art and literature a reflection that is influenced by the socio-economic structure and a dialectical and a part of historical process. Saussure's structuralism believes that a work of art has the reality which is present in its structure. Louis Althusser a French Marxist developed the concepts of ideology and over determination with his own perspective. He is of the view that, "ideology is a system of representations endowed with an existence and a historical role at the heart of a given society." Ideology is spread through the books of laws, religion other text books that naturally gets imbibed in people. Moreover, Louis Althusser developed Marxist theory under the umbrella of post-structural theory focusing on language, text and author. The Gramsci's Marxist theory who was a linguist, a political thinker as well as a philosopher was based on hegemony of super class to maintain control on social intellectual fields, and production of literature. He was of the view that the super class intellectuals want to hold power and exploit the subalterns i.e. the marginalized class of the society. Moreover, another influential figure, Raymond Williams focused on the relationship of the language, literature, and the society. He focused on Cultural Materialism. Frederic James an American thinker who was influenced by many German Philosophers like Sartre, Althusser highlighted the critical theory and articulated Marxism with in relation to current philosophy and literary trends. Along with Terry Eagleton and other Marxist critics he co-founded the **Marxist Literary Group**. It is found that he was completely committed to Hegelian Marxism with his publication of "The Political Unconscious: Narrative as a Socially Symbolic Act" (1981). Moving on from Jamesons, Terry Eagleton (1943) a cultural theorist of England also contributed extensively to the critical theory of Marxism with the subjects from ideology, literature, application of the Marxist perspective to the English novels. He re-evaluated criticism and highlights on the Marxist approach on structuralism and post-structuralism. He is of the

view that, “Marxist criticism is part of a larger body of theoretical Analysis which aims to understand ideologies- the ideas, values, and feelings by which men experience their societies at various times. And certain of those ideas, values and feelings are available to us only in literature. To understand both the past and present more deeply, and such understanding contributes to our liberation.”

Hence Marxist criticism shows that how a literary text can be an asset for the social change. It can also support to bring in awareness about ideology. He has also later discussed about form and content and called them as dialectical. It favoured the content rather than form as in traditional Marxism as it must have the historical significance behind the events. He is of the view that the form changes with the change in ideology.

5.1.4 Conclusion:

Although there is a future scope for the continuation of Marxism; few of the predictions didn't come to be true. As he was of the view that the capitalists would get lesser and weaker in a gradual time and the middle class would get down towards the proletariat. But did not happen so. In fact, in a social system we have witnessed that the middle class is getting stronger creating a new class as upper middle class and the proletariat improving their condition moving towards lower middle and middle class. According to Max Weber the upper middle class is identified with well-educated professionals with good financial conditions. Though the contemporary age has its different demands but still cannot get away from the historical views of Marxism as it is not only about class conflict or class struggle but also about humanism which will be continued to transform the world according to its need. It needs a classless society. The Marxism critics will continue to analyse the society on its terms for a shift from the needful society towards the freedom.

5.2 FEMINISM

Feminism as a term involves a social, economic, and political philosophies, ideologies and movements that began in 18th century Europe and later in America that demanded equal rights and opportunities to women (pertaining to men) and focusing on the issues of gender difference and unfair treatment towards women in a patriarchal culture. It is a socio-political movement that advocated equal legal rights to women (right to vote, right to education, right to property, right to work and equal pay and many such other etc) in all arenas. This movement heralded with the Seneca Falls convention declaration in 1848 with more than 300 men and women gathered for the rights of women convention in the U.S. It discussed about the social, civil rights and religious rights of women. The main purpose of this movement was to put an end to gender discrimination or sexual difference, their oppression, and their domination. It demanded a radical suffrage for equal status. This imprinted a lasting effect on the women's struggle and spread all over the nation. Women were oppressed by their male counterparts through the patriarchal systems that did not give rights to education, economic freedom and were marginalised and

oppressed. Feminism existed in different forms in different ages and phases right from the ancient world till today. In order to understand the concerns of feminism it becomes necessary to know its historical background.

5.2.1. Historical Background:

As earlier in one of the books it is mentioned that the Greek God Theseus considered woman as to be born from one of the ribs of man and was considered as secondary and treated inhumanly and oppressed by men since centuries. Charles Fourier; a French philosopher is said to have coined the term 'Feminisme' in the year 1837. With reference to the article in the Stanford Encyclopaedia of Philosophy, Feminism as a term was used after the first international women's conference held in Paris in 1892 in an advocacy for equal rights for women and should be treated equally by law. But the roots of feminism can be traced far back to the first influential feminist book by Mary Wollstonecraft's 'A Vindication of the Rights of Woman' which was published in 1792 that talked about the women's equal rights in the society and education rights and the portrayal of women in the works of literature of Milton, Pope, Rousseau, and their perspective about women in their works. The basic argument was that the biological nature of the woman cannot make her inferior to men and she is not made only for domestic chores purposes or to delight men. It speaks about the rights of women in the wealth and property of her father and her right to vote and equally talked about the equal labour charges of women. There are several figures which then talked about the theory of Feminism which brought all the women to propagate about the term Feminism. Later, Friedrich Engels wrote 'The Origin of the Family', which was published in 1884. John Stuart Mill highlighted the condition of women in his book 'The Subjection of Women' published in 1869. Women were getting unequal labour wages and were discriminated to their male counterparts. They were exploited by the society men which was becoming more and more unbearable. Women wanted to have their own control on their life and should not be controlled by the men. A book 'Women and Labour' by Olive Schreiner published in 1911 proved to be igniting the fervour of feminism. The Book published in 1929 by Virginia Woolf; 'A Room of One's Own' talked about women's subjugation, oppression and the unequal rights given to them in terms of education, labours etc. Gradually, women started realising great need for the equal rights and to be treated as human beings that paved way for the emergence and acceleration of feminism and feminist literary theory not only on Europe and America but all over the world as British feminism, American feminism, French feminism in which the female writers, critics and theorists contributed their research and mapping of the history with respect to their nationality. Feminism and feminist criticism and its historical development can be understood in three phases and later waves. When we assess critically, we find that these waves are the result of political events in Europe and the United States. In a close examination we find that with almost similar thread of ideologies of feminism and feminist criticism, a spectrum of varied forms of feminism gradually developed at every stage with different points of view which are interdependent and rolls down

with more developmental critical theories towards the emancipation and development of women from the past historical years, subsequently to the present stages struggling to get a respected space and place on this planet. The feminist critics tries to re-examine the literary texts and show the subordination of women and their experiences through literature in the light of various critical theories. They try to re-evaluate through women literary works in the context of social, cultural psychological and sexual harassment to expose the patriarchal prejudices. One of the most influential books in the twentieth century was written by Simone de Beauvoir's 'The Second Sex' published in 1949 which talked about the woman's situation is responsible for her character. It is the woman's fault for her own condition as the way she is raised.

5.2.2. Three phases of Modern Feminism:

Feminism has thus been divided into three phases by the American feminist and theorist Elaine Showalter in her model of mapping the literary development from past to present time studying literary works under various critical approaches examining the representation of women in the literary texts. She proposed three phases of different ages through which the different condition and development in life of women is studied. In the first wave that starts from 1890 to 1960 they demanded the right to vote and basic rights in the patriarchal property. The first is the **feminine phase** (from 1840 – 1880) in which the women writers followed and imitated the tradition and the men writers. The second is the **feminist phase** (from 1880-1920). In the feminist phase women advocated the minority rights and protested for unjust treatment and oppression towards them and struggled for their equal rights. There was an analysis of the condition of women through works of literature. The third is the **female phase (1920-present day)** in which the focus was diverted towards the discovery of the orientation of women's texts and highlighting the misogyny in male texts or to uncover the misrepresentation of women character. The study of women's condition and their representation in the literary texts based on this model proved to be pivotal and branched out several types of critical approaches such as Marxism Feminism, French Feminism, Liberal Feminism, Psychoanalytic Feminism, gender studies and so. Elaine Showalter created four models on gender difference that are biological, cultural, psychoanalytical and linguistics. Many feminist critics studied and tried to divide the movement into various phases according the era that highlighted the challenges of reproductive rights, equal salary, sexual exploitation, gender discrimination and so. Hence the feminist movement is divided into four different waves each representing the socio-cultural period and the subordinate position and condition of women in the modern society which made the study of feminism easy to understand.

5.2.3. The Four Waves of Feminism:

The **First-wave feminism** began in the mid -19th and the 20th century all over Europe and America. It highlighted mainly the suffrage and legal equality i.e right to vote, right to property. Women demanded for social equality and emancipation of women not only legal or political rights but

also in the capitalism. Juliet Mitchell a socialist feminist writer and critic published a book *Women's Estate* in 1970. She argues from her stance that culture is the root cause of women's degradation and not biology so a cultural revolution is necessary. Martha Lear a journalist coined the term *First-Wave feminism* in a *New York Times Magazine* in 1968. She focused on what do these women want? They focused on acquiring political powers. The **Second Wave feminism** is marked in early 1960's which lasted for almost two decades aiming to focus on the various kinds of issues such as sexual, domestic, workplace issues, the issues of rape and molestation, divorce laws, custody laws and so. It basically criticised the male-dominance over females and the patriarchal culture imposed on women in the society. It also focused on the developments in the condition of women in a broader spectrum. This is the wave when the feminist literary criticism became much radical and propagated its explicit ideas effectively. Many kinds of ideas came up. The feminist critics such as Simone de Beauvoir, Kate Millet propagated the critical theory of Phallogocentric criticism in which they analysed the western literary canons to understand and expose male dominance over females and male biased approach in the society. The African-American feminism or the black feminism also became very popular during the second wave. Alice Walker argued that they have to endure dual oppression; as a woman and through gender discrimination and through white racism. Hence the white feminists cannot represent their plight. The French feminists argued to get dissociated from male dominated language and create a new female version of language which express female emotions. The **Third-wave feminism** began in early 1990's that embraced diversity and individualism. They thought to redefine the actual meaning of feminism. New feminist stream and theories were emerged and brought in progression such as intersectionality, vegetarian ecofeminism, postmodern feminism, transfeminism and so. The Third-wave feminism is credited to Rebecca Walker an American writer and feminist activist who is of the view that the Third wave feminism is not only a reaction but a movement. Kimberley Crenshaw an American civil rights advocate and a scholar of critical race theory introduced the term, 'intersectionality' in 1989 which means the idea that women experienced several layers of oppression caused by class, race, gender and so on. Due to the invention of computers and internet women became proactive on social media and feminism accelerated and flourished all the world. Since late 1990's and onwards women started writing online their e-articles and views through blogs, and other platforms with an objective to eradicate the stereotypical gender roles and to redefine and broadening the new views and cultural identities. However, the Third-wave feminism lacked in attaining cohesive goals and is considered as an extension of the second-wave feminism. The **Fourth-wave feminism** is said to had begun around 2012 with an objective of empowerment of women. In this phase women started to share their views, experiences through internet and social media about sexual assault, sexual exploitation, sexism on work place, sexual harassment, objectification, molestation and so openly. Women of the Fourth-wave feminists used internet as a tool for self-representation and self-advocacy. This wave also brought positive progress for females. This wave argued for equal

opportunities and equal pay. Kira Cochrane, a British journalist and feminist scholar, Prudence Bussey-Chamberlain describe the fourth wave as focusing on justice for women, and sexual harassment. Kira Cochrane argues further that the Fourth-wave feminism is 'defined by technology' with the extensive usage of Facebook, Twitter, YouTube and so. However, the Fourth wave feminism is criticised by having limitations and restricted to certain areas. Since the beginning of the Fourth-wave feminism women have got inclined its axis towards individualism rather than political and acceptance and recognition in the social structure where she was considered as a second citizen.

5.2.4. Literature survey of Feminist Literary critics:

As we have studied so far, the objective of feminist literary criticism is to analyse women's position in the society and their gender role reflected in the literary canons. Initially the feminist critics foregrounded the older texts and found the reflection of women role in the texts. Later they analysed through various convex lenses of theories. Virginia Woolf in her first book 'A Room of One's Own' published in 1929 pointed that the literary world is male dominated and a woman must have their own space. The modern feminism begins with Simone de Beauvoir's influential text published in French in the year 1949 the 'Second Sex' with her controversial statement "one is not born, but rather becomes, a woman." She explored the female issues by analysing the Marxism, Hegelian, classical theories and exposed the female identities. She sharply remarked that the western society was totally male-dominated and female in this society was the "Second Sex" the 'other' as non-important or inessential in the patriarchal society of He. She is of the view that the term female if replaced by the "Second Sex" will reduce the male prejudice and discrimination imposed on women by the male society. Kate Millet another influential feminist studied the books by D.H. Lawrence, Henry Miller and others and showed how they wrote about women in sexist way. She announced in her famous book, 'Sexual Politics' (1970) that "patriarchy has already been established and the male has already set themselves as the human form the subject and referent to which is the female is 'other' or alien" (Millet, 1970:25). Gradually, the perspective of feminist movements naturally got changed with the years. Various feminist schools such as radical feminism, liberal feminism, Marxist feminism, psychoanalytic feminism, black feminism, post-modern feminism and so got usurped to study the equality with men, development, and position of women in the society. It was also divided into American, French, and British school based on its historical and cultural inheritance. Lisa Tuttle is of the view that the final goal of feminist criticism is "to develop and uncover a female tradition of writing," ... "to analyze women writers and their writings from a female perspective", ... "rediscover old texts", ... "to interpret symbolism of women's writing so that it will not be lost or ignored by the male point of view" ... "to resist sexism in literature and to increase awareness of the sexual politics of language and style". (Lisa Tuttle: 1986, 184). Helene Cixous another prolific feminist writer coined the term 'Ecriture Feminine' in her famous essay, "Laugh of the Medusa", published in 1975 which asserts that, "Women must write her

self: must write about women and bring women to writing, from which they have been driven away as violently as from their bodies” as she is of the view that their sexual pleasures have been suppressed and is not accepted but denied. She also exposed the relationship between sexuality and language. She opines that historically she observed that women have been restricted to express her sexual needs and is treated as sexual objects by men. She believes that “our sexuality is directly tied to how we communicate in the society”. Luce Irigaray expresses that woman sexual *jouissance* is multiple than men unitary phallic pleasures. Julia Kristeva the another most influential critic asserts about the multiple sexual identities and puts forth that language should not be dissected only through its structure but should be analysed from historical, psychological, and sexual experiences of the individual. The postmodern feminism concentrated to destabilize patriarchal notion and promoting on gender equality through various perspectives. The major postmodern feminist critic Judith Butler views in her book *Gender Trouble* published in 1990; that sex or gender is constructed through language. Many other feminist critics all over the world including India also revolted on similar other issues which brought out a positive effect result towards the feminist struggle. Maityrayee Chaudhari states that in India feminist struggle was initiated by men unlike the Western feminist struggle. Women joined their struggle later. Revolutionists like Savitribai Phule, who initiated first school for women. Pandita Ramabai, criticised the patriarchy and caste-system in India. Tarabai Shinde wrote the first Indian feminist text, “*Stri Prurush Tulana*” (A Comparison between Women and Men) in 1882 brought out the differences and discrimination between men and women in India which served as an eye-opener. Despite the feminist struggle many Indian modern women are still facing discrimination, harassments, domestic violence, and other physical and mental torture which still has to overcome.

5.2.5. Foregrounding Methods of Feminist Literary Critics:

The objective of feminist critic writing is to rediscover the tradition of writing and old texts by examining the role of women and their representation in these texts. It explores and uncovers the portrayal of feminine figures their oppression and exploitation, and the narrative of male domination in texts of literature. The feminist literary philosophers and critics examined the literary texts from various literary canon perspective and critical disciplines such as historical analysis, sociological, psychological, linguistics and so deconstructing the structures, language, characters and so. The feminists use many methods to examine to foreground the condition of women through the literary canons.

The key concepts or methods that they use are as follows:

- The feminist critics interpret the reading of the texts on the gender basis.
- Reclamation of marginalised women and their contribution to literature if earlier ignored.

- Feminists deconstruct the women characters portrayed in novels, short stories, plays, history, and biographies.
- They explicate how the women treat their subjects in their autobiographies and how the biographers treat women as a secondary person in their work.
- Foregrounding the use of marginalised language for women, style of difference in writing of men and women.
- Elucidation the man woman relationship, their roles, gender power portrayed in texts and resistance of patriarchy in texts by women characters.
- Analysing the feminist approach in multiple works. Feminists also examine the works by men but this does not happen in gynocriticism. Elaine Showalter coined the term 'Gynocriticism, or gynocritics' in 1970's. Gynocriticism refers to the analysis of literary works and recording of the works by women. It examines the status of women as a gender in the society along with her psychological consciousness and her struggle to find her own identity in the patriarchal society.

5.2.6. Conclusion:

Feminist literary criticism aimed to review, revise, and redefine the traditional theories and concepts which were accepted and considered true for years in opposition to the women in a male dominated society. Hence, it is a subversion against the traditional literary criticism which were male dominated. It is a movement which aims to attain balance between male and female and bring about an end to gender inequality, sexism, sexual exploitation, work place harassment, economic inequality and to bring in equality in law and in all spheres of society.

5.3. EXERCISE:

Answer the following questions in 100 to 150 words:

1. Explain the ideas of Karl Marx briefly.
2. How is base and superstructure explained by Marx?
3. What are the basic principles of Marxism?
4. How is Russian Marxism different from Western Marxism?
5. Explain in detail the theory of alienation in Marxism.
6. Elucidate Terry Eagleton's concept of form and content.
7. What is feminism?
8. What is the main purpose of the feminist movement?
9. Write in detail the different phases of feminism explained by Elaine Showalter.
10. Elucidate the four waves of feminism.

11. Comment on the feminist approach to literary criticism with examples.
12. What are the key concepts of feminist literary criticism?

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POSTCOLONIAL CRITICISM AND ECO CRITICISM

Unit- Structure

6.0 Objectives

6.1 Introduction

6.2 Postcolonial Criticism

6.3 Eco Criticism

6.4 Check Your Progress

6.5 Bibliography

6.0 OBJECTIVES

The objectives of this Unit are to make the learners familiar with:

- Postcolonial Criticism
- Eco Criticism

6.1 INTRODUCTION

Post-Colonial criticism and Eco-criticism are the new approaches to study literary texts. Post-Colonial criticism attempts to understand, explore and re-read the literary texts with multiple perspectives that emerged after the colonial period in world history ended some time in 1950s. The critics of this school are trying to keep themselves away and unprejudiced from the colonial perspectives. Eco-Criticism is a branch of criticism that looks at literature from ecological perspective due to the environmental imbalance that is resulting from the human encroachment on nature and natural resources.

6.2 POST-COLONIAL CRITICISM

6.2.1 Introduction:

Postcolonialism is a term broadly applied to the impact and aftereffects on countries, their cultural and societal changes and much more to their endurance and experience by the countries which were once colonised by the Western countries. It is about how the European countries conquered the weak nations and controlled them. These nations are called as the 'Third World'. It is the reaction and resistance to the encroachment by the western colonization. It is also referred to the cultural and social changes in the later period of decolonized countries who were once colonised by

the Westerns to analyse, rethink, and reclaim their history and effects of imperialism. The period after the retreating of the imperialists from their colonised territories is identified as postcolonial period. Hence it is an account for the aftermath overall effects of colonialism on the countries especially on culture and to know about the progress of the world towards mutual respect. It came out from the interpretation of the theory of Orientalism from them who explained the concept of 'Orientalism' in his book published in 1978 by the cultural critic Edward Said. As quoted by

E. San Juan, Jr. about Edward Said, "the originator and inspiring patron-saint of postcolonial theory and discourse." Edward Said is considered as the pioneer and the father of Postcolonial studies. It creates a new culture and its negative impact on the colonizers such as psychological problems, the split identities or multiple identities or solidarity and trauma. This also created a new culture (for example in India) having the mix culture.

6.2.2 Historical Background:

Many historians and theorists thought deeply about and tried to excavate the actual theory of postcolonialism from various perspectives such as cultural, social, economics, philosophical, psychological, and so. The countries after 1945 began to gain independence due to the end of the World War-II. The modern times witnessed the independence of few countries. The British empire, France, Netherlands, Portugal, the USA, who had many countries under their rule which got independent from their clutches. Earlier the countries which were prohibiting the countries to get colonised now the same countries are migrating to the colonised countries. Leela Gandhi's *Postcolonial Studies* is the landmark for the studies of postcolonialism studies. Along with the study of post structuralism, Marxism, structuralism, feminism, and many other branches, it is considered as one of the most influential studies in the history of literary criticism. Many studies are based on the postcolonial studies related to the other studies. There are many contributors to these theories. 'The Empire Writes back' is one of the influential essays written by Edward Said who illuminated the theory of the belongingness of the country people and their culture. There are many things which can be discussed and scrutinised for the study of postcolonialism.

Post-colonial literature seems to be originating from the undeveloped countries which were once colonised by the British government. These countries were India, African, and Caribbean. The writers from these countries tried to protest in the form of their writings which was about their plight living under the British rule, sufferings, struggle for independence, migration, national identity crisis. Post-colonial literature is about the critical approach of the writers of that country and its people, colonies or literature as their subject matter which were once colonised. Frantz Fanon the psychiatrist and the philosopher analyses the nature of colonialism as destructive in his.

6.2.3 Theory of Post-Colonialism:

Literary theory of post colonialism concerns about the history, literature, culture, and other modes of discourses about the Third World countries such as Africa, India, South America, and Caribbean Islands. The Orientalist Ernest Renan propounded in his work *La Reforme intellectuelle et morale* in 1871 the concept of the hegemony of the Western world over the non-western World. Colonialism in a sense according to him was ideologically considered as “the extension of civilisation” as the racial and cultural superiority of the Occidentals over the Orientals i.e the Western Countries over the Eastern or non-Western Countries. Postcolonial theory exposes and commends that the decolonised countries must develop a postcolonial identity. They should develop their own identity based on culture, class, and gender for a more developed society. The French philosopher and a psychiatrist Frantz Fanon in his influential work *The Wretched of the Earth* (1961) discusses about colonialism as a form of domination. He talks about identity not as signifier Black but accept the identity as a human being means considering the other human being as equal. He was of the view that the natives should resist the colonial hegemony. Later, Edward Said developed a work about postcolonialism in his book *Orientalism*.

6.2.4 Post-Colonial Literary Criticism:

Post-Colonial literature is the work of literature by the writers of the country who were once colonized and the expression of their experiences of their plight during the colonization and repercussions, they re-examine the colonial discourse more of the social facet. They usually depict the problems of decolonisation effects on the dominated people by the colonizers. They examine the representation of the other cultures in the works of text. They also expose the silence of such literature that is related to colonization and imperialism. The ubiquity of many writers brought the theme of post-colonization in literature. Post-Colonialism is generally considered as the era after the end of the colonization. The major influential works in postcolonial theory are some of these as follows: *The Wretched of the Earth* (1961) by Franz Fanon, *Orientalism* (1978) by Edward Said, *In Other Worlds* (1987) by Gayatri Spivak, *The Empire Writes Back* (1989) by Bill Ashcroft et al, *Nation and Narration* (1990) by Homi K Bhabha, and *Culture and Imperialism* (1993) by Edward Said. Edward Said one of the major proponents and leading figure for the concept of postcolonialism views that the occidentals or the Western explorers and thinkers has created a false image of the orient through their various works. His influential book *Orientalism* published in 1978 ignited the spark of the theory of postcolonialism. In his book he uncovers the cruel oppression and domination by the imperialists and their untrue colonial discourse in the texts of well-known and prominent literary writers. Hence whatever has been written by the Wests about the colonised or the Eastern countries has created the Western views about the East. Such texts are highly biased according to Said and create wrong impression. As they view the Orientals as the “other” or the primitive in contrast with the western civilised and advanced people. These texts

depicted the oriental as irrational, strange and weak as in contrast with the Occidentals as rational, familiar, and strong. The aftermath effects of colonialism were so terrible that people are experiencing its gruesome consequences even today permeating the corruption, chaos, bloodshed, inequality, and by imposing their culture and language and values fragmenting dominating the Eastern countries which were colonized. The colonies always considered themselves as superior to the orientalist and the colonized countries and depicted them as bourgeois. Edward Said's approach towards the disdainful attitude of the west towards the East is supported by Ashcroft, Griffith and Tiffin in *The Empire Writes Back* by depicting how the Africa and the Africans stand in the eyes of the western philosophers, thinkers, and writers as the primitive and demonic but moving ahead as more than Hegel could define as being "outside history". Hence Said's books analyses as how the works of art has fractured the values, culture, traditions, languages and moral of East. Said explicitly marks that "The post- imperial writers of the Third World therefore bear their past within them as scars of humiliating wounds ...as urgently reinterpretable and redeployable experiences in which the formerly silent native speaks".

In this reference Gayatri Spivak's essay, "Can the Subaltern Speak?" is a milestone that deals with the problem of representation of the Orientals by the Westerns and are called as "Third World". She is of the view that even now the powerful dominate the powerless and hence the powerless are voiceless and unable to express themselves. According to Spivak, "Certain Varieties of the Indian Elite are at best native informants for first world intellectuals interested in the voice of the other. Spivak makes a point that "Western intellectual production is, in many ways, complicit with Western international economic interests".

Elleke Boehmer, in, *In Colonial and Postcolonial Literature*, argues that, among other functions, literature in a way reflects the social and historical moment. Boehmer defines the colonial literature as that which was "written by and for colonizing Europeans about non- European lands dominated by them...Colonialist literature was informed by theories concerning the superiority of European culture and the rightness of empire".

Ashcroft views in *The Empire Writes Back*, that the postcolonialism reflects the colonialism and its effects and has shaped their lives due to colonialism experience and hence gained a worldwide importance since more than 3 decades. Homi K. Bhabha a theorist argues in his *The Location of Culture* (1994) that "viewing the human world as composed of separate and unequal cultures, rather than as an integral human world, perpetuates the belief in the existence of imaginary peoples and places-"

6.2.5 Literature survey of Post-Colonialism:

Postcolonial theory and criticism deals with the literature which is produced in the countries which were once colonised and decolonised. Postcolonial literature analyses the effects of the colonization on the

colonised people. It also concerns about the changed culture, multiculturalism, metaphysical, ethnicity and political changes and concerns after the decolonization. It also analyses whether the text upholds or subverts the colonial ideas.

The postcolonial writers focused on mapping the Europeans mindset that built their superiority over the colonised in politically prejudiced way. Postcolonial criticism and critics foregrounds, examine and reexamines the literary texts, their themes, culture, social implications, and life of characters by focusing on the actual intentions of the Europeans in the contexts in which they were produced, and reveal the colonial perspective. These types of approaches are identified in many literary texts and studies from the postcolonial point of view. One such in Chinua Achebe's rereading of Joseph Conrad's *Heart of Darkness* reveals the colonial effects on the natives. Edward Said's rereading of Jane Austen's *Mansfield Park*, Homi Bhabha's rereading of E.M. Forster's *A Passage to India* identifies the identities, culture, assimilation of other culture and languages and the resistance of the natives. The Africans are portrayed as the savages and needs the grooming and enlightenment in their texts. Chinua Achebe is one of the important writers of African literature who voiced against domination and slavery by the western countries. He highlighted the spread of the awareness of colonialism effects on African people. *Things Fall Apart* talks about socio-political aspects and the friction between the Igbo people and empowering Whites. The protagonist Okonkwo an Igbo, who stays in Ogidigbo; Nigeria fails to take back his people back to his culture and the slavery treatment of the whites towards the African people which was gruesome. Salman Rushdie one of the significant postcolonial writers because of his important work of '*Midnight's Children*' depicts a man named Saleem who is born exactly at the time of Independence of India which brings in a complication situation in his life and there may be many such containing the themes of colonialism and postcolonialism. Gabriel Garcia Ma'quez a South American influential postcolonial writer as his works is unique with the representation of culture, tradition and history of Columbia. His famous book *One Hundred Years of Solitude* portrays the postcolonial concepts and the perception of time and reality, class inequalities and political instability in Columbia. Another novel by Gabriel, *The Autumn of Patriarch* (1975) spotlights on the horrible oppression and effects of power after colonisation. Raj Rao's *Kanthapura* (1938) depicts the struggle of the villagers in pre-independence period against the British government. Moreover, other major novelists like J M Coetzee, Ngugi wa Thiongo, Wole Soyinka, Khushwant Singh, Nissim Ezekiel, Urvashi Butalia, Amitav Ghosh, Rohinton Mistry and many other talks about the postcolonial effects and the oppression of the natives. Many others are yet to be studied. Hence many thinkers and writers contributed to the development of this area of study.

Moreover, after long period of domination by the colonisers the writers of the colonised countries or the so called 'Third World' nations are interested in writing and recreating the old histories, reflecting the issues of colonization and anticolonization. The usurping of hybrid culture due to

the intermingling of cultures or integration developed the concept of **hybridity**. But the assimilation and cross-fertilisation of cultures can be seen in a positive way for enriching the lifestyles.

Postcolonialism came up with many issues to be resolved and marked the future end of colonialism era but still the resistance persists in mind and practices in action. Post colonialism and literature had evolved to uncover the subjugation, violence, oppression towards the marginalised as it is said and the subalterns through works of literature. Yet new ways of domination or subordination may usurp for the new way of world power may be imposed on the countries who are in economic debts.

6.3 ECO-CRITICISM

Eco-criticism is a field of literary and cultural studies that explores the relationship between literature, culture, and the natural environment. It is a form of literary criticism that focuses on the representation of nature and the environment in literature and seeks to understand how these representations shape our understanding of the natural world and our relationship to it.

Eco-criticism examines a wide range of literary genres and periods, from classical poetry and drama to contemporary fiction and non-fiction. It also looks at other forms of cultural expression, such as film, music, and visual arts, to explore the ways in which nature and the environment are represented in these forms.

One of the key goals of eco-criticism is to raise awareness about environmental issues and to promote environmental sustainability. It does this by analyzing literary and cultural representations of the environment, and by encouraging readers and audiences to think critically about their own relationship to the natural world.

Eco-critics may examine the ways in which literary works portray human interactions with nature, the impact of human activities on the environment, and the role of literature in shaping our attitudes toward the natural world. They may also explore the ways in which environmental issues are reflected in literature, and the ways in which literature can be used to inspire environmental activism.

Overall, eco-criticism is an interdisciplinary field that draws on a range of theoretical perspectives, including environmental science, philosophy, and cultural studies, to analyze the complex relationship between literature, culture, and the natural environment. There are many important critics in the field of eco-criticism. Some of the key figures in this area of literary and cultural studies include:

Lawrence Buell - Buell is often credited with coining the term "ecocriticism" and is considered one of the founders of the field. He is the author of several influential books, including "The Environmental Imagination" and "Writing for an Endangered World".

Cheryll Glotfelty - Glotfelty is another important figure in the development of eco-criticism. She co-edited the influential anthology "The Ecocriticism Reader" and is the author of "Literary Studies and the Environmental Debate".

Ursula Heise - Heise is a literary scholar and environmental theorist who has written extensively on the intersection of literature and environmental issues. Her books include "Sense of Place and Sense of Planet" and "Imagining Extinction".

Timothy Morton - Morton is a philosopher and cultural theorist who has written on a wide range of topics, including ecology, literature, and politics. His books include "Ecology without Nature" and "Hyperobjects".

Donna Haraway - Haraway is a feminist scholar and environmental activist who has written extensively on the intersection of science, technology, and the environment. Her books include "Staying with the Trouble" and "When Species Meet".

These are just a few of the many important critics who have contributed to the development of eco-criticism as a field of study.

Eco-criticism is highly relevant today because of the pressing environmental challenges facing our planet. Climate change, habitat destruction, and species extinction are just a few of the urgent environmental issues that demand attention and action.

As a field of literary and cultural studies, eco-criticism provides a framework for understanding the ways in which literature and culture shape our attitudes toward the natural world, and how they can be used to promote environmental awareness and activism. By analyzing the ways in which environmental themes are represented in literature, film, and other forms of cultural expression, eco-critics can help to raise awareness about environmental issues and promote sustainable practices.

Eco-criticism can also help to provide a deeper understanding of the complex relationships between humans and the natural world. By examining the ways in which human culture and society are shaped by the environment, and the ways in which our actions impact the natural world, eco-critics can help to foster a greater appreciation for the interconnectedness of all living things.

Furthermore, eco-criticism can play an important role in inspiring environmental activism. By highlighting the ways in which literature and culture can be used to raise awareness about environmental issues and promote change, eco-critics can help to mobilize individuals and communities to take action to protect the environment.

Overall, eco-criticism is highly relevant today because it provides a critical lens through which to understand the complex relationship between humans and the natural world, and can inspire individuals and communities to take action to protect the environment.

6.4 CHECK YOUR PROGRESS

1. What do you mean by the theory/concept of postcolonialism?
2. Explain why is the theory of postcolonialism important?
3. Who are the major proponents of postcolonial theory?
4. What are the characteristic features of postcolonial literature?
5. What do the postcolonial critics do?
6. Discuss with your classmates about any two postcolonial books and write its characteristic features in your own words.

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PRACTICAL CRITICISM - CRITICAL APPRECIATION OF POEM -I

Unit Structure:

7.0 Objectives

7.1 What is a Poem?

7.2 Prosody

7.3 Types of Prosody

7.4 Rhythm

7.5 Metre

7.6 Rhyme

7.7 Diction

7.8 Poetic Diction

7.9 Figures of Speech

7.10 Poetic forms

7.11 Check Your Progress

7.12 Bibliography

7.0 OBJECTIVES

1. Appreciate the ways in which poetry is presented and represented.
2. Explore their feelings and those of others through poetry.
3. Develop a method that could be applied to appreciating poetry, understanding the use of figurative language.
4. Write a critical appreciation of a poetic work.

7.1 WHAT IS A POEM?

A poem is a type of literary work written in verse, characterized by imaginative or creative writing that often follows a specific form, rhyme or rhythm pattern. The purpose of a poem is to use language in a unique and imaginative way to create a desired effect or to express ideas and feelings. It aims to evoke emotions, convey thoughts and ideas, tell stories, or paint pictures with words. Poems can be serious, humorous, or

personal, and may take various forms, including sonnets, haikus, ballads, and free verse.

Poetry (ancient Greek: (poieo) = I create) is an art form in which human language is used for its aesthetic qualities, instead of, its notional and semantic content. It consists largely of oral or literary works in which language is used in an artistic manner that is felt by its user and audience to differ from ordinary prose. It may use condensed form to convey emotion or ideas to the reader's or listener's mind or ear. Poems frequently depend on the effect on imagery, word association, and the musical qualities of the language used. The interactive layering of all these effects to generate meaning is what marks poetry. Now let us have a look at the basic elements of poetry.

7.2 PROSODY

Prosody refers to the rhythm, stress, and intonation patterns of language in verse. It encompasses the elements of meter, rhyme, and syllable count, and is used to create musical and rhythmic effects in poetry. Prosody can be used to convey emotions, set a mood, and bring attention to certain words or phrases. Some poets may use strict meter, while others may use more free-flowing rhythms, depending on the desired effect. Prosody is an important aspect of poetry, as it adds to the overall musicality and meaning of a poem.

7.3 TYPES OF PROSODY

There are four distinguishable prosodic metrical patterns, which are:

Syllabic Prosody – Syllabic prosody counts a fixed number of syllables in each line, while accent, tone, and quantity play a secondary role.

Accentual Prosody – Accentual prosody measures only the accents or stresses in a line of verse, while the overall number of syllables may vary in a line. It is very common in Germanic, old English, and modern English verses.

Accentual-syllabic Prosody – Accentual-syllabic prosody counts both the number of syllables and accents in each line. We commonly find it in English poetry.

Quantitative Prosody – Quantitative prosody does not measure the number of syllables, rather depending upon duration of syllables. This can be determined by the amount of time used on pronunciation, such as a free-verse poem that consists of unmeasured lines. We find this type of prosody in Roman and classical Greek poetry, and only very rarely in English poetry.

7.4 RHYTHM

The word rhythm is derived from *rhythmos* (Greek) which means, “measured motion.” Rhythm is a literary device that demonstrates the long

and short patterns through stressed and unstressed syllables, particularly in verse form. It helps to give a flow and musicality to language and can influence meaning and emphasis. In linguistic terms, rhythm is often described in terms of syllable stress, timing, and melody. Different languages have different rhythms, and the rhythm of a language can impact how it sounds to a speaker of another language.

Types of Rhythm:

1. Iambic (x /): unstressed syllable followed by a stressed syllable (da-DUM).

Such as:

“Shall I compare thee to a summer’s day?”

(Sonnet 18, by William Shakespeare)

2. Trochaic (/ x): stressed syllable followed by an unstressed syllable (DUM-da).

For example:

“Tell me not, in mournful numbers”

(Psalm of Life, by Henry Wadsworth Longfellow)

3. Spondee (/ /)

Spondee is a poetic foot that has two syllables, which are consecutively stressed. For example:

“White founts falling in the Courts of the sun”

(Lepanto, by G. K. Chesterton)

4. Anapestic (x x /): two unstressed syllables followed by a stressed syllable (da-da-DUM).

For example:

”’Twas the night before Christmas, and all through the house,” (’Twas the Night Before Christmas, by Clement Clarke Moore)

5. Dactylic: stressed syllable followed by two unstressed syllables (DUM-da-da).

For example:

“This is the forest primeval. The murmuring pines and the hemlocks,”

(Evangeline, by Henry Wadsworth Longfellow)

The words “primeval” and “murmuring” show dactyls in this line.

6. Amphibrachic (x / x): unstressed syllable followed by a stressed syllable and then another unstressed syllable (da-DUM-da).

7.5 METRE

Metre in poetry refers to the systematic arrangement of stressed and unstressed syllables in a line of verse. It creates a rhythmic pattern that gives poetry its structure and musical quality. In addition to these basic meters, many poems have a combination of different meters, and some have no meter at all. The choice of meter, along with other elements such as rhyme, can contribute to the tone and meaning of a poem. The study of different types of versification and meters is known as "prosody." The word Metre is derived from a Greek word 'metron' which means 'measure'.

Metre and Foot

A meter contains a sequence of several feet, where each foot has a number of syllables such as stressed/unstressed. Hence, a meter has an overall rhythmic pattern in a line of verse, which a foot cannot describe.

Types of Metre

English poetry employs five basic meters, including:

Iambic metre (unstressed/stressed)

Trochaic metre (stressed/unstressed)

Spondaic metre, (stressed/stressed)

Anapestic metre (unstressed/unstressed/ stressed)

Dactylic metre (stressed/unstressed/unstressed)

Meter has two subdivisions: qualitative metre, and quantitative metre.

Qualitative Metre

Qualitative metre contains stressed syllables with regular intervals, such as iambic pentameter containing even numbered

Examples of Metre

Iambic Metre: William Shakespeare's "Sonnet 18"

Example: "Shall I compare thee to a summer's day?"

Trochaic Metre: Edgar Allan Poe's "The Raven"

Example: "Once upon a midnight dreary, while I pondered, weak and weary"

Anapestic Metre: Henry Wadsworth Longfellow's "The Midnight Ride of Paul Revere"

Example: "Listen my children and you shall hear, of the midnight ride of Paul Revere."

Dactylic Metre: Samuel Taylor Coleridge's "The Rime of the Ancient Mariner"

Example: "It is an ancient Mariner, and he stoppeth one of three."

Spondaic Metre: Percy Bysshe Shelley's "Ode to the West Wind"

Example: "O wild West Wind, thou breath of Autumn's being."

Amphibrachic Metre: Alfred Lord Tennyson's "Ulysses"

Example: "Though much is taken, much abides; and though we are not now that strength which in old days moved earth and heaven."

7.6 RHYME

Rhyme in poetry refers to the repetition of the same or similar sounds in words, typically at the end of lines. It creates a musical and rhythmic quality in poetry and can also reinforce the meaning of the poem. Some common types of rhyme in poetry include:

End rhyme: the repetition of the same or similar sounds at the end of lines in a poem.

Internal rhyme: the repetition of the same or similar sounds within the lines of a poem, rather than at the end.

Masculine rhyme: a rhyme in which the final stressed syllable is rhymed.

Feminine rhyme: a rhyme in which two or more unstressed syllables are followed by a stressed syllable that rhymes.

The use of rhyme can add musicality, humor, and emotional impact to a poem. Poets use rhyme in different ways to achieve different effects, such as creating a structured pattern, emphasizing key words, and adding humor or emotional impact to a poem. The choice and use of rhyme can also contribute to the tone and meaning of a poem.

Kinds of Rhymes

End rhyme occurs at the end of lines

Internal rhyme occurs within lines

Masculine or strong rhymes: a single stressed syllable - 'hill' and 'still'

Feminine or weak syllable: two rhyming syllable, a stressed one followed by an unstressed one - 'hollow' and 'follow'.

Eye rhyme or courtesy rhyme: words spelt alike but not actually rhyming - 'love' and 'prove'.

Imperfect rhyme (also called partial, near, slant or off – rhymes): words which do not quite rhyme and so produce a sense discordance – ‘soul’ and ‘wall’.

Half rhymes: repetition of the same consonant sounds before and after different vowels – ‘groaned’ and ‘groined’

Alliteration

Alliteration is a literary device in which the initial sounds of several words in a phrase or line are repeated, creating a sonic effect. It adds musicality and emphasis to language, and can also be used for humorous or rhetorical effect. Examples of alliteration include: "She sells Seashells by the Seashore," "Peter Piper picked a peck of pickled peppers," and "Fuzzy Wuzzy was a bear." Alliteration can be found in various forms of writing, including poetry, prose, and song lyrics.

Alliteration has an important role in poetry and prose. It creates a musical effect in the text that enhances the pleasure of reading a literary piece. It makes reading and recitation of the poems appealing and it renders flow and beauty to a piece of writing.

Assonance:

Assonance is a literary device in which repeated vowel sounds create a musical effect in language. Unlike alliteration, which repeats initial sounds, assonance focuses on repeated vowel sounds within words. This repetition can create a unifying effect, reinforce the meaning of words, or add emotional depth to a piece of writing. Examples of assonance include: "gray day," "round sound," and "how now brown cow." Assonance is often used in poetry, but it can also be found in other forms of writing, such as prose and song lyrics.

Below are a few assonance examples that are common.

“I feel depressed and restle”

“Go and mow the lawn”.

“Men sell the wedding bells.”

7.7 DICTION

Diction refers to the choice of words and phrases used in a literary work. It encompasses the language and style used by the author to convey the intended meaning. Diction can be formal, informal, concrete, abstract, colloquial, elevated, etc. It can vary depending on the genre of the literary work, the intended audience, and the purpose of the work. The diction can also contribute to the tone, mood, and atmosphere of the piece. It is an important aspect of writing as it helps to establish the voice and style of the author, as well as shape the reader's understanding and interpretation of the work.

Types of Diction

1. **Formal Diction:** A type of diction that is characterized by the use of high-level vocabulary, proper grammar, and a precise and precise tone. It is typically used in academic, legal, or formal writing, and is characterized by its formality and distance.
2. **Informal Diction:** A type of diction that is characterized by the use of colloquial, casual, and everyday language. It is used in personal writing, such as emails, letters, and blog posts, and is typically less formal than formal diction.
3. **Concrete Diction:** A type of diction that refers to the use of specific, tangible, and observable language to describe physical objects and experiences. It is characterized by its precision and specificity.
4. **Abstract Diction:** A type of diction that refers to the use of language to describe abstract concepts, emotions, and ideas. It is characterized by its lack of concrete details and its reliance on generalizations.
5. **Colloquial Diction:** A type of diction that refers to the use of informal, local, and regional language. It is characterized by its informality and its use of slang, idioms, and other non-standard forms of language.
6. **Elevated Diction:** A type of diction that refers to the use of formal, sophisticated, and elevated language. It is typically used in poetry, speeches, and other forms of elevated discourse and is characterized by its grandeur and formality.
7. **Technical Diction:** A type of diction that refers to the use of specialized language and terminology in a particular field or discipline. It is characterized by its use of specialized vocabulary, acronyms, and technical terms.
8. **Slang diction:** is the use of words that are newly coined, or even impolite.

7.8 POETIC DICTION

Poetic Diction refers to the language and style used in poetry, which is often elevated and distinctive from ordinary language. Poetic diction often involves the use of figurative language, such as metaphors, similes, and allusions, as well as the manipulation of sound, such as rhyme, meter, and alliteration. Poetic diction is an important tool for poets as it allows them to convey complex emotions, ideas, and themes in a creative and imaginative way. Poetic diction can also help to create a musical and rhythmic quality in poetry, making it more enjoyable and memorable to read. Poetic diction is often used to create a unique and memorable voice, to evoke emotions, and to establish a sense of tone and atmosphere in a poem.

7.9 FIGURES OF SPEECH

A figure of speech is a word or phrase using figurative language-language that has other meaning than its normal definition. In other words, figures of speeches rely on implied or suggested meaning, rather than a dictionary definition. Figures of speech are literary devices used to create a particular effect in writing. The following are some common figures of speech:

1. Metaphor: A figure of speech that compares two unlike things without using the words “like” or “as.”

Example: “Her laughter was music to my ears.”

2. Simile: A figure of speech that compares two unlike things using the words “like” or “as.”

Example: “Her smile was as bright as the sun.”

3. Hyperbole: A figure of speech that involves an exaggeration for emphasis or effect.

Example: “I’ve told you a million times not to do that.”

4. Personification: A figure of speech that gives human qualities to non-human objects.

Example: “The wind whispered through the trees.”

5. Irony: A figure of speech that involves saying one thing but meaning the opposite.

Example: “Oh, what a beautiful day for a picnic!” (said when it's raining)

6. Alliteration: A figure of speech that involves repeating the same sound at the beginning of adjacent words.

Example: “Sally sells Seashells by the Seashore.”

7. Onomatopoeia: A figure of speech that involves words that imitate sounds.

Example: “Hiss”, “Boom”, “Sizzle”

8. Idiom: A figure of speech that involves a phrase or expression whose meaning cannot be understood from the literal definition of the words.

Example: “It’s raining cats and dogs.”

9. Antithesis: A figure of speech that involves contrasting two opposite ideas or concepts.

Example: “Ask not what your country can do for you, ask what you can do for your country.” - John F. Kennedy

10. Oxymoron: Oxymoron is a figure of speech in which two opposite ideas are joined to create an effect. The common oxymoron phrase is a combination of an adjective proceeded by a noun with contrasting meanings, such as "cruel kindness," or "living death". Oxymoron produces a dramatic effect in both prose and poetry.

11. Metonymy: Metonymy is a figure of speech where a term is used to refer to something that it's closely associated with, instead of directly naming it. For example, "the crown" to refer to the monarchy or "Hollywood" to refer to the American film industry.

12. Synecdoche: Synecdoche is a figure of speech in which a part of something is used to refer to the whole thing, or the whole thing is used to refer to a part of it. This figure of speech allows the writer to use a part of an object to represent the entire object, or the entire object to represent a part of it. The following are some examples of synecdoche:

"All hands on deck!" - This is a synecdoche that refers to all people on board a ship, but is only using the word "hands" to represent the entire crew.

"The wheels of justice turn slowly." - This is a synecdoche that uses the wheels to refer to the entire justice system.

"The suits in the boardroom." - This is a synecdoche that uses the word "suits" to refer to the people who work in the boardroom.

"I need a roof over my head." - This is a synecdoche that uses the roof to refer to a place to live.

Synecdoche is a useful tool for writers as it allows them to simplify complex ideas, convey complex emotions, and create memorable and powerful images. Synecdoche can also add depth and meaning to a piece of writing, making it more impactful and memorable for the reader.

13. Transferred Epithet: A transferred epithet is a literary device in which an adjective or epithet (descriptive word or phrase) is applied to an unintended noun, giving the noun the qualities described by the adjective. It is also known as hypallage. Example: "The rolling hills" where "rolling" modifies "hills".

7.10 POETIC FORMS

Poetic forms are specific structures or patterns used in writing poems. Some common forms include:

Sonnet: 14-line poem, typically with a rhyme scheme

Haiku: 3-line poem with 5 syllables in the first line, 7 syllables in the second line, and 5 syllables in the third line

Villanelle: 19-line poem consisting of 5 tercets (3-line stanzas) and a final quatrain (4-line stanza) with repeating rhyme and line patterns

Limerick: light and humorous 5-line poem with an AABBA rhyme pattern

Free verse: poem with no strict rhyme or meter patterns

Epic: a long narrative poem that tells the story of a hero's deeds.

These are just a few examples of the many forms poems can take. Poetic forms can add structure and depth to a poem, helping the poet to convey their message and emotions in a specific way.

Couplet:

A couplet is a pair of successive lines of poetry that rhyme and have the same meter. It is one of the simplest forms of rhymed poetry and is often used to convey a compact idea or expression. A couplet can be independent, complete in itself, or it can be part of a longer poem. In traditional poetry, a couplet often has a strong rhythmic structure and rhyme scheme, but in modern poetry, the rhyme and meter may be more relaxed. Examples of famous couplets can be found in the works of William Shakespeare, Alexander Pope, and John Donne.

Types of Couplets

- Short Couplet
- Split Couplet
- Heroic Couplet (Closed and Open Couplets)
- Shakespearean Couplet
- Alexandrine Couplet
- Qasida
- Chinese Couplet

The rhyming couplets are usually used in poetry in order to make a poem interesting and rhythmic. They help create a rhyming effect in a poem. In literature, Chaucer, Dryden, Pope and Shakespeare have been famous for using rhyming heroic couplets.

Acrostic:

Any poem in which the first letter of each line forms a word or words. The words formed are often names—the poet's or the dedicatee's. Longer acrostic poems can create entire sentences from the first letter of each line.

Acrostic poems are free to rhyme or not rhyme and can be metered or free verse.

Ballad:

A short narrative poem with stanzas of two or four lines and possibly a refrain that most frequently deals with folklore or popular legends and is suitable for singing.

Ballads are constructed of alternating lines of four and three beats (feet). The lines are usually iambic, but need not be. This accordion-like construction creates a lilting, sing-song style.

Practical Criticism -
Critical Appreciation of
Poem -I

An example of a ballad would be Coleridge's "The Rime of the Ancient Mariner" (the first three stanzas are excerpted here):

It is an ancient Mariner,
And he stoppeth one of three.
'By thy long beard and glittering eye,
Now wherefore stopp'st thou me ?
The Bridegroom's doors are opened wide,
And I am next of kin ;
The guests are met, the feast is set :
May'st hear the merry din.'
He holds him with his skinny hand,
'There was a ship,' quoth he.
'Hold off ! unhand me, grey-beard loon !'
Eftsoons his hand dropt he.

Blank Verse :

Blank verse is poetry that has no set stanzas or line length. It is a common form of poetry seen often in Shakespeare, Milton, Yeats, Auden, Stevens, and Frost. In fact, a great deal of the greatest literature in English has been written in blank verse.

Blank verse is unrhymed lines that follow a strict rhythm, usually iambic pentameter.

An example of unrhymed iambic pentameter (Blank Verse) is John Milton's Paradise Lost:

Of Man's first disobedience, and the fruit
Of that forbidden tree whose mortal taste
Brought death into the world, and all our woe,
With the loss of Eden, till one greater Man
Restore us and regain the blissful seat...

Elegy:

A poem of lament and praise and consolation, usually formal and about the death of a particular person. Elegies can also mourn the passing of events or passions. They can be meditative and distressed, such as “Elegy Written in a Country Churchyard” by Thomas Gray (arguably the most famous poem to take this form). Elegies are seldom without form, though the form varies from poem to poem.

Epic:

The epic is a long narrative poem that usually unfolds a history or mythology of a nation or race. The epic details the adventures and deeds of a hero and, in so doing, tells the story of a nation. Epic poetry is the oldest form of poetry dating back to classics like Gilgamesh, The

Iliad, and Beowulf. Though too long to be excerpted here, any of these works would serve as fine examples of an epic.

Epics often follow a recognizable pattern, but there is no set pattern. The form changes from culture to culture, language to language.

Epistle:

Poems written in the form of a letter are called epistles.

Epistle can adhere to form or can be free of meter and rhyme. The only requirement is that it is in letter form.

One of the better known epistles is Alexander Pope’s “Epistle to Dr. Arbuthnot.”

Limerick:

A short, humorous form known for off-color statements.

The limerick is a five line poem with meter and rhyme. The first, second, and fifth lines are all iambic tetrameter with end rhyme. The third and fourth lines are iambic trimeter and rhyme with each other but not the other three lines.

The following is an example of a limerick by Rudyard Kipling:

There was a small boy of Quebec

Who was buried in snow to his neck

When they said, "Are you friz?"

He replied, "Yes, I is —

But we don't call this cold in Quebec"

Ode:

Often written in praise of a person, an object, or an event, odes tend to be longer in form and, generally, serious in nature. The patterns of the stanzas within an ode follow no prescribed pattern. A well known example of an ode would be "Ode on a Grecian Urn" by John Keats.

Sonnet:

One of the most popular forms, the sonnet has two major styles, English (or Elizabethan or Shakespearean) and Italian (or Petrarchan). Both forms are fourteen lines long and are renowned for focusing on love. Often, the first eight lines of the poem (the first two quatrains in an English sonnet) demonstrate the problem to be solved, and the final six lines (the last quatrain and a couplet in the English sonnet) resolve it.

Sonnets are written in iambic pentameter. The English sonnet adheres to this rhyme pattern: ABAB CDCD EFEF GG, or a variation on it. The Italian sonnet usually follows this pattern: ABBA ABBA CDE CDE. Sometimes the tercets (groups of three lines) vary. These variations can look like: CDC DCD or CDC DDC or CDC EDC. Finally, there is a second form of English sonnet known as the Spenserian sonnet. It rhymes ABAB BCBC CDCD EE. It follows the same basic pattern as the Shakespearean sonnet but varies the rhyme

7.11 CHECK YOUR PROGRESS

Write short notes on the following:

1. Prosody and its types
2. Rhythm
3. Metre
4. Rhyme
5. Diction and poetic diction
6. Figures of Speech

7.12 BIBLIOGRAPHY

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PRACTICAL CRITICISM - CRITICAL APPRECIATION OF POEM - II

Unit Structure:

8.0 Objectives

8.1 What is a “Critical Appreciation”?

8.2 Writing a Good Critical Appreciation

8.3 A Critical appreciation of David Malouf’s *Revolving Days*

8.4 Analysis of *Revolving Days*

8.0 OBJECTIVES

The objectives of this Unit are to:

1. Appreciate the ways in which poetry is presented and represented.
2. Explore their feelings and those of others through poetry.
3. Develop a method that could be applied to appreciating poetry, understanding the use of figurative language.
4. Write a critical appreciation of a poetic work.

8.1 WHAT IS A “CRITICAL APPRECIATION”?

The critical appreciation (or analysis) is a reader’s reasoned response to a poem’s invitation to use both imagination and logical argument to establish a conversation with the poem’s subject. It is an attempt to explain what the given poem is ‘about’, and why it is written the way it is. Also, it is an attempt to elucidate, as far as possible, the poet’s view of the poem’s subject. It also helps in the description of how poetic techniques help to enhance the feelings evoked by the words themselves, i.e. how form reflects content and how the poem is organised into clear, cohesive stanzas.

8.2 WRITING A GOOD CRITICAL APPRECIATION

To write a good critical appreciation, a reader needs to prepare by looking for obscure vocabulary and reading the poem aloud, sentence by sentence. Then, writing down paraphrases wherever necessary. One should cover the whole poem, and should not leave out ‘difficult’ parts out. There are two main ways: (a) part by part from beginning to end (stanza by stanza, or section by section); this means you have to decide what parts ‘hold together’ by virtue of their focus or pattern. Then write a paragraph clearly

focussed on that part only. The advantage: you show how form and content correlate; you show how poetic techniques work together to form a complete, complex effect. (b) by themes, or ideas (one paragraph per idea). This can be more interesting than (a), but is also more tricky to control; it's more difficult to be complete in your discussion; and it means you have to be much better prepared before you begin writing. The advantage: it allows you to prioritise ideas from the start, instead of leaving them for your conclusion.

Integrate quotations (your evidence) seamlessly into your own sentences; don't just tag them onto the end, or stick them ungrammatically in the middle. Use short quotations, even single words, which are directly relevant to or supportive of the overall point you are making, rather than long ones.

Introduce the poem clearly. Briefly spark interest with a quote or other intriguing start. Contextualise the poem and poet in its period and place, as far as is necessary to an understanding of the poem. Briefly describe its subject, speaker set-up, physical setting, occasion or event, and overall form, as necessary and relevant. In one sentence 'map out' your approach – part by part, thematically, or whatever, using key words as 'signposts'.

Conclude strongly. Sum up your claims about the deepest themes and broadest ideas contained in the poem, and their implications.

Some Suggestions for Critical Appreciation- First outline the subject (literal matter or situation), end with the theme or themes (underlying, broad, abstract ideas). Be selective in choice of supportive detail; one may not have the space to unpack absolutely everything in the poem. Don't confuse paraphrase (saying the same thing in your own words) with interpretation (arguing, with evidence from the poem, for a certain reading of the unstated implications of what is on the page). What seems to escape paraphrase is exactly what is poetically interesting; don't back away from that 'difficulty'. Pursue the questions that arise. Do not write a single paragraph devoted to 'metaphors', or 'sound effects'. Don't 'pull the poem apart'; explain how it is an integrated whole. Except for introductory summary sentences, try to make every sentence a balance of evidence, technique and interpretation.

8.3 A CRITICAL APPRECIATION OF DAVID MALOUF'S *REVOLVING DAYS*

That year I had nowhere to go, I fell in love — a mistake
of course, but it lasted and has lasted.

The old tug at the heart, the grace unasked for, urgencies
that boom under the pocket of a shirt. What I remember
is the colour of the shirts. I'd bought them

as an experiment in ways of seeing myself, hoping to catch
in a window as I passed what I was to be
in my new life as lover: one mint green, one
pink, the third, called Ivy League, tan
with darker stripes, my first button-down collar.
We never write. But sometimes, knotting my tie
at a mirror, one of those selves I had expected
steps into the room. In the next room you
are waiting (we have not yet taken back
the life we promised to pour into each other's mouths
forever and for ever) while I choose between
changes to surprise you.

Revolving days. My heart
in my mouth again, I'm writing this for you, wherever
you are, whoever is staring into your blue eyes. It is me,
I'm still here. No, don't worry, I won't appear out of
that old time to discomfort you. And no, at this
distance, I'm not holding my breath for a reply.

Within 'Revolving Days' Malouf explores themes of relationships, the past, and memory. His speaker addresses his ex-lover, expressing his lasting emotions and depicting the revolving days of his life and role as "lover". The mood is resigned and contemplative as he considers who he was, who he is, and the person his ex-lover is now.

In the first part of this poem, the speaker remembers when he fell in love, how it was a "mistake," but that it's also been long-lasting. As the poem progresses, it becomes clear that the speaker and this person he loves are no longer together. But, despite the things that have changed, he has remained the same. He still loves the person to whom he's been speaking.

In 'Revolving Days' Malouf engages with themes that include love, memory, and transformation (or lack thereof). The speaker spends the bulk of this poem describing a love he used to have and the way that that love changed him. But since, he hasn't changed at all. He's still the person he used to be when he was with his ex-lover, for better or for worse. But, he knows that she has changed. She's somewhere else, (where exactly he doesn't know) and he figures that she's moved on to be with someone else. His memories of the past are quite strong, so much so that he's able

to depict moments from his love affair with clarity and poignant (if someone reserved) emotion.

'Revolving Days' by David Malouf is a three-stanza poem that's divided into uneven sets of lines. The first stanza contains ten, the second: seven, and the third: six. Malouf did not give this poem a specific rhyme scheme or metrical pattern. Rather, the lines vary in the number of syllables and the number of words.

Although there is not a structured rhyme scheme there are moments of rhyme within the poem. These are seen through repetition such as with "lasted" and "lasted" in line two of the first stanza, as well as through half-rhyme. Also known as slant or partial rhyme, half-rhyme is seen through the repetition of assonance or consonance. This means that either a vowel or consonant sound is reused within one line or multiple lines of verse. For example, "green" and "League" in lines eight and nine of the first stanza. Or, another example, "seeing" and "be" in six and seven of the same stanza.

Malouf makes use of several poetic techniques in 'Revolving Days'. These include alliteration, anaphora, enjambment, and caesura. The latter, caesura, occurs when a line is split in half, sometimes with punctuation, sometimes not. The use of punctuation in these moments creates a very intentional pause in the text.

A reader should consider how the pause influences the rhythm of one's reading and how it might proceed an important turn or transition in the text. For instance, line one of the third stanza. It reads: "Revolving days. My heart". Or, as another example, a reader can look to line three of the second stanza which reads: "steps into the room. In the next room you".

Alliteration occurs when words are used in succession, or at least appear close together, and begin with the same letter. For example, "life as lover" in line eight of the first stanza and "writing" and "wherever" in line two of stanza three.

Malouf also makes use of anaphora, or the repetition of a word or phrase at the beginning of multiple lines, usually in succession. This technique is often used to create emphasis. A list of phrases, items, or actions may be created through its implementation.

Another important technique commonly used in poetry is enjambment. It occurs when a line is cut off before its natural stopping point. Enjambment forces a reader down to the next line, and the next, quickly. One has to move forward in order to comfortably resolve a phrase or sentence.

8.4 ANALYSIS OF *REVOLVING DAYS*

8.4.1 Stanza One:

In the first stanza of 'Revolving Days,' the speaker looks back on his life and remembers the year that he "fell in love". He explains it simply, it happened because he had nowhere to go. This frivolous start dissolves as he adds that it "lasted and has lasted".

The next lines use imagery as a way of painting a picture of the past, as well as evoking in the reader an emotional response to the speaker's personal life. He recalls what it felt like to be falling in love. Specifically, the "boom under the pocket of a shirt" urging him on and the "old tug at the heart".

In an original depiction of a lover's mind, he describes buying shirts and using them as a way to understand himself as "lover". These ranged in color and one was his "first button-down collar".

8.4.2 Stanza Two:

As the poem progresses it becomes clear that the love the speaker experienced is a little more complicated than it seemed. It "lasted" but not in the way one might immediately expect. He looks to the past, while also considering the future, in this stanza.

The past comes back to greet him while he's in the bathroom looking in the mirror and he recalls the time they spent together and the promises they made. These have fallen to the wayside as has the relationship.

8.4.3 Stanza Three:

In the final stanza of 'Revolving Days,' the speaker makes use of the phrase "Revolving days" to depict the nature of his heart and memory. He is writing "this for" his ex-lover. They are no longer together. In fact, he doesn't know where they are. They could be with someone new. Despite the changes that have happened he's the same.

Before the intended listener/the speaker's ex-lover starts to worry, he says he's not going to pop up from the past "to discomfort" them. They are at a distance and he knows there is very little chance he'll be getting a reply to this letter in poem form.

In this poem, the speaker reflects on a time in his past when he fell in love. He calls it a "mistake / of course," but it seems as though the feeling has stayed with him nonetheless. He recalls the feelings he felt but also the colors of the shirts he purchased then, for his new life as a lover. He and his lover do not stay in touch. However, sometimes he feels like he tried to feel then, like one of the new selves in the new shirts, and he feels as though he is right back there in the relationship again. The time passes and days go by, but the speaker still feels that his "heart / [is] in [his] mouth again." His feelings remain unchanged, then, and he considers who she might be involved with now. In the end, however, he assures her that he

will not reappear in her life and doesn't mean to cause her any discomfort; he expects nothing from her and does not expect to hear from her.

"Revolving Days" uses apostrophe and symbolism to convey the idea that moving on from lost love can be incredibly difficult and even impossible. Apostrophe is when the speaker addresses someone absent or dead as though they were there and could respond. Here, the poet's use of apostrophe helps to convey the speaker's sense of longing, of yearning, for the lover who has left him. Further, the color of the shirts he purchased during this relationship - "mint green, one / pink, the third, called Ivy League, tan / with darker stripes . . . "- seem to symbolize the new life he hoped he'd have as a lover. They are bright and clean and new, probably starched and crisp, one his "first button-down collar." The colorful brightness of those shirts, as well as the "blue eyes" of his lost love, are the only colors in the poem. Life seems as though it is, perhaps, figuratively colorless now for him. Symbolically, then, life is duller, less exciting, in the wake of this love.

8.5 CHECK YOUR PROGRESS

1. Write critical appreciation of any two poems of your own choice paying attention to all the required aspects of appreciating a poem.

8.6 BIBLIOGRAPHY

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