

English Language and Literature
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Lecture - 30
Structuralist Criticism

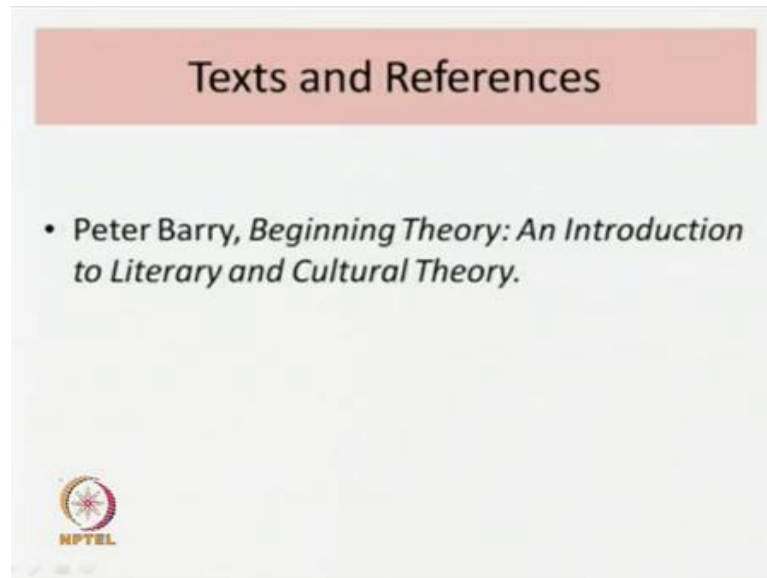
Hello, welcome back to NPTEL, the National Program on Technology and Enhance Learning. These are a series of lectures under the general topic, English language and literature. We have 4 modules as you are aware by now, one various aspects of English language and literature. The current module, that is module 4 is, one devoted to various branches or literally criticism.

You have already been through a couple of literally criticism or literally criticisms approaches, namely classical criticisms, liberal humanism, Marxism, feminism, etcetera. Today, we are in an important school of thought is not to say that, the other school are not important. However, why I say that this is important, it is because it, was the beginning of a landmark.

So, to speak or what is ((Refer Time: 01:23)) not a landmark or what to shade in the practices, in the way people practice literally criticism. And school of thoughts is known as structure less criticism, following which we have the pro structurally school, that will be talking about after this. So, what I am going to do in this lecture is, first give you or tell you about the important tenants of structuralism in general.

Structuralism is not something that you apply or that is applicable, only to the domain of literally criticism. So, we first talk about structuralism as it came to us through linguistics. Then, I should talk about, what structuralist literally criticisms is... And in the end, I shall be looking at how Opun namely, William Blake's a famous poem London, may be analyzed using structuralist critical tools.

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So, well, then let us begin to talk about, which book we shall be referring to. They are of course, so many books available today, as far as literary criticisms is concerned. Whereas, structuralism and post structuralism are always featured. However, for the purposes of this lecture, you may look at a very useful book. A beginners book really and it is entitled beginning theory.

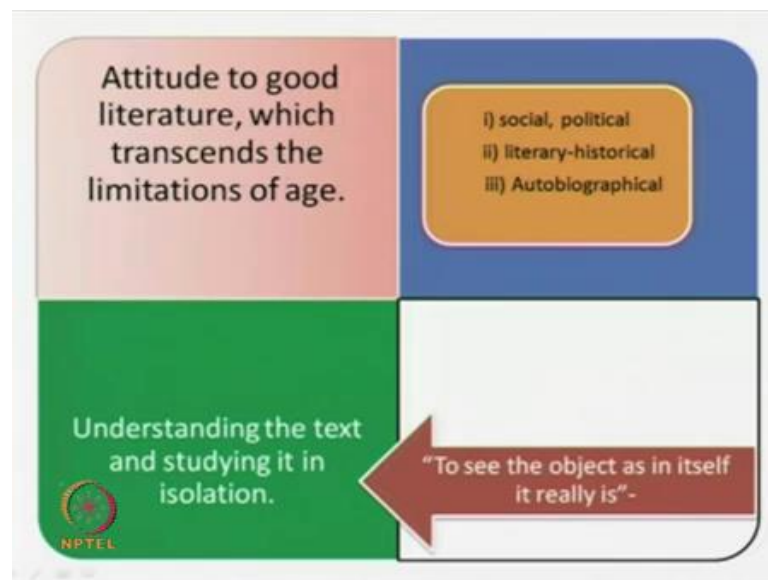
An introduction to literary and cultural theory by Peter Barry. There are also several other books, that look only at structuralism and post structuralism, that those are view you who are at higher levels. We want to look at Florence's book like, structuralism and since, then Jonathon colors. The persuade of science also structuralist politics. So, there are several titles; that you may go on to look at.

But, from my experience as somebody teaching structuralism, I have found that, students who do not know the basics of structuralism. Go on to say that, they find structuralist analysis very difficult, after which post structuralist and in particular constructionist approaches to a text becomes all the word difficult. Well, it is not these students who said that, there are several teachers, who also do not like to a sort of gable in structuralism, post structuralism theories.

My suspicion is and I may be totally wrong. But, let me say from myself, this is helped me a lot in. Once, you in a sense at once you know the basics of structuralism. It becomes not an easy really to go on and read a few more, ((Refer Time: 04:45)) difficult

text. So, let us, then ask you to read Peter Barry. Now, as with many other lectures, what I shall be doing is, every now. And, then I shall be looking at a reading out certain extracts from Peter Barry texts and order. And then I shall be like, I do in a classroom. So, we are expanding on those or explaining those to you.

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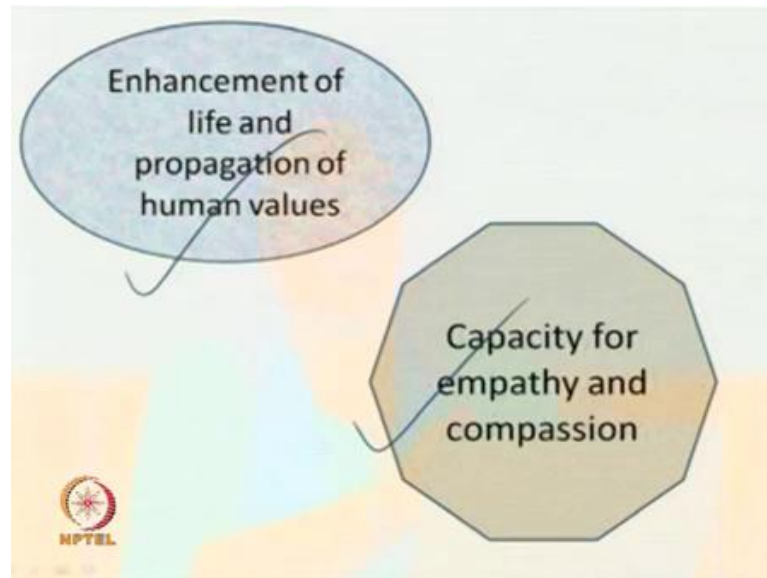
So, what when we looked at liberal humanism, when you listen to professor Krishna Bohras lecture on Humanism. You came to understand, that liberal humanism talks about the attitudes to good, if you look at this slide, attitude to good literature, which transcends the limitation of age. So, there are, no what is we called is age old literary works. That are always valuable, whether in the thematically or celestially or to do with narrative of poetics style.

They transcend, the overcome the limitation of space and time and they are always kinds of classics. Next, we also saw that in a, let us call it conventional criticism. In conventional critical practice, we look at the social, the political, the auto biographical, the literary historical. To bring a point a bit to look at the text, in a bit to understand or through light upon various aspect of the text.

And another way also of studying the text is, the new critical way of studying the text, which is understanding the text and studying it in isolation. As perhaps, suppose ((Refer Time: 06:47)) to see the object as an itself, it will really is or what we called the auto telic text. So, today, we shall find the structuralism is different in the sense that, not

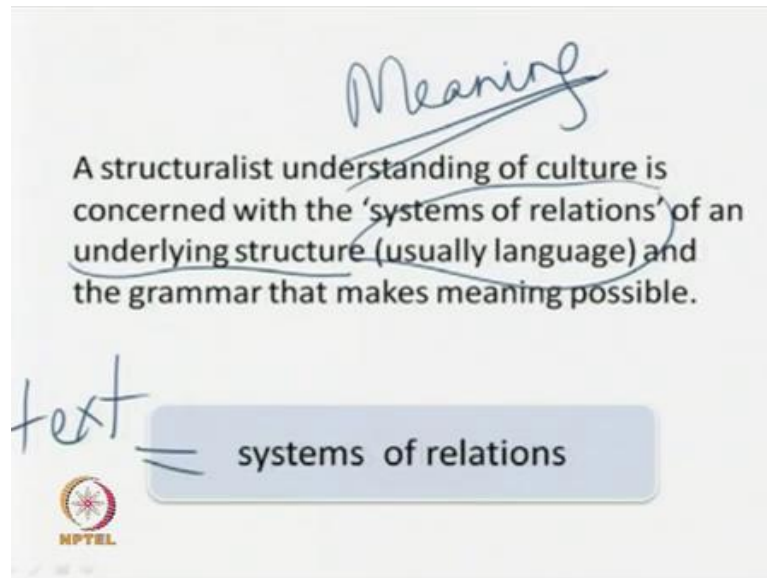
simply because it comes from linguistics. But, also that it has some radical pronouncement to make as far as language. And, then following that the literary text is concerned.

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Then, we also saw on the liberal humanism or in again in the mentioned criticism. The literary takes being celebrated. Because, it enhanced it, enhanced light and propagate human values or the moral school of criticism. It is also literary takes as usually an also by everyone, who reads the text. Valued for is capacity for empathy and compassion. So, moral values the characteristics, the literary characteristics of the text as a new criticism. The humanist aspect as well as the humanitarian aspect of the text. All these are critical schools, critical approaches that are taught in every institution, even from the school level.

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Next, we now turning to the structuralist school. And let me quickly read from, this is actually Chris Barker, says that, the structuralist understanding of culture is concerned with the system of relations of an underlying structure. Usually, language and the grammar, that makes meaning possible. Literary takes fundamentally is about meaning. You may talk about the style; you may talk about it is historical, mooning, etcetera.

But, the reader looks for meaning in a text or the reader look a meaning of a text, say poem. So, as we move through this lecture, you will understand that a text now is going to be looked at or is going to be analyzed. Not for the moral message, it gives us or not solely for it, nor also for it is stylistic aspects, that the text and itself, but they something very different going in here.

We are looking at, how meaning emanates. The possibility of meaning or rather how meaning is possible in text. For that, we have several terms, that we will need to learn. Again, I said, if you are not afraid, most of you are engineering students. Here, because, this course is actually has been designed for student at IIT's and another engineering institution.

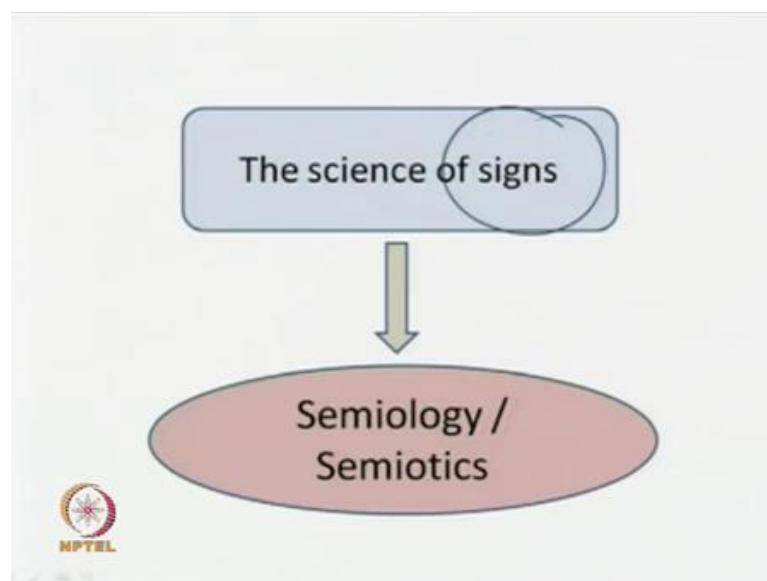
So, if you are not scared of learning, those difficult terminologies in your sciences, in your physics or chemistry and biology for incense that in your engineering. Then, you should not also shy from learning terms here. So,, then what we could find the structure

is according to Chris ((Refer Time: 10:31)), Chris Barker. Structuralist understanding of culture and the cultural artifacts and of cultural objects like literary text for instance.

Is like understood in terms of a certain system, in terms of a certain system within, which there are relations among units from which meaning emanates. So, we will unpack this and we shall really easily understand, what this means. In terms of an underlying structure, hence, structuralism. The text now, the literary text of poem for instance is going to now be looked at in terms. Not for the individual's world's kind of meaning or the only the resonances of the individual word, for instance.

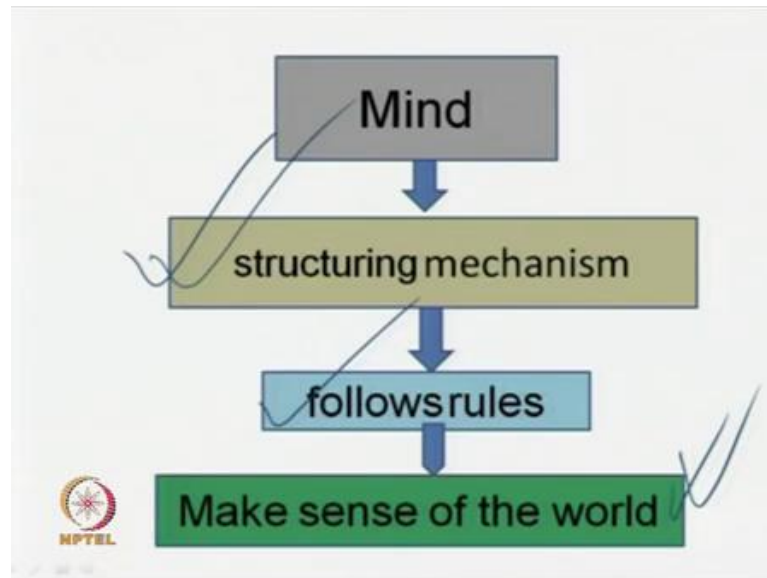
But, we are going to see this, in terms of the text in terms of a structure. And this structure or underlying grammar of a text is, what makes meaning possible. So, we are going to look at the text as what, the text as a system. So, let us see the text here, a literary text is a system or seen in structuralism as a system of relations.

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Now, the study of the sign, more about, just the while later, the study of the sign which is known as the semiotics or semiology is part and partial of understanding a literary text. From the point of view or from the critical approach known as structuralism. So, when, we talk about the literary text from structuralist perspective, we are also bringing in the sign, which is... So, to speak the building block of both the text and of structuralism in general.

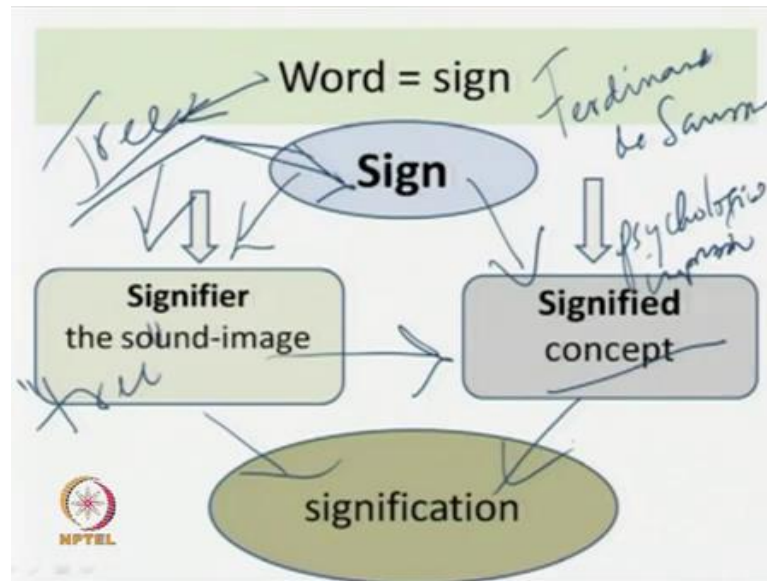
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Now, philosophically speaking, if you ask for the philosophical orientation of structuralism. The human mind is seen as a structuring mechanism. We have certain cognitive abilities and the mind gathers or let us say, response to external as the new light to data that are coming in. Let us ask the question like this, how the human mind makes sense of data that are to the plethora of data. That is, if I am use a word use bombarded with all the time.

So, the structuralist say or structuralist philosophy, if you will say, that the mind is a set of structural mechanism. Through which it makes or with the help of which it makes sense of incoming data. The mind therefore, through the structuring mechanisms, follows rules to make or I said sense of the world, the sense of the world of the external world. It is being and it uses these structuring mechanism; disorganized structuring mechanisms to make sense of the world.

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Now, we are coming in this slide to a very important formulation given by the Swiss Linguist and you have heard of him. Ferdinand de Saussure, let us say rocking about the beginning of the 28th century, the first take it of the 28th century. Saussure is famous word, which actually was published by his student and teacher, who collected his classroom, no lectures. And who compiled these into the course Indian linguistic. Saussure makes a very important theoretical for formulation.

And that is, if you this slide, that a word in language, a word is a sign. Now, again he does not mean here, the reverse. That is signs is a word. Signs are things that signify something to us. That stands for something for us. So, signs are not only words remember, signs can also be images. Obviously, it can be auditory, it can be sounds, it can be visual, it can also be order or smell. So, something that tells us, something that signifies from to that letters signifies something.

So, Saussure said that, a word to is a sign. And importantly, please look at the slide, he split the sign into two component parts. The sign is comprised of a the signifier and b is the signified. Now, as I said remember in the beginning, we have to know the basics. We have grass the basics and this is very all begins. So, what do we find, we found that a word is the sign and according to Saussure formulation. A sign is, it comprises two parts, a the signifier and b the signified.

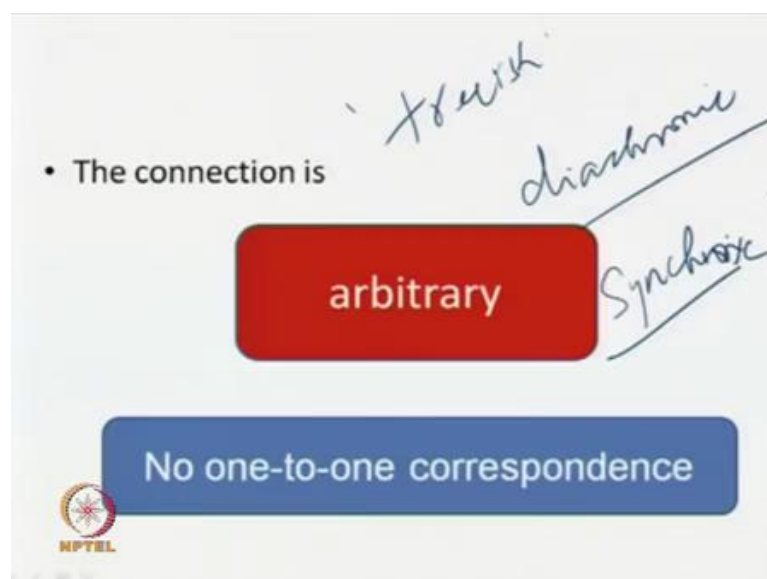
For instance, let us, it is a very common example. That is, use by every teacher ((Refer Time: 16:36)) say. So, let us say, the word tree is a sign, if a word is a sign. The word tree is a sign comprising 4 letters t r e e. So, this tree has one part, which is this sound image. Say, I after the word tree. And the other person can hear me, saying the word tree. When, we say tree it signifies or it in our minds, we have, what Saussure actually call, he did not called concept, he called it a physiological impression.

A physiological impression or what we today called the concept. So, the remember word here, we are referring to is a sign, tree is a sign. And tree comprises signifier, which is moment to, I said tree or even is not just a sound image, it also the written image functions, t r e e written here on this tablet. And immediately, the psychologically impression, we have this, what is signified by t r e e. That is, the idea of tree, not a specific tree by the psychologically impression of tree.

If you look this slide, this whole process is known as the process of signification. So, recall now, what is the study of sign, known as semiology or semiotics. The signs can take different forms. That is images, visual images, auditory images, order or smell and the written. So, anything, that stands for something or signifies something.

We saw here again, let me recapitulate, we saw that, we can take an example for instance tree. And we as Saussure has said, the tree is a sign, comprising two parts of signifier tree and signify, that is our concept or psychological impression of tree.

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Now, the very important formulation that is given by the Saussure is this. That the connection between the signifier and the signified is arbitrary. The connection is a what does it mean to say arbitrary. That is, there is nothing trecek about a tree, that tells us, please call me tree. Of course, there is evidence for it, how the evidence is that, a tree is referred to in different language by different words.

Now, if there was something trecek about a tree, that asked you or ask that to call it a tree and by no other name. Then, the relationship between the signifier and signify would have been a non arbitrary one. That is, if look at this slide, they would have been a one to one correspondence, between the signifier, tree and psychological impression that we have.

That is, it would have been, let us use another proper word, they would have been an essential or under logical relationship between the signifier and the signify. But, Saussure says, that for instance it, I am sitting on a chair, the signifier chair gives us or gives raise to in our mind. So, psychological impression of concept of chair, but there is nothing ((Refer Time: 20:49)) about the chair that I am sitting on. That would tell that people to or in tell people to call it a chair.

So, the sound or the letter in the letters for instance, c h a i r have nothing to do with this physical chair. So, this was the very important and I said, because of a landmark theoretical formulation to be made. Now, again let me say, if not that Greek philosopher like Plato or Aristotle did not talk about it. But, Saussure was in a juncture in literary in linguistic studies. Where, when, he found himself in a scenario, where the study of a linguistic was largely diachronic in nature diachronic.

Let us look at this word, diachronic in nature. That is over time. He brought in, what we call the synchronic, no chrono is time. He brought in the synchronic approach. That is look at language as a system. Look at how language works not simply at how language changes, not simply at historical language. It shows the diachronic or the change of language system and languages over time. He wanted to conduct a structuralist; you wanted to give us structuralist combination on language.

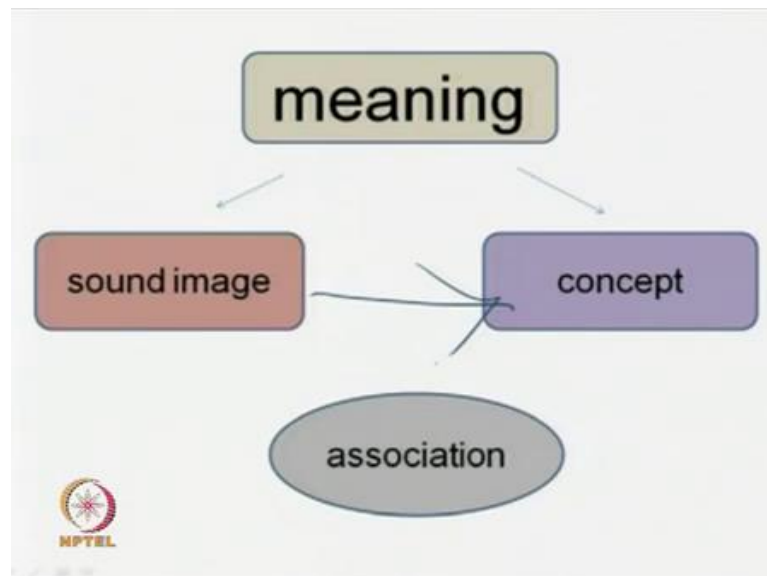
And to show, how the language system works, almost like, looking at for this language system is, in almost in a laboratory short of way fixing it and trying to look at this component part or how it is works. So, this is an important change in the overall

orientation of studies of language. So, we found that, the relation between the signifier and the signified is arbitrary.

Again, what is it mean to say arbitrary, that there is an alter logical or there is know, one to one correspondents between the signifier and the signified. Now, what is this mean then? This means that, we enter the language system. We as speakers of a language have to surrender ourselves to the language system. And this language system is a system of conventions. Conventions in the sense that, we have to agree to call a ((Refer Time: 23:33)).

Imagine situation, in which in the English language, there were 100s of words to signify tree or there are 100s, 1000s of words to signify a chair. What happen in that sense in that, in such a scenario, they would be linguistic korus. And we would never be understood? Even, if you say that, according to context, you may have different words. For tree is per the other way ram really. Because, we talk about chair, we talk about the natural chair here. You also talk about the chair, the sense of the chair person to follow. So, is important to realize, how important of resource contribution is and we shall see in a while, how this could be applied to the literary text.

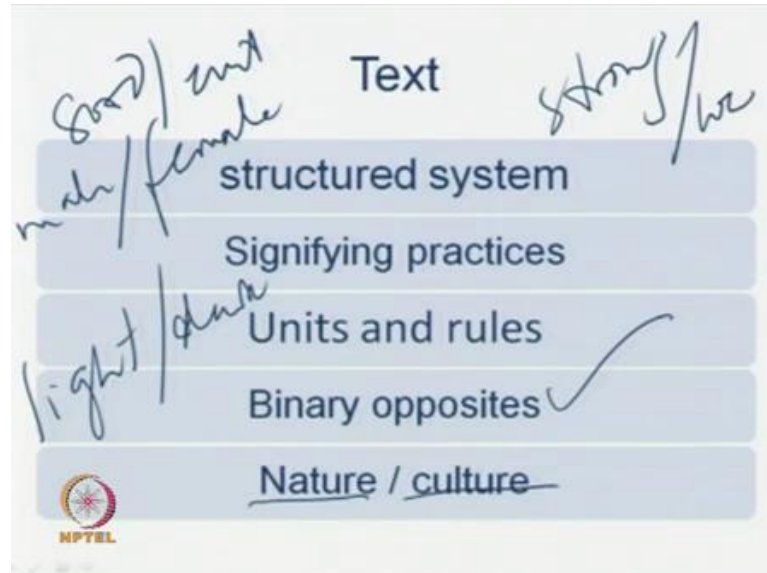
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Therefore, we may also say here, that meaning is the combination of sound image or also a written image and the concept. This is the association. The association of the sound

image with a concept and that is how meaning arises and language according to Saussure.

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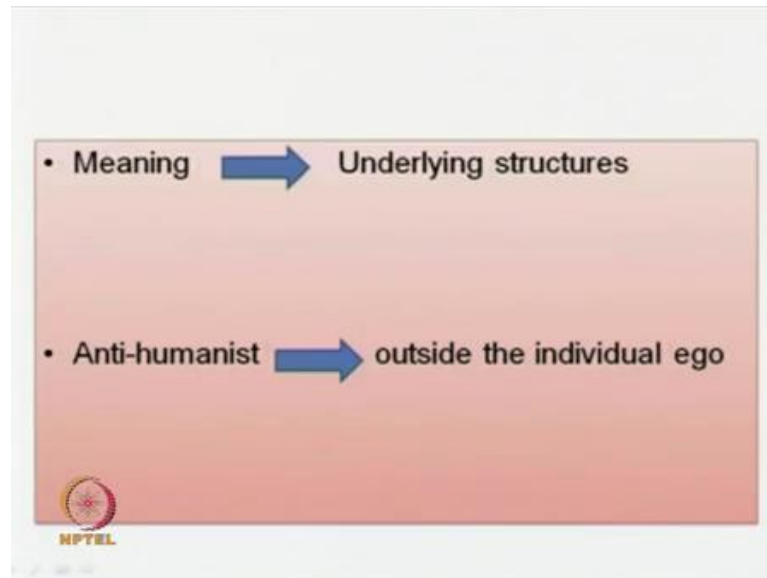
Therefore, text, now again, I am not saying this is only a literary text, could be any text for that matter. A text is seen by the structuralist critic. Following structuralist philosophy and following structure is linguistics. That is, he or she is to take as a structure system. Not remember now, not largely or slowly a text as a system giving us, a text as an entity that gives us a moral message or something.

That is beautifully constructed with the use of proper language and use of all the character exactly talk about; we talk about conventional literary criticism. So, the text is a structure system here. It is a system of signifying practices. There are science in the text and the entire text is seen as a convention. The Convention in both reading and writing of signifying practices, why because, the words say are signs.

And those signs, this signifies something, the signifier is supposed to signify something. The text is also seen in terms of units and rule as we shall see later. It is also seen very importantly though many may say in a reductionist way. Very importantly, in terms of a core structure, which is known as binary opposites, please look here at the slide known as binary opposites.

For instance, nature and culture are binary opposites. Light and dark are binary opposites. In culture male and female, good and evil, strong and weak. So, text can then be searched, we could search a text for, it is one of it is core structuralist mooring. So, it is speak. That is, it is binary opposites on which the text is or a pivoted or on which, the text stands.

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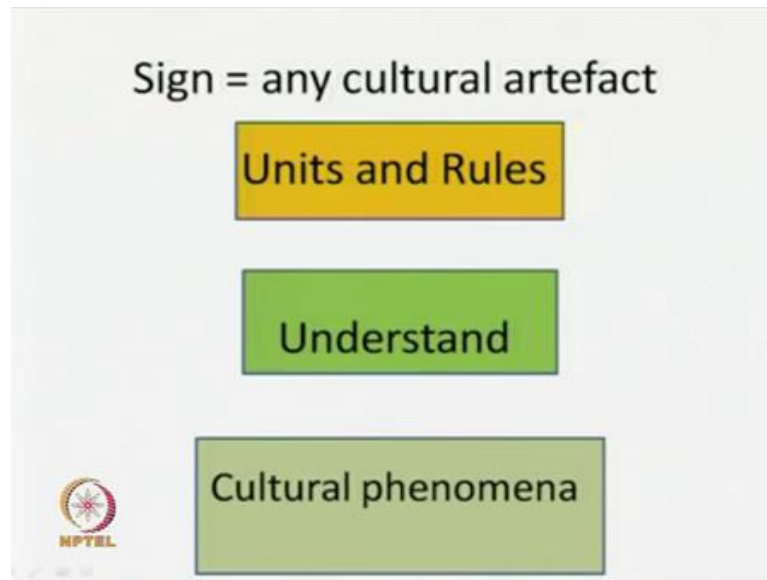
So, meaning, therefore, if you ask, where does meaning in the text come from? Meaning comes from underlying structures and as we saw here, one of the underlying structures is what, is the core binary opposition or a couple of binary opposition on which. So, they speak the text is perverted. This way of thinking, this way of doing literary criticism, this kind of, let say philosophical approach or orientation is important for us to know is known as an anti humanist approach.

Remember, anti humanist is not anti humanitarian. There is a different. Humanism is a school of thought; it is a phase in the history of ideas. It is a philosophy that ceased to human as the center of all reference. This is very important. The human being is at the center of reference. In terms of ((Refer Time: 28:33)) the ego, the individual ego or even the collective ego, really. The ego is paramount. Everything is understood as constructed by human being. Everything is understood, it is coming from the ego.

But, the structure less enterprise is one, which is anti humanist or which lays more important, much more important really on structure in the system than on the human ego.

So, is nothing to do with not being humanitarian? But, simply put the human, now the human ego is out of the picture. Now, the structure is paramount in understanding reality, in understanding the literary text, etcetera.

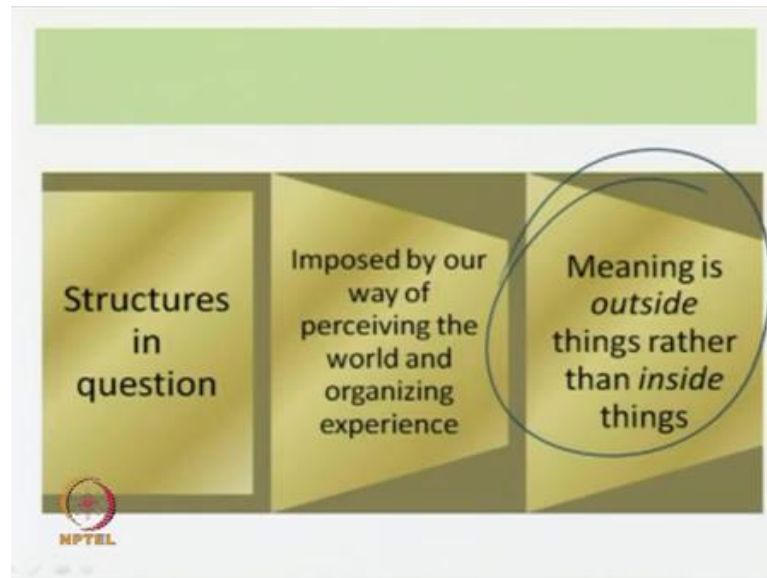
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So, if we extend to any aspect of culture, any cultural artifact, it takes the music, the dance, any institution and it is arrangement for incense. We, then see the signs as part of the whole system of units and rules, through which only. This is important or only through which, we may understand cultural phenomena. This kind of formulation leads us to an important another polices.

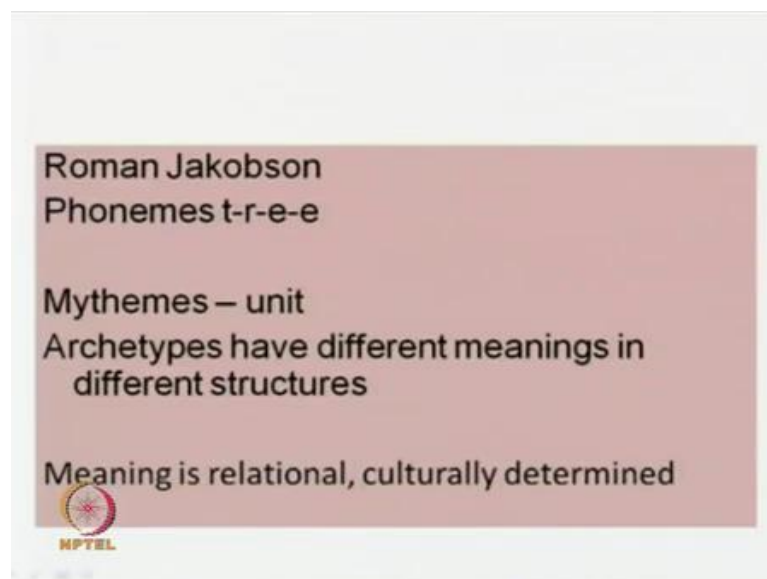
I am sure, many of you, had heard this name Claude Levi Strauss, who famous for his work with the structure list. Approach anthropology, you can on it is structure list anthropology. When, we any also study, we had studied societies and communities or using the structure list approach. In terms of binary, core binary oppositions or opposites, in terms of units and rules in almost certain schemas. Meaning would say in formula by which, you understand the culture.

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So, therefore, what are the structures in questions on this is given by Peter Barry? Structures in questions are imposed by our way of perceiving the world and organizing experience. This is the point we talk about in the beginning really. How, the mind is structured in mechanism and perceived. An otherwise ((Refer Time: 31:00)) world and it is data, in normal data by means of this structuring mechanism. Therefore, meaning, this is extremely important. Meaning is outside things rather than inside things, meaning lies outside.

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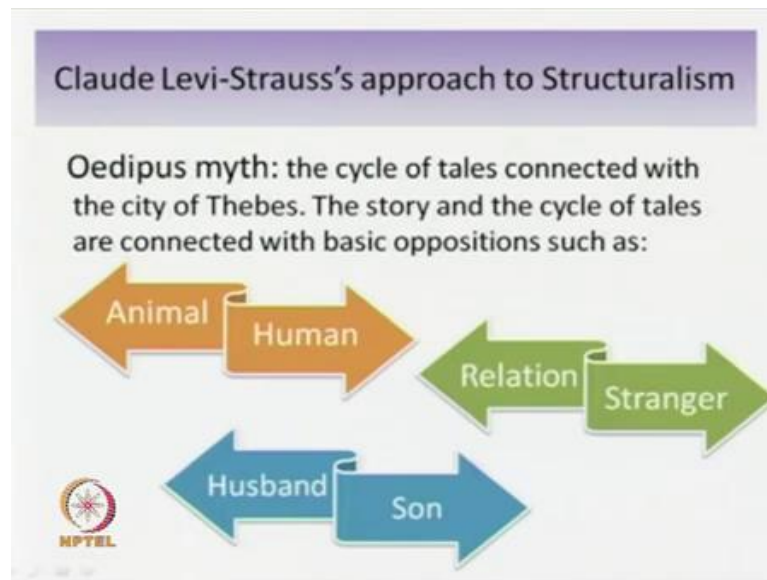
Now, another link which Roman Jakobson, he talked about, remembered talk about the tree and he talk about the very basic unit as not being phonemes, the letters t r e e. Even, beyond the side, remember the word is a sign, it goes beyond the sign. And talks about, it is formulated units as the phonemes of this letters. Now, in structure list anthropology, the structure list anthropologist or like Claude Levi Strauss, talks about in a borrower ideas.

Talks in similar way, by talking about this core formative midst, these are not midst will less than that. Sub, that is at infallible, which is the My themes, see phonemes and my themes. So, My themes are the formative units of a culture and archetypes at different meanings in different structures. Now, the important point here is, a meaning feel that, it is a structuralism is so scientific.

Both the anthropology in literature, in culture, in languages linguistic, it does not allow for any difference. This is certainly not so. We know that, the word tree means both an actual organic tree. And it can also refer to a tree diagram. That you are doing, saying it in computer sciences. Then refer to a tree diagram, it can also refer to a family tree. Can also refer to a, what we call in evolution, the tree of life.

So, it is not structuralism does not say, the structuralist of never sort of claim, that they not looking at the varsity in meaning. This is an important part; variation of meaning in culture is an extremely important part of structuralism. That meaning the relationship between the signify and the signified is a arbiter, and that it may also according to context, give rise to different meanings. So, therefore, you use to see in this slide here, meaning is relational and meaning is culturally determined.

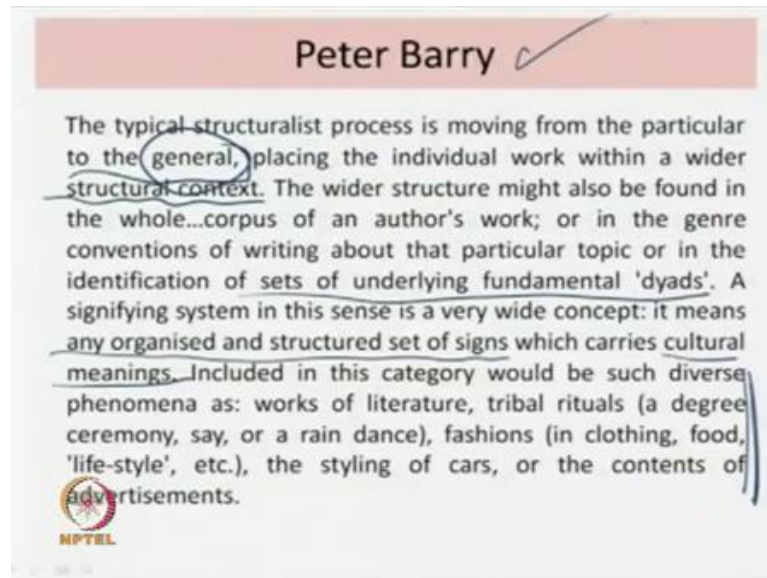
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So, here, again look at slide Florence's, he made for Oedipus, you are aware of the text very important text ((Refer Time: 34:02)) by Sophocles. A Claude Levi Strauss approach to structuralism is Florence's in Oedipus myth. This is given to a Peter Barry. In the Oedipus myth, the cycle of tales connected with the city of Thebes Florence's. The story and the cycle of tales are connected with basic oppositions.

Binary oppositions again here like, animal and human relation or it is possible relative and stranger husband and son. Now, you can read taking the queue form Oedipus, you can read any texts in terms of it is core binary or core basic binary oppositions. And these are going to take different forms, different context in as takes move in time and in space. But, important thing is to understand and even though, there are cultural variations, the structuralist have identified, these core structures; that are there in every culture and also in every text.

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So, let me read as I said from Peter Barry from at times and he says that, the typical structuralist process is moving from the particular to the general. This is very important. Placing the individual work within a wider structural context, the wider structure might also be found in the whole. The corpus of an authors work or in the general conventions of writing about the particular topic or in the identification of sets of underlying fundamental dyads, it is a dyadic structure of the binary oppositions.

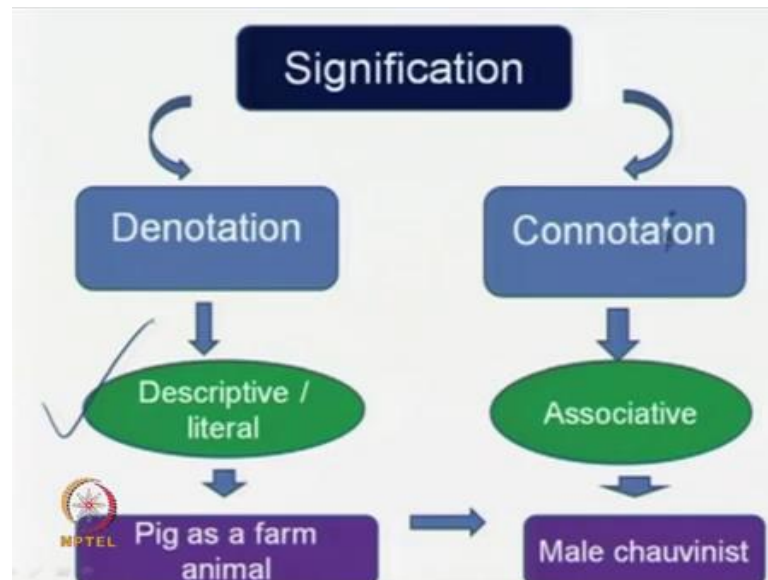
Hidden, he goes on to the say; the signifying system in this sense is a very wide concept. It means, any organized and structured set of signs, which carries cultural meanings. Included in this category, would be such diverse phenomena as a works of literature, tribal rituals a fashions, the styling of cars or the contents of advertisements. This is important for a structuralism.

Even, a literally critique like Peter Barry says, that a structuralist interpret the method is one of the not simply to do with only with linguistic or the literally takes. Florence's, there are ritual that meaning, may analyze in terms of structures, underline structures. There are advertisements, there are fashions, there are styles for anything from cars to music. Let us say earlier during in that, may be seen in terms of difficult or what we call here, underline fundamental dyads [FL].

We still have the point to look at... So, I will quickly talk about another structuralist critique, Rolla bad. Rolla bad really have two phases to it is work. It is held that, the

early phase was the structuralist phase and the later phase is named post-structuralist is 1. He had this important contribution to make. He said that, we talk about signification; we need to talk about signification at two levels.

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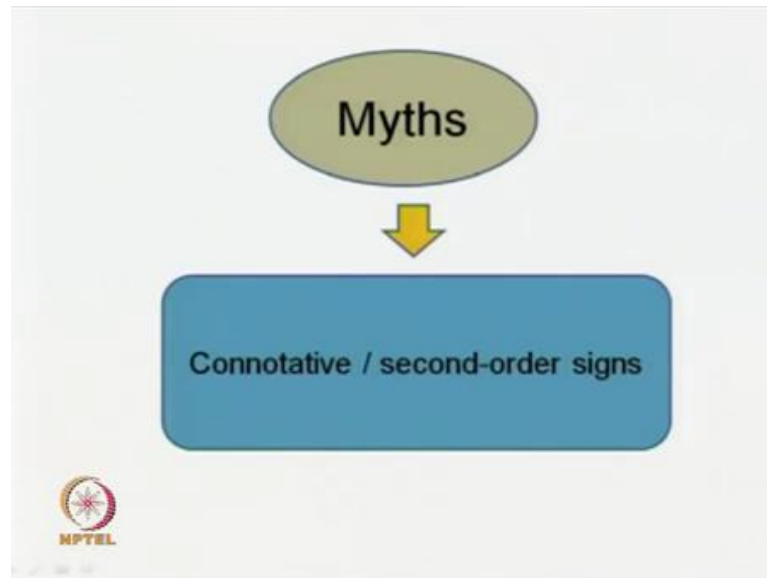


Just look at this slide, one is the denotative level, the level of denotation and the other is the connotative level, which is a level of connotation. The denotative level or the level of denotation is one; that is descriptive and literal. You are not looking at symbolic meaning here. If you say a tree or some kind of simply understood it in the literal sense of being a tree.

And, then you said that; however, there is another level of signification, which is at of connotation. And he said that, connotation is associative. This is associated in a sense for instance; this may be a little unfortunate here. And it just brings it, as it is given by the critique. As, when you talk for the word, pig for instance, at the denotative level, we are the descriptive literal says, we understand the pig as an animal.

But, at the connotative method, it may connote something else, something other than the animal. For instance, pig may refer to a male Chauvinist. Again, for this example of many say, your room is like a pig's stye, for instance. So, there are many levels, which we understand, one is at the descriptive level and the other is at the associative level. The level of association, this was given towards by Roland Barthes.

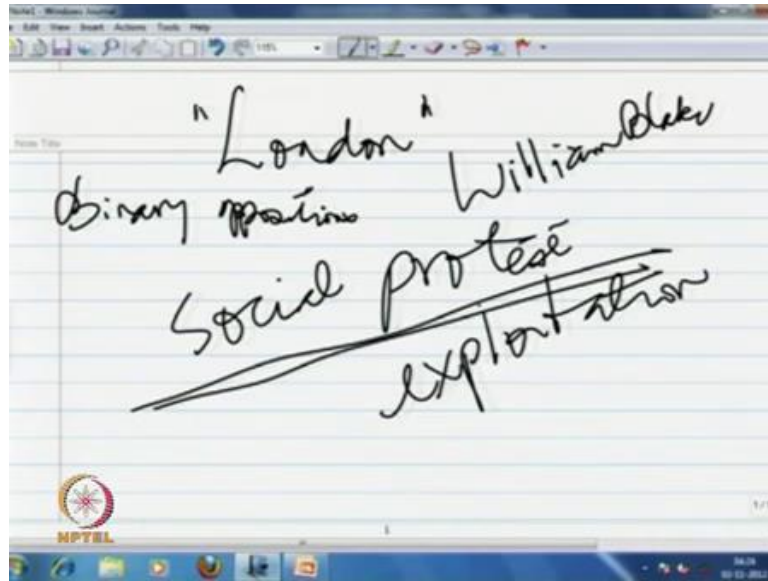
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Therefore, myths or both in society, in culture and literature, therefore, are always connotative. The connote or they are, what he calls second order signs. So, we are also to understand, find out the connotating meaning in our understanding the text not just it is literally meaning. Most of the pleasure in the text really, I would say, we safely say, come from the level of connotation not simply at descriptive levels, enables very rich understanding of the text.

This connotative level again is not that all us are going to find the same connotation depending on literal communities, depending on individual differences, depending on cultural differences, the connotation may be different. There is as pro structuralist as this would say, the privilege of the reader to read unless of course, one is making no sense or nonsense, it could be one is reading. However, the there is a privilege of the reader to bring in a different connotative interpretation to the text. So, let us now before time runs out, what we are going to do is, I am going to look at the text in question.

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Now, the text is a well known one is a point, which is from London by English poet, William Blake. Now, if you look here, I am going to give you a link, because of copy reasons, I am not really showing this to you in slide. This is the link. Well, so let me read the poem out to you in a let us say earlier for copy reasons, I am not reintroducing this to here in this slides. You may follow the link with the poem, and then come back to my lecture.

So, this is London by William Blake, I wander through each charter streets, near where the charter turns this flow. And mark in every face, I meet, marks of witness, marks of bow. In every cry of every man, in every infants, cry of fear, in every voice, in every man, the mind ((Refer Time: 42:33)) I hear, how the chimes people cry every blackening church falls and the happy soldier shy, runs in blood the down palace walls.

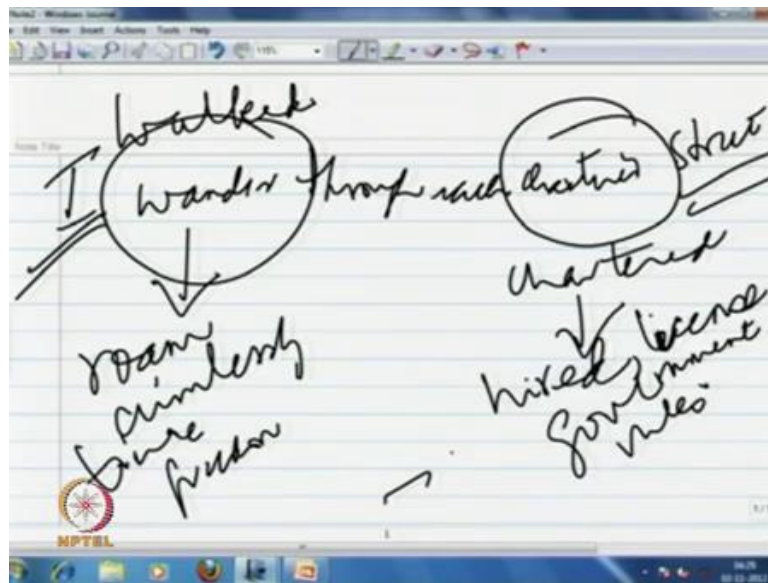
But, most through midnight threats, I hear, how the useful hales caused, blasts the new born infants tears and lights with plays, the marriage halls. Please read this poem over and over a several times. And one of the first things that can you say about this poem is an obvious one, which is this poem, is a poem of social protest. It is a poem that talks about exploitation talks about exploitation.

And we shall see, how it is again, let us said earlier. The text that could be read of course, in several ways, no doubt about it, it is a text of also or length itself a quite easily to a reading from the structuralist perspective focusing on the binary opposites.

Remember, what is binary opposites that we talk about a while ago. Morasses in nature, slash culture, human slash animal, male slash, female, which light slash dark, these are opposites.

In culture, we understand these things as opposites, though they may not really be opposites, but the mind structures these things as opposites. So, what are then the opposite's binary opposites in hearing in this poem London. Let us look at the first sense at here, I wander through each charters streets.

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Now, I wander through each charter streets, when we do a structuralist analysis, we are going to find binary opposites in the first line itself. This is to meant this interesting, I wander. Now, look Blake is not using the word walked, he could have easily used the word walk. I walk through each charter streets, it makes perfect sense. But, he using a word wander.

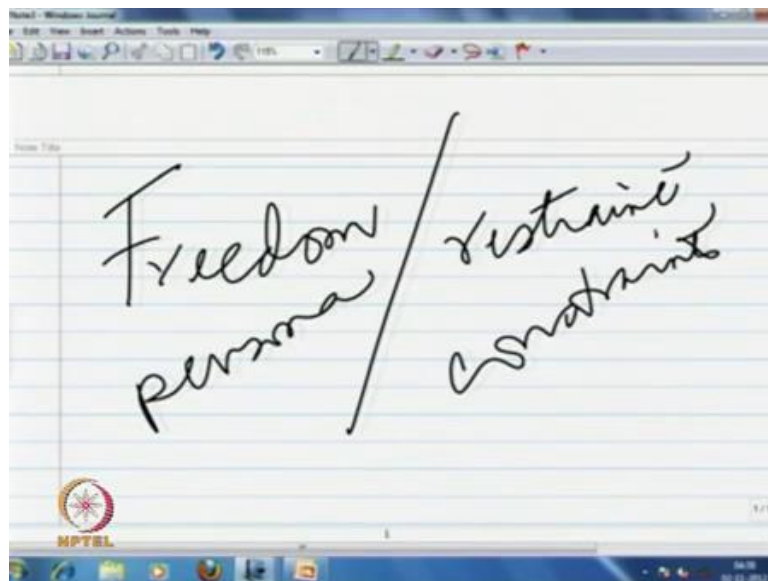
Now, to wander, again, both the literary sense and also in a college to sense, wander here means to walk about, but rolled the sense of roaming around. So, wander brings carries the connotations. In a literature sense, we can say, yes on wander also means of a roam about, almost about a sense of aimlessly. What is the difference between walking and wandering? When, you walk, it does not necessarily meant that, you are walking about or you have you are roaming around in this, you have another word for the wander.

So, this here means wander, roam around most aimlessly, which suggests, you have the time and the freedom to do. So, look at the word charter chartered, chartered the street is chartered the poet, the persona is not. Chartered in this sense of hired functionally talk about chartered flights for insane, which are only made for particular person or a group of persons, like hired in this chartered in this sense of hired.

Chartered also in the sense of having license, which is again to do with government rules to follow. So, I wander through each chartered street. Now, the two opposites that we may link from here are these two wandering and being chartered. Now, I wander through each charter street near, where the chartered tends just flow. And every face, I meet marks of with witness marks of bow.

In every cry of every man in every infants cry of fear, in every voice in every band, the mind broach maniacal, when I hear. Now, compare to this the person, the persona, who is walking the streets of the London, who notices, the marks of sadness. The marks of walk, he notices the chartered tents, the river full of, once we going in river full of commercial very conveniences or may be ships or boats their engaged in commercial transactions. The chartered streets these trees are also chartered in sense that living us anthropologies of levels, giving us a sense of that something is not a free.

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One of the first things that we may talk about here rebuilt or tented binary oppositions between the freedoms of the politic persona, who registers these things. And the restraint

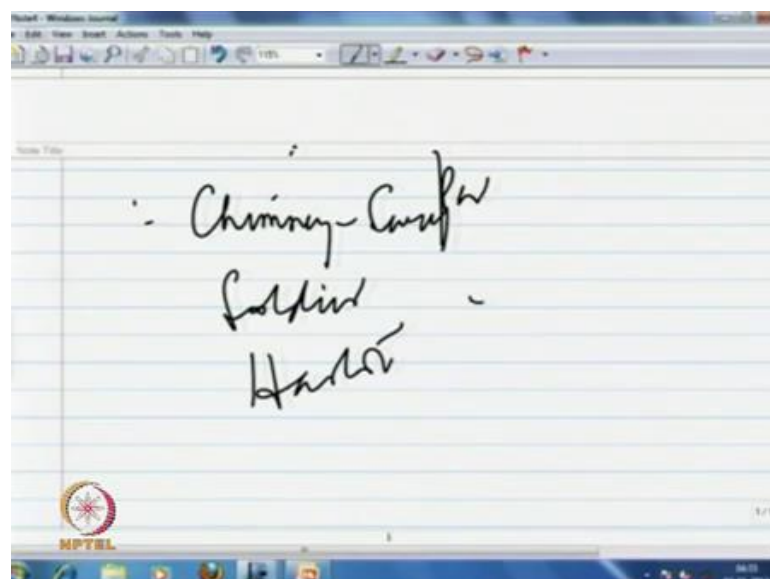
or the constraints let us say of not just things in this surroundings like, there is a river
tempers or streets of London. But, also the people, who are constrain by those, who are
constrain by sorrow.

This is how, even if you are not delivered, if doing this exercise, the mind will assuming
the poem, also be trying to make a sense of him. Not simply by the modern message or
this is a poem of exploitation and they are, we are talking about, swallow in weakness
about London at a particular time, given time. The mind is also, which are consciously if
you win. We can make you carrying to trying to push things into either side of free
binary oppositions.

Then, read down, after generalized statement, where every face talks about sorrow, every
face talks about, there is an infant crying is, there is a cry of every man. Now, the cry
here means that, there is certainly a cry of agnostic, the cry who are also mean, the cry of
the vendor for insane. The cries of commerce like, a people engage in transactions for in
sense.

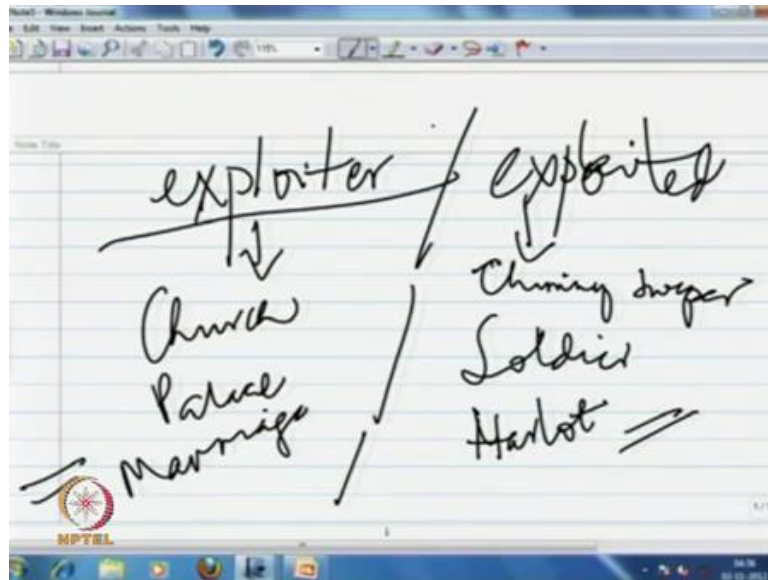
Now, it says that, I hear the mind forged manacles. That is change; the manacles are
changed by having forged in the mind. Again, another fair another image commuting this
trend commuting constrain, you understand chartered, mind forge manacles. So, we are
now sort of managing the text or reading the text and mind is managing it into putting it
in either side of the binary oppositions.

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Then, we have three figures, a very famous figure of the Chimney Sweeper, then of the soldier and of the youthful say Harler. So, when we read this structuralist perspective, we can easily talk about another binary opposition.

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That is of the exploiter and the exploitive, this gigantic structure; we have an exploiter and the exploitive. So, as we are reading, what is happening or how this or even the meaning of this poem emanate is under this, who is exploitive is, for chimney sweeper. The chimney sweeper and on the other hand exploiter is showing on to be church. The chimney sweeper and the time, these are young boys to send up the chimney to clean the chimney and they would often come down covers with suits or sometimes.

Even burnt, which means sometimes skin should be scorched. So, this was seen as an exploitation of these young boys. So, the chimney sweeper is exploitater figure here and on the other hand, there is a church. Then, the next figure is out of the soldier, who makes sense, whose blood drowns, who sire branch in glade down palace walls. And on the other hand, we have the palace.

And the final figure is that of the youthful, the young Harlot of prostitute and on the other hand, we may say the institution of marriage. This of course, is a literal problematic, there are critiques and readers, who would like to put Flacy Harlot on the other side of the binary opposition. And saying the marriage, here is a casualty. But, if you look at the way Blake has written the poem, we can easily argue otherwise.

For incense, when we talk about the chimney sweeper, look at the logic of architecture of the text, which talks about the chimney sweeper. Then, we talk about the church, that is exploited. Next, we talk about the soldiers, followed by the palace and near the harlot followed by the marriage forge. So, anyhow, in this reading of this text, when we put the harlot on the other side, we find that, there is another binary apart from freedom. And constraint of the strength other lack of freedom or dyed.

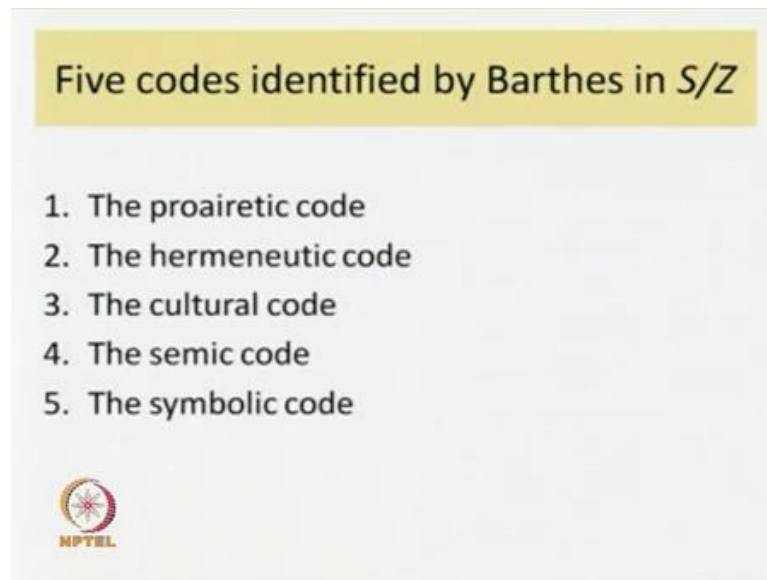
We also have the exploiter exploited dyed. So, when we are reading these texts, we are making sense of the text. Our mind is sort of chunky, this according to core call structuralist mechanism in our mind, which is binary oppositions. It cognitive psychologists, which says, who carry out work on children, that the one of the first things cognitive to operations in mind of a baby at the insane. This is at of binary oppositions.

So, this is the way, we would look now, by no means is the only way, I have just pointed out to you, only one tool of structuralist analysis. That is of the binary opposition or binary opposites or texts and which is taken William Blake's famous poem London. Well, we find that, at first reading, we can easily sort of look at easily look at or find out, there are two sets of binary oppositions. One is that, the freedom of the poetic person, who registers these things.

And on the other hand, the lack of freedom in everything about bet it is revert ends or it is street has been streets and most of the populace. And, then second by opposite, we found, but that of the exploiter and the exploited, which the poem structure in this architecture clearly shows. It really, I think the majestic, we also we need in which the poem has been structured. Structurally, it is an excellence poem.

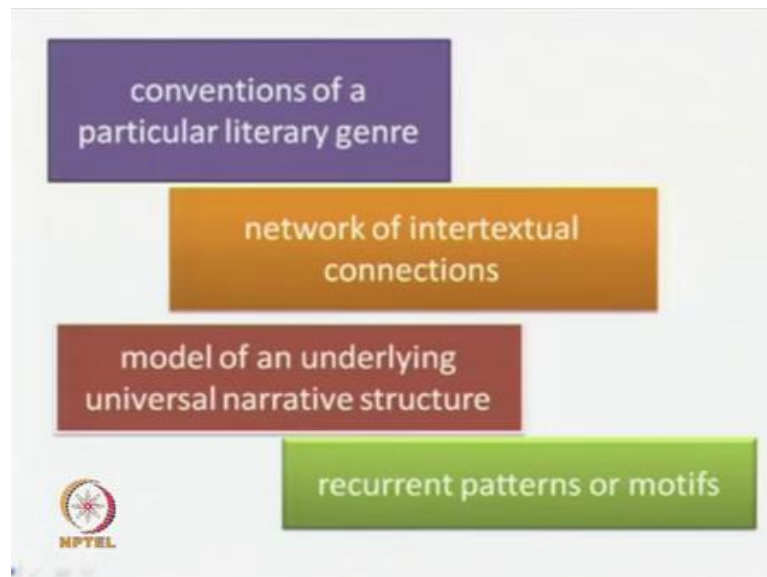
Finally, saw the exploding in the idea of the Haleds Cry. Doing two things, blasting, it is new bolt incensed tear in the form of a curse and slamming the deft nail of the institution of the marriage. So, this is one of the ways in which we can do structuralist criticism. There are many other for incense Rolla bad also talks about certain codes.

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He talks about here, the five codes, which identified by Heminess, can seminal work as said, he called that; the text, he says that, the text may be red. From the point of view of codes, that are kind of signified by the text. These being for incense symbolic, the semic, cultural, hermeneutic and the proairetic codes.

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So, therefore, to summarize structuralist for look at the genera, look at conventions. Remember, where it should be find the word convention, we found the word convention, when we talked early on about Saussure. Saying that, language is a system of

convention, so which we surrender. So, the convention over particular literary genera, the network of inter textual connections, inside the text.

The module of an underlying universal narrated structure, the recurring patterns or motors, for incense the recurring patterns of expository exploited. That we saw in the poem London.

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Structuralism and Poststructuralism	
The structuralist seeks	The poststructuralist seeks
<i>Parallels / Echoes</i>	<i>Contradictions</i>
<i>Structures</i>	<i>Paradoxes</i>
<i>Binary opposites</i>	<i>Shifts, Absences</i>
<i>Intertextuality</i>	<i>Disunity</i>

So, the next lecture will would be on structuralism and I am going quickly giving a preview here in the sense. That we talk about structuralism and post structuralism. We see that a structuralist critic would seek parallels and echoes in the text as a system. If you look at structures, it would go can binary opposites, seminal binary opposites of the text and on inter textuality.

While, the poststructuralist critic would move beyond that and search for contradiction in the text. And now, as the famously said, how text fails itself, look for contradictions, paradoxes, absences, disunity and remedy in possibility of meaning. So, while, the structuralist say that meaning is possible, and then that the possibility of meaning is because of generalized structure of the texts.

In case of the system or the system of relation, where words, there are science in that system in a text, get on the meaning in relation to one another, not in related. Look at the poem London again, you can find that the poem is a set is a system relation. In which

you know the word chartered is not simply that understand the term charter by dictionary meaning; that also in relation to all things that are chartered.

So, quickly if you get a questions for incense like, that how is structuralism, what shade compare to other kinds of the conventional ways and looking at literary texts. Then, you would say that, the structuralist approach in the literary criticism is definitely a radical departure from either ways of looking at the texts or other ways of looking at the texts. In the sense that, it sees the literary texts in terms of a system of variations or it sees meaning in a text as emanating some relations of the words; that are units in the text.

In relation to other words in the text, see the cumulative coming out or of the meaning of the text, depending on structures. That may be binary structures in certain codes as well about, that is it is. And on how words get their resonances from other words, not only within the text, we will also as in the intellectualist critiques would say, how they in a larger.

If you call the expanding modal and look at certain texts and notes and how it takes within a particular genera would take off from the other, where they are equals of previous texts. So, intellectualities are also part of the structuralist enterprise at that times. Though, thus time alone as a way of the literary criticism. So, let us stop here today. And again as I say, the many ways in which we could have done this, but this being a basic leveled lecture. So, thank you for being with me in this lecture and in the next lecture, we are going to look at pro structuralism, particularly at deconstruction.

Thank you.