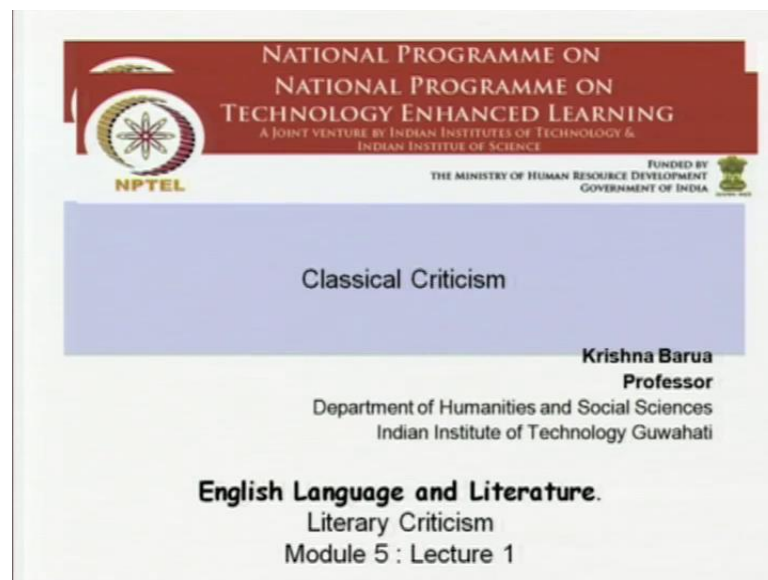


**English Language and Literature**  
**Prof. Krishna Barua**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Guwahati**

**Module - 5**  
**Classical Criticism**  
**Lecture - 34**  
**Literary Criticism**

Hello and welcome back to NPTEL National Program on Technology Enhanced Learning joint venture Indian Institute of Technology and Indian Institute of Science.

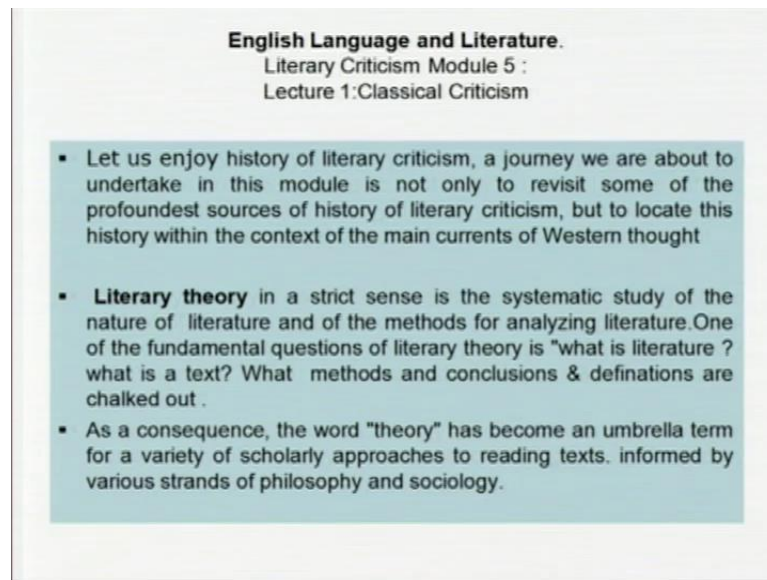
(Refer Slide Time: 00:29)



As you are aware this lectures are for students in engineering colleges and IIT is and we had a Department of Humanities and Social Sciences the role is quite significant because, we feel that the experience of humanities subject science Social Science of subjects help you, to understand life better to apply your theories, better to have an any human interferences.

I am Krishna Barua I have been taking literature at IIT, Guwahati for the last 14, 15 years and it is a pleasure to teach a humanities courses to the engineering students. They have a beautiful way, of looking at subjects at areas which not their own and they bring a beautiful analysis or perspective to understanding of text.

(Refer Slide Time: 01:45)



**English Language and Literature.**  
Literary Criticism Module 5 :  
Lecture 1: Classical Criticism

- Let us enjoy history of literary criticism, a journey we are about to undertake in this module is not only to revisit some of the profoundest sources of history of literary criticism, but to locate this history within the context of the main currents of Western thought
- **Literary theory** in a strict sense is the systematic study of the nature of literature and of the methods for analyzing literature. One of the fundamental questions of literary theory is "what is literature ? what is a text? What methods and conclusions & definitions are chalked out .
- As a consequence, the word "theory" has become an umbrella term for a variety of scholarly approaches to reading texts, informed by various strands of philosophy and sociology.

We are in the presently in the lecture series language and literature we are now in module 5 title: Literary Criticism and lecture 1. So, we here we are in lecture 1: of Literary Criticism and Title: Classical Criticism let us enjoy history of literary criticism, now after we have done journalism, we have done history of English literature, what is language, what is literature, what is a text let us, see what is Literary Criticism how do we evaluate or how do we understand or appreciate a text or a literary creative word.

Let us enjoy therefore, the history of Literary Criticism in this module a journey, we are about to undertaking this module is not only to revisit it. Some of tape of founders sources of history of Literary Criticism will go to beginning as we had done in the history of English literature, we will go come from Classical Criticism to the different developments that has taken place in modern times, but look at this history within the context of the main currents of Western thought.

(Refer Slide Time: 02:42)

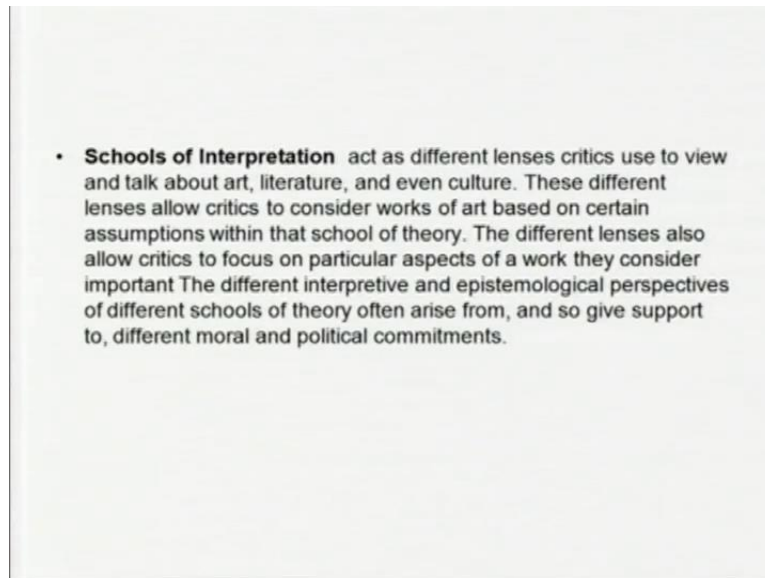
**English Language and Literature.**  
Literary Criticism Module 5 :  
Lecture 1: Classical Criticism

- Let us enjoy history of literary criticism, a journey we are about to undertake in this module is not only to revisit some of the profoundest sources of history of literary criticism, but to locate this history within the context of the main currents of Western thought
- **Literary theory** in a strict sense is the systematic study of the nature of literature and of the methods for analyzing literature. One of the fundamental questions of literary theory is "what is literature ? what is a text? What methods and conclusions & definitions are chalked out .
- As a consequence, the word "theory" has become an umbrella term for a variety of scholarly approaches to reading texts. informed by various strands of philosophy and sociology.

So, Literary Criticism or Literary theory in other words you know strict sense is the systematic study of the nature of literature and the methods for analyzing literature. 1 of the fundamental question of literature is “what is literature? What is a text? What methods and conclusion and definitions are chalked out.

As for consequence, the word “theory” has become an umbrella term for a variety of scholarly approaches to reading texts. Informed by various trends of philosophy and Sociology. So, in Literary Criticism you have different stream suffi mantils and Social Science get in together, and that is how we understand, how we appreciate a text or how we read or interpret a text.

(Refer Slide Time: 03:46)



This Schools of Interpretation acts such will be doing and this will be something which, will be quite close to your discipline. Because, we here going into a different methodology involved in understanding a text, and act as different lenses critics use to view and talk about art, literature and even culture. These different lenses and now is critics to consider, works of art based on certain assumption within this school of history.

As we are doing Classical Criticism, now we will be going to the ancient Greeks and the roman and the different lenses allows critics to focus on particular aspects of a work they consider important. The different in interpreter and epistemological perspective that is the meaning of text stuff different schools of theory often arrives from, and so gives support to, different moral and political commitments.

When we read this text in different modules or in different perspectives, or different literary criticism then, we find that there is a huge world of experience that has been open up. Suppose, we read tempus in the form of a echo Echo Criticism it takes on a different form, if we see it from marxist then, it will take on a different form, and meaning.

(Refer Slide Time: 04:46)

- **Literary theory and literary criticism are interpretive tools that help us think more deeply and insightfully about the literature that we read. Over time, different schools of literary criticism have developed, each with its own approaches to the act of "theory," from the Greek "Theoria"** indicates a view or perspective of the Greek stage. To enable us craft interpretative, close, critical, and comprehensive reading.
- We might say that theory is a systematic explanation of practice or a situation of practice in broader framework; it shows us the connection of
- practice to ideology, power structures, our own unconscious, our political and religious attitudes, our economic structures; above all, theory shows us that practice is not something natural but is a specific historical construct
- .

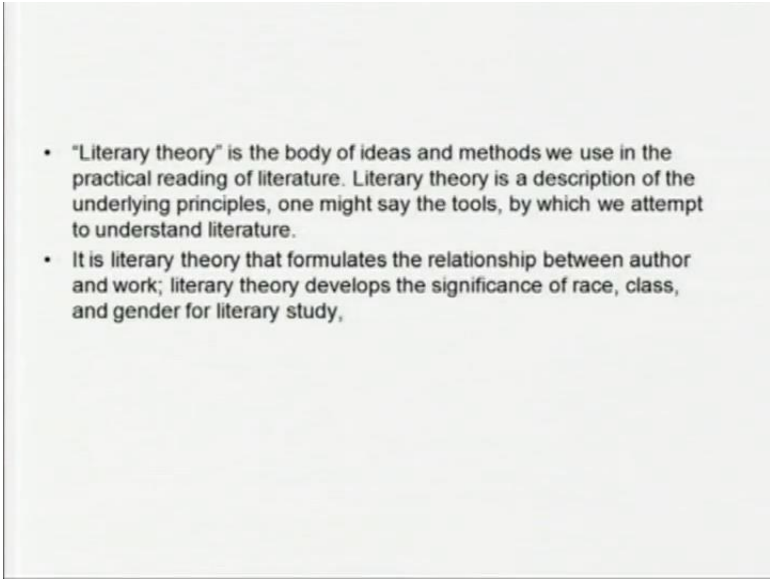
So, the whole type and meaning of the text depends according to the way that we look at the text. So, Literary theory and Literary Criticism are interpretive tools how we interpret a text? That helps us think more deeply and insightfully about a literature that we read. It is necessary to know the grammar of how we read the text it is. If we reading the text from our point of view without even having an understanding of how this has come about that is also granted.

But then, if you know actual grammar of how we read the methodology of how to evaluate, or to appreciate a text then, it becomes the delight becomes more marked. Over time, different schools of literary criticism have developed, each if with its own approaches to the act of "theory," from the Greek the word theory comes from the Greek "theoria" which indicates the view of perspective of the Greeks stage which way, you looking to the Greek stage. To enable us to craft, craft interpretative, close, critical, and comprehensive reading.

What you understand by close; close reading is that when you go into the details study of the text. How what did do I lock stay, what is the meaning of the words, what is the analysis of the linguistic connection etcetera etcetera. We might say that theory therefore, is a systematic explanation of practice. So, it has a system or a situation of practice in broader framer; it shows us, to connection of.

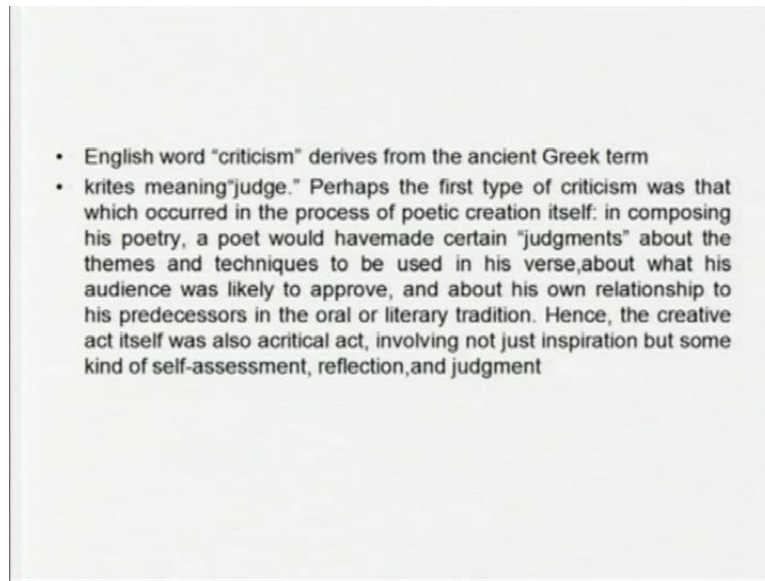
Practice to ideology, power structures, our own unconscious to psychology, our political religious attitudes, our economic structures. So, this is very much where the reader is concerned in how he writes the text it is not reach the text and it is not. So, much the writer it is the reader or the audience how he will look at the drama, or read a text is not something nature, but it is a specific historical construct.

(Refer Slide Time: 07:02)

- 
- "Literary theory" is the body of ideas and methods we use in the practical reading of literature. Literary theory is a description of the underlying principles, one might say the tools, by which we attempt to understand literature.
  - It is literary theory that formulates the relationship between author and work; literary theory develops the significance of race, class, and gender for literary study,

Therefore, "Literary theory" is the body of ideas and matters we use in the practical reading of literature. So, we have to be acquainted with this understanding how we interpret a text. Literary theory is description of the underlying principles, which we had just mention 1 might say the tools, by which we attempt understand literature. It is literary theory that formulates the relationship between author and the work literary theory develops the significance of race, class, and gender for literary studies.

(Refer Slide Time: 07:35)



Well the English word "Criticism" as in theory derived from the ancient Greek term Krites meaning "judge". So, it is a perspective as it is how we evaluate or re judge a word. Perhaps the first type of criticism was that which occurred in the process of poetic creation itself. In composing his poetry, a poet would have made certain "judgment" how he goes into the creative process? What the words he would suit shoes what will be the structure or the of the redeem that itself, also becomes critical Literary Criticism.

Hence, the creative act itself was also a critical act, it follow side by side parallelly in following not just inspiration, but some kind of self reassessment, reflection, and judgment. What to choose, what not to include, what to disregard this itself is a very critical process and therefore, the creative act, as well as the critical act follows side by side are in texture position.



(Refer Slide Time: 08:40)

- The practice of literary theory became a profession in the 20th century, but it has historical roots that run as far back as ancient Greece (Aristotle's poetics is an often cited early example), ancient India ([Bharata Muni's Natya Shastra](#)), ancient Rome ([Longinus's On the Sublime](#)) and medieval Iraq ([Al-Jahiz's al-Bayan wa'l-tabyin](#) and [al-Hayawan](#), and [ibn al-Mu'tazz's Kitab al-Badi](#)),<sup>[3]</sup>.

The practice of literary theory became a profession in the twentieth century, but it has historical roots that run as far back as ancient Greece will be doing Classical Criticism. Aristotle's poetics is an often cited early example whether, is judging a play by Shakespeare or Bernard Shaw or by even modern play writers, ancient India we have Bharata Muni's Natya Shastra, we have ancient Rome in Longinus's on the sublime medieval Iraq, we have as well as there are several ibn al-Mu'tazz's Kitab al-Badi well.

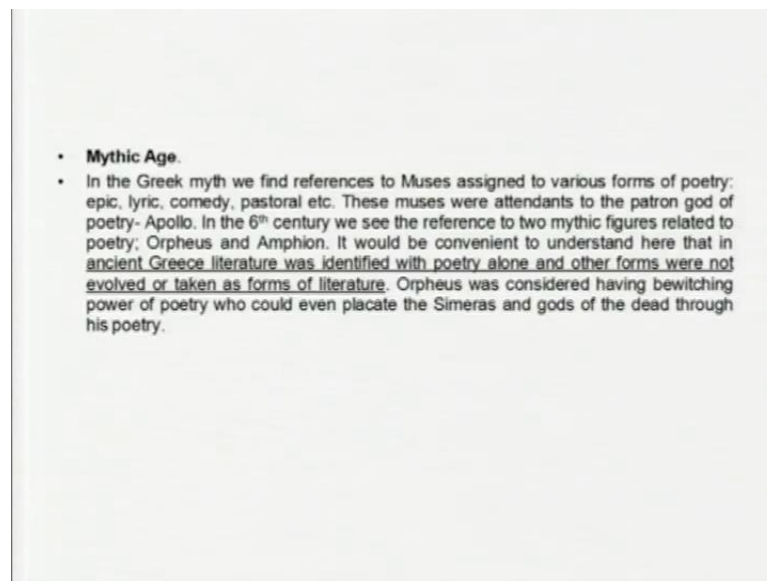
(Refer Slide Time: 09:24)

- The intellectual activities that saw the development of Classical Literary Theory in Europe was based in Athens. It developed along with other philosophical discussions that occupied the intellectual minds during 4<sup>th</sup> and 5<sup>th</sup> century BC. Athens became a hub for intellectual exchanges due to several factors.



So, the intellectual activity is the sort of development of Classical Literary Theory in Europe. Let us, come to this lecture 1 on Literary Criticism on Classical Criticism was based in Athens. Mostly the Athenians school of criticism it developed along way other philosophical discussion that occupied a intellectual minds during fourth and fifth century BC. It is became a half for a intellectual exchangers due to several factors. It was not only because, in philosophy, in different formulations, in political governance, but it was also in the way that they read poetry and literature and drama.

(Refer Slide Time: 10:01)



So, the Mythic Age if we go back to the Greek myths that were there also had a great part to play in literary criticism away find references to Muses there are dominant Muses which govern each scream of thought assigned to various forms of poetry; like epic, lyric, comedy, pastoral etcetera. These muses where attendants to the patron god of poetry who was Apollo. In the sixth century we seeing the reference to 2 mythic figures related to poetry; who used Orpheus and Amphion.

It would be convenient to understand here, that in ancient Greece why we are talking about the mythical connection to the understanding of Classical Criticism this patron because, it is full of myths which identify with poetry alone with creative process alone, and other forms where not evolved a taken as forms of literature. Orpheus was consider having bewitching power of poetry who could even placate the Simeras and gods of the death through his poetry.

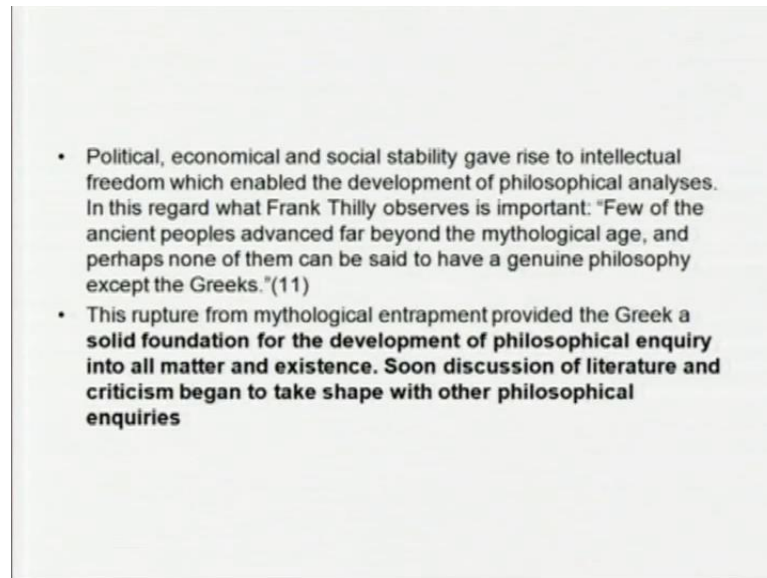
(Refer Slide Time: 11:08)

- As a matter of fact Poetry was considered to be an integral part of music. Orphic hymns which exalt in harmony were supposed to link man with the macrocosm. Such considerations made the poet a figure that is divinely inspired and has access to cosmic harmony. Like Orpheus, Amphion was presented as the son of Zeus who was taught to play on lyre by Hermes himself. Such myth was created upon his wonderful gift of poesy that he could build the wall of Thebes by moving the stones by his power of songs.

As a matter of fact Poetry was considered to be first an integral part of music. Because, people wrote poems and they sang in praise of the gods it for Prians send everything was in praise of the rolling datey. Orphic hymns which exalt in harmony were supposed to link man with the macrocosm. Such considerations made the poet figure that is divinely inspired there was spiritual connection with that with the secret.

That 1 who was a poet was also 1 who was close to the gods as to son of Zeus who was taught to play on Iyre by Hermes herself. Such myth was created upon his wonderful gift of poesy that he could build the wall of Thebes by moving the stones by his power of songs. Beautiful, is it not? So, these are interesting facts to understand the background of Literary Criticism.

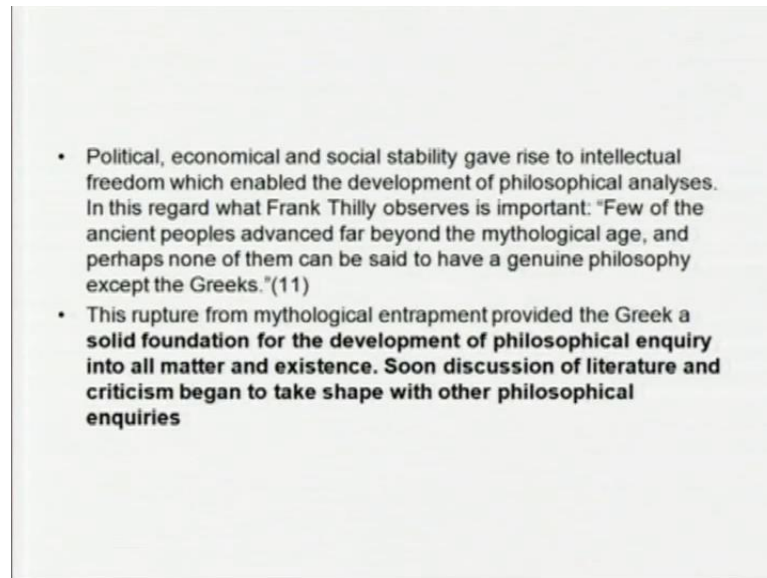
(Refer Slide Time: 12:01)



Political, economic social stability, they have rights to intellectual freedom during the ancient Greeks especially in Athens. Which enable to development of philosophical analysis. So, it was a very vibrant hub of activity. In this regard what Frank Thilly observes is important. "Few of the ancient peoples advanced far beyond the mythological age, and perhaps none of them can be said to have a genuine philosophy except the Greeks."

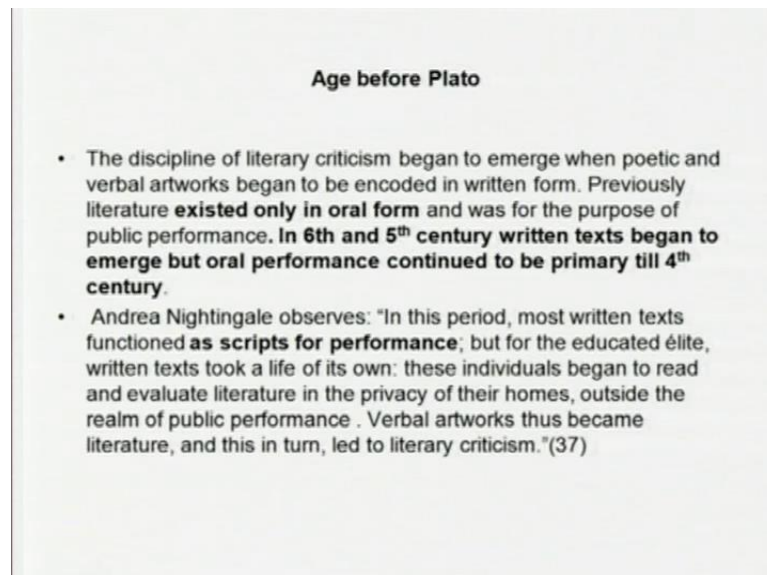
This structure, but when we look at this structure from mythological entrapment provided Greek a solid foundation for the development of philosophical and query into all method and existence. So, it as from the mythical conceptions from the mythical ways of looking or the domains of looking at the text, or in the creative process that it came into different sort of philosophical enquiries.

(Refer Slide Time: 12:59)



Soon discussion of Literary and Criticism began to take shape with other philosophical enquires.

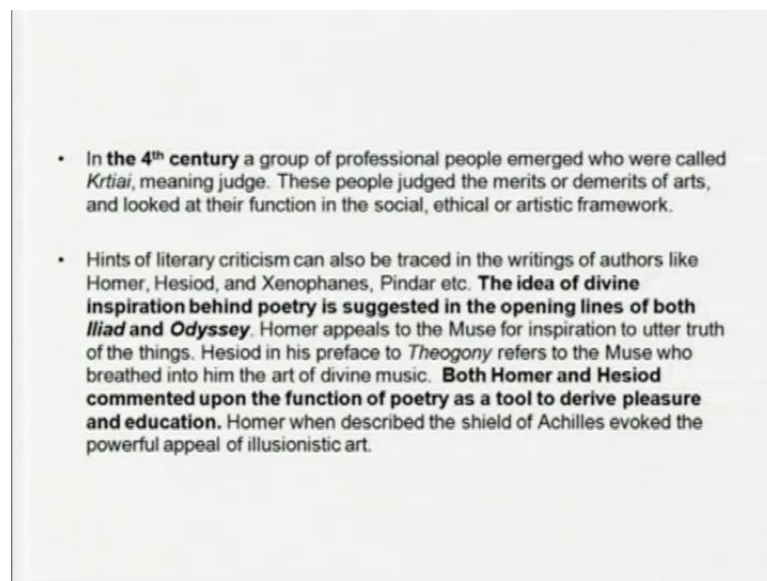
(Refer Slide Time: 13:04)



So, when we go look back in today Age before Plato: The discipline of literary criticism being aim to immerged when poetic and verbal artworks began to be encoded in written from. Previously literary existed only in oral form and was for the purpose of public performances. In sixth and fifth century written texts began to emerge, but oral performances continues to be primary till fourth century.

Andrea nightingale observes: “In this period, most written texts functioned as scripts for performance my new this was closely connected with performance; but for the educated elite, written texts took a life of its own; these individuals began to read and evaluate literature in the privacy of their own homes, outside the realm of public performance. So, it was an individual activity as well as a collective activity Verbal artworks thus became literature, and this in turn, led to literary criticism.”

(Refer Slide Time: 14:10)



In the fourth century especially in Europe in in ancient Greece a group of professional people emerged who were called the *Kritiai*, meaning judge. These people judged the merits and demerits of arts, they were as if they could not give voice to what was required by society and looked at their function in the social ethical or artistic, and artistic framework.

This is very interesting at that time in the fourth century therefore, a group of people who were separate from the one look us or the audience and they could evaluate text according to the social significance, or the ethical significance. Hints of literary criticism can be also traced in the writings supporters like homer, Hesiod, and Xenophanes, Pinder etcetera.

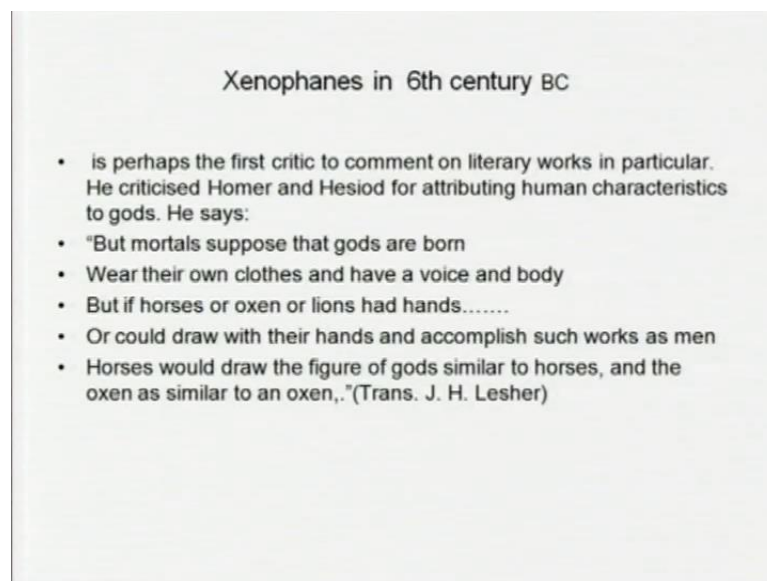
We will go into that the idea of divine inspiration behind poetry; which we have just said mention just now it suggested in the opening lines of both *Iliad* and *Odyssey*. It is starts with always an invocation and therefore, divine intervention always comes as a form of a

close connection with the writing of poetry. If you were read Milton's paradise laws you will find that it being in the in the fashion of epic poetry.

It is start also with an invocation to the creative muse Homer appeals to the muse for inspiration to utter truth of the things, Hesiod in his preface to Theogony refers to the must who breathed into him the art of divine music. So, there is one dominant datey who inspires the creative process.

Both Homer and Hesiod commented upon the function of poetry; as a tool to derive pleasure and education. Let us, now as we continuing this lecture we will find that this to tools of Literary Criticism to give pleasure as well as to give instruction goes hand in hand. Homer when, described the shield of Achilles evoked the powerful appeal of illusionistic art well.

(Refer Slide Time: 16:15)



Xenophanes in 6th century BC

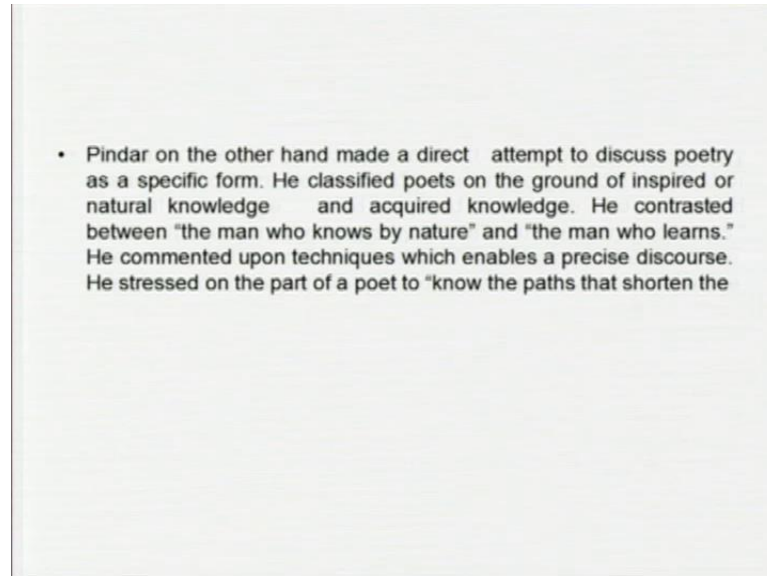
- is perhaps the first critic to comment on literary works in particular. He criticised Homer and Hesiod for attributing human characteristics to gods. He says:
- "But mortals suppose that gods are born
- Wear their own clothes and have a voice and body
- But if horses or oxen or lions had hands.....
- Or could draw with their hands and accomplish such works as men
- Horses would draw the figure of gods similar to horses, and the oxen as similar to an oxen,."(Trans. J. H. Leshner)

If we go to Xenophanes in sixth century BC we find may be he is the first critic to comment on literary works in particular. He criticize Homer and Hesiod for attributing human characteristics to gods this is what he says: "But mortals suppose that gods are born. Wear their own clothes and have a voice and body, but if horses or oxen or lions had hands....

They would with their hands and accomplish such works as men horses would draw the figure of gods similar to horses, and oxen as similar to an oxen". So, this where

evaluative way of how I looked at the way, they gods were being given human attributes.

(Refer Slide Time: 16:59)

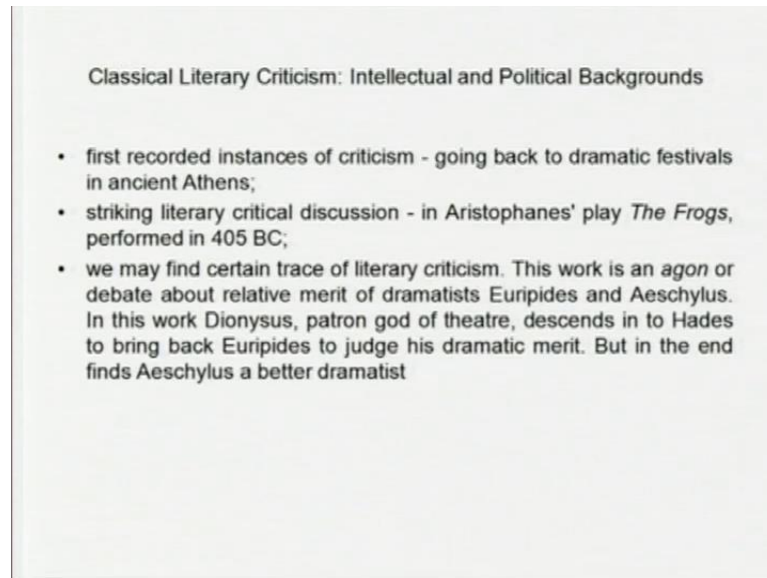


Pindar on the other hands closely followed made a direct attempt to discuss poetry as a specific form he classified poets on the ground of inspired or natural knowledge; it is part inspiration and part natural knowledge, and a acquired knowledge. He contrasted between "the man who knows by nature" and "the man who learns" we will be doing aaliath and we will see that aliath has says that you acquire knowledge only then, you become a critic.

So, this is very close to what we have the high consciousness in words where and that is natural knowledge, as well as acquired knowledge, as well as inspired knowledge. He commented upon techniques which enables a precise discourse. So, this is where we come to the crook of the matter; it is that we they evaluate what other form. So, what to other many in which are written text is being written. He stressed on the part of a poet to know the paths that shorten.



(Refer Slide Time: 18:01)



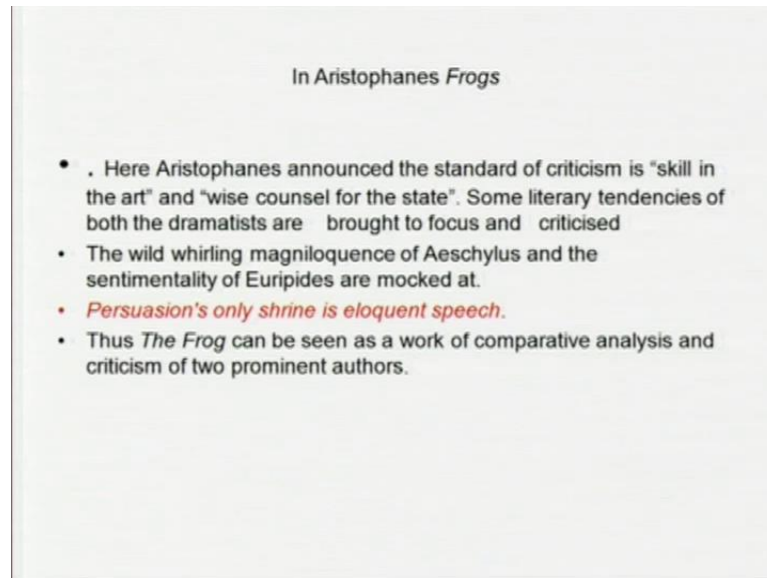
Classical Literary Criticism: Intellectual and Political Backgrounds

- first recorded instances of criticism - going back to dramatic festivals in ancient Athens;
- striking literary critical discussion - in Aristophanes' play *The Frogs*, performed in 405 BC;
- we may find certain trace of literary criticism. This work is an *agon* or debate about relative merit of dramatists Euripides and Aeschylus. In this work Dionysus, patron god of theatre, descends in to Hades to bring back Euripides to judge his dramatic merit. But in the end finds Aeschylus a better dramatist

Now, going that to the first Intellectual and Political Background which has had a great important part in Classical Literary Criticism: first recorded instances of criticism- we going back to 'Aristophanes' play *The frogs* performed in 405 BC; we may find certain trace if Literary Criticism. Here this work is an *agon* or debate it is in the form of a debate about relative merit of dramatist, Euripides, and Aeschylus.

In this work Dionysus, system patron god of theatre, he descends in to haes that is hall to bring back Euripides to judge his dramatic merit. So, there will be a debate on who is the better dramatist between Euripides and Aeschylus. But in the end finds Aeschylus a better dramatist.

(Refer Slide Time: 19:00)



So, In Aristophanes *Frogs* we find here announced the standard of criticism is "skill in the art" we have to have a particular skill and "wise counsel for the state". Some literary tendencies of both the dramatist are brought to focus and criticized and we find here the wild whirling magniloquence of Aeschylus and the sentimentality of Euripides are mocked at and a then, we come to the code persuasions only shrine is eloquent speech.

The role of persuasion speech, or the role of Raddery. Thus *The Frog* can be seen as a work of comparative analysis and criticism of 2 prominent authors. We can say that, this is the first instance of Literary Criticism in Western literature.

(Refer Slide Time: 19:47)

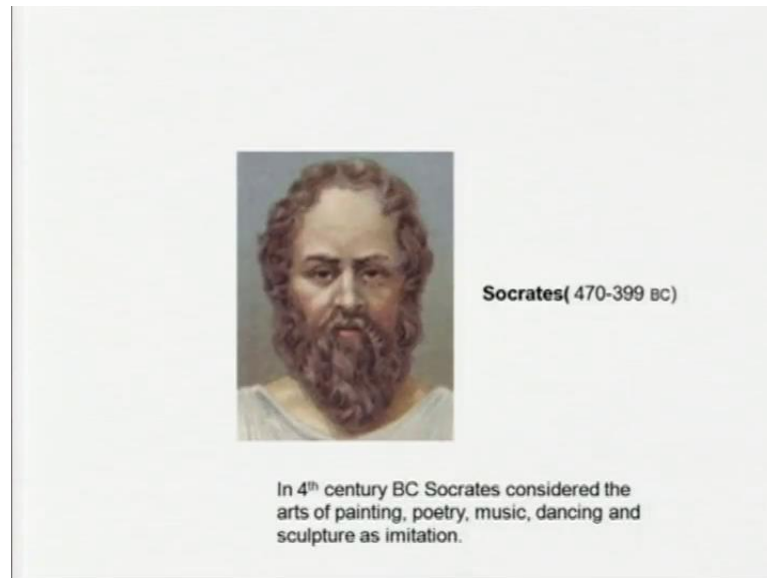
- The earliest criticisms as we can see were fragmentary and did not use specific theoretical tools. The most sophisticated and coherent literary criticism in the western world began with Plato. However **Plato** did not deliberately propounded a theory of literature. **His doctrine evolved from an epistemic construction of the world and its essence. Greatly influenced by the teachings of Socrates( 470-399 BC),** he followed a similar pattern of dialectic which his master dazzlingly used to uncover essential truth. Socrates' philosophical aim was to achieve a *summum bonum*, a highest good in the pursuit of knowledge.

So, earliest criticism criticisms as we can see were fragmentary and did not use specific theoretical tools. The most sophisticated and coherent literary criticism of course, comes in the western world began with Plato this was before Plato. However, Plato did not deliberately propounded a theory of literature. He did not gave a theory of literature as such, but his doctrine it evolved from an epistemic construction of the world and its essence.

What is the nature of the word, how it is being represented, what is this essence. Greatly influenced by the teachings of Socrates 470-399 BC, and he followed a similar pattern of dialectical dialectic which his master dazzlingly used to uncover essential truth. So, this system of dialectics started from Socrates to Plato Aristotle. Socrates philosophical aim was to achieve a summum bonum, a highest good in the pursuit of knowledge.

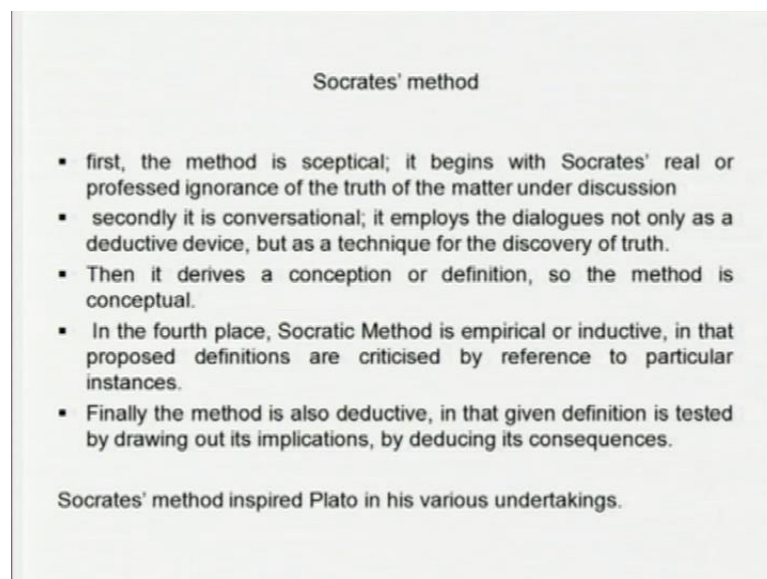
So, the what is a text, what is the nature of existence, what is the nature of truth, all these what is the meaning essence. This way the question which we trident in the dialogic connection in the form of dialectics.

(Refer Slide Time: 21:02)



So, we come to Socrates in the fourth century BC Socrates considered the arts of painting, poetry, music, dancing, and sculpture as imitation. So, we come to the core of Classical Criticism the concept of mimesis which started from Socrates.

(Refer Slide Time: 21:22)



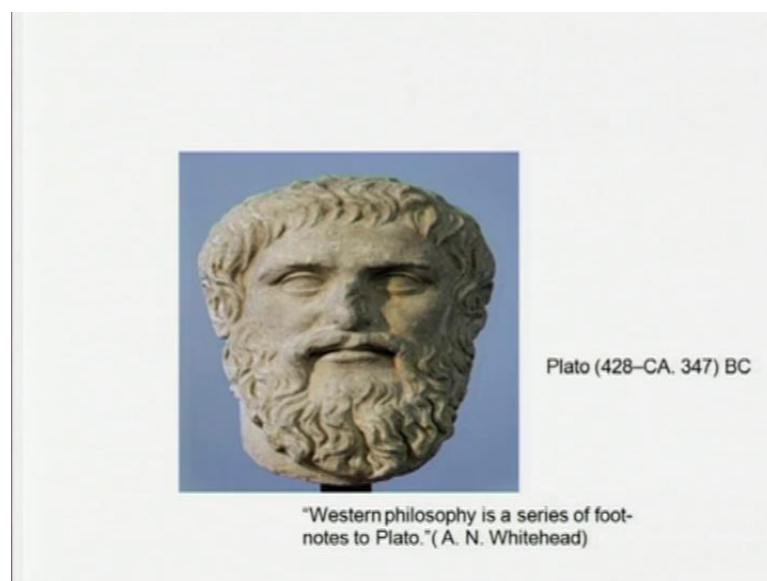
Socrates method was what mimeses is imitation first, the method is skeptical; it begins with Socrates' real or professed ignorance of the truth of the matter under discussion. Whatever, the truth or the essence 1 is sceptical doing. Secondly, it is conversational; it

employs the dialogues not only as a deductive device, but as a technique for the discovery of truth.

A dialectics method you go and discussing what is the truth, what is the essence. Then, it derives a conception or definition. So, the method is conceptual; then it becomes a concept after dialogic methodology you come to a concept. In the fourth place of Socratic Method is empirical or inductive, you go and apply it to different Shreeyars in that proposed definitions are criticized by reference to particular instances.

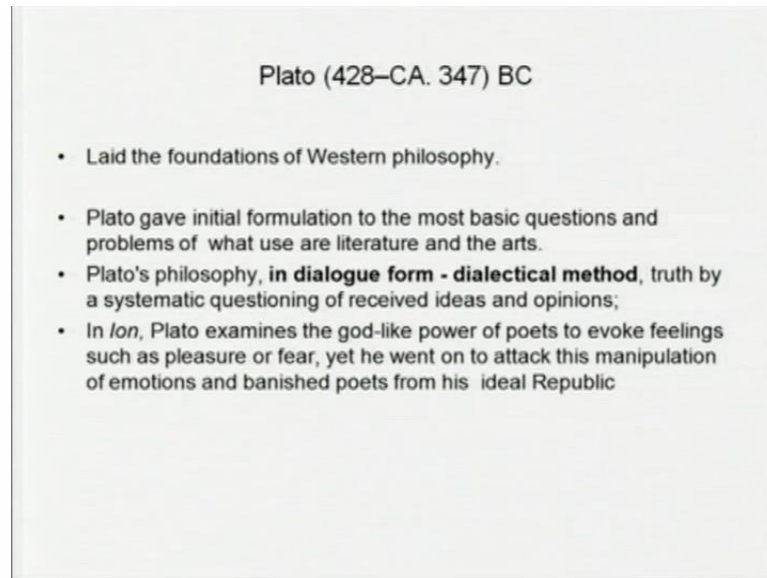
So, there is complete logic and analysis of applicability of the methods which have been discussed. Finally, the method is also deductive not only inductive as well as deductive. From the given to the particular to these generate in that given definition is tested by drawing out its implications, by deducing its consequences. So, why we have mention Socrates system was remarkable for an arbitrary criticism is that, his method inspired Plato in his various under undertakings.

(Refer Slide Time: 22:52)



So, we come to the key figure of classical criticism Plato 428-347 BC. Western philosophy is a series of footnotes to Plato this is what a n whitehead said everything now question philosophy or western poetic said such is a foot-note is a series of footnotes to Plato.

(Refer Slide Time: 23:09)



We have to give him the homage to Plato Nevertheless. He laid the foundations of Western philosophy. He gave initial formulation to the most basic questions and problems of what use are literature are the arts. What is the of arts, what is the purpose of the text. Plato's philosophy, in dialogue form mind you this is what you have to always concentrate or understand.

This dialectics or dialogue form the dialectical method truth, by systematic questioning of received ideas and opinions; So, the artist opinion, and your opinion it goes on in a process of erasing or taking in different inputs. In *Ion*, Plato examines the god like power of poets to evoke feelings such as pleasure or fear, yet he went on to attack this manipulation of emotions and banished poets from his ideal republic this is a contradiction by itself.

(Refer Slide Time: 24:10)

**Plato's theory of ideas.**

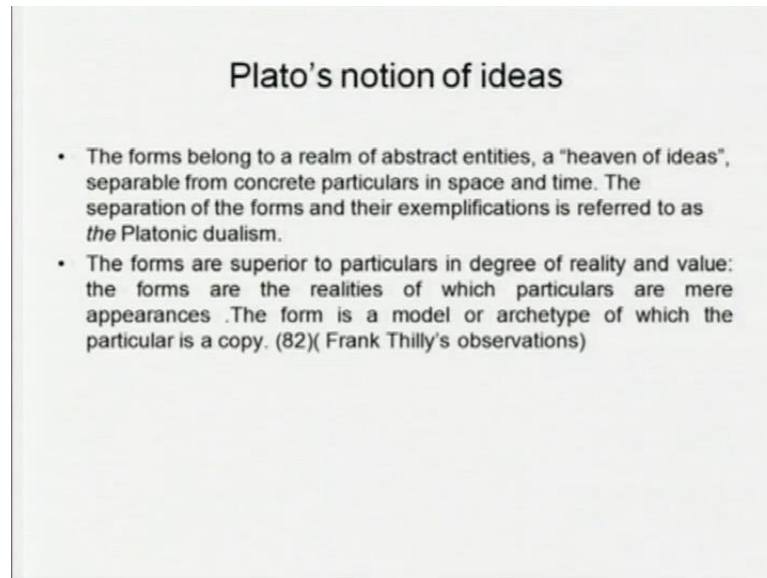
- Plato's most significant contribution to philosophy is his **theory of ideas**. This theory was anticipated in the ideal theory by the Pythagorean number –mysticism, and most of all by the Socratic doctrine of concepts.
- Forms or ideas, defined as the objects corresponding to abstract concepts are real entities; the Platonic form is simply the reification or entification the Socratic concept-endowed with the properties of *Eleatic* being.

Plato's most significant contribution to philosophy is his theory of ideas. Let us, come into this history of ideas now. This theory was anticipated in the ideal theory by the Pythagorean number -mysticism, and most of all by the Socratic doctrine of concepts. We have just done about how this dialogue be dialectics gave way to concepts and to mysticism.

Therefore, in this history of ideas that he had got about he defined forms or ideas, whatever you want to present in a text or in a poem, or in a drama defined as the objects corresponding to abstract concepts are real un entities; the Platonic form is simply the reification or entification the Socratic concept-endowed with the properties of Eleatic being that the essence of being.



(Refer Slide Time: 24:59)

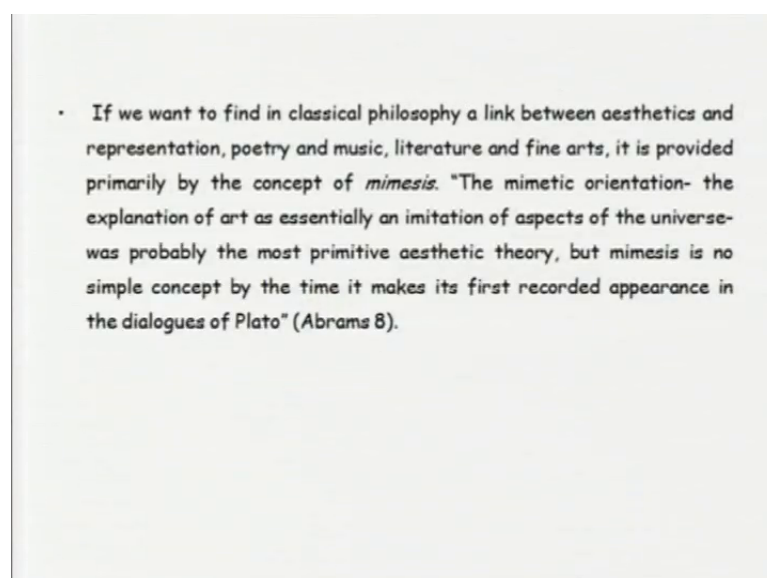


**Plato's notion of ideas**

- The forms belong to a realm of abstract entities, a "heaven of ideas", separable from concrete particulars in space and time. The separation of the forms and their exemplifications is referred to as *the Platonic dualism*.
- The forms are superior to particulars in degree of reality and value: the forms are the realities of which particulars are mere appearances. The form is a model or archetype of which the particular is a copy. (82)( Frank Thilly's observations)

Plato's notion of ideas therefore, belong to a realm of abstract entities, a "heaven of ideas" separable from concrete particular in space and time. The separation of the form and their exemplifications is referred to as the Platonic dualism. The essence is separate from the actual form and when the form comes in it is only a replica after, replica after replica. The forms are superior to particulars in degree or reality and value: the forms are the realities of which particulars are mere appearances. The form is a model or archetype of which the particular is only a copy. I hope you have got this point here; this notion of ideas.

(Refer Slide Time: 26:05)



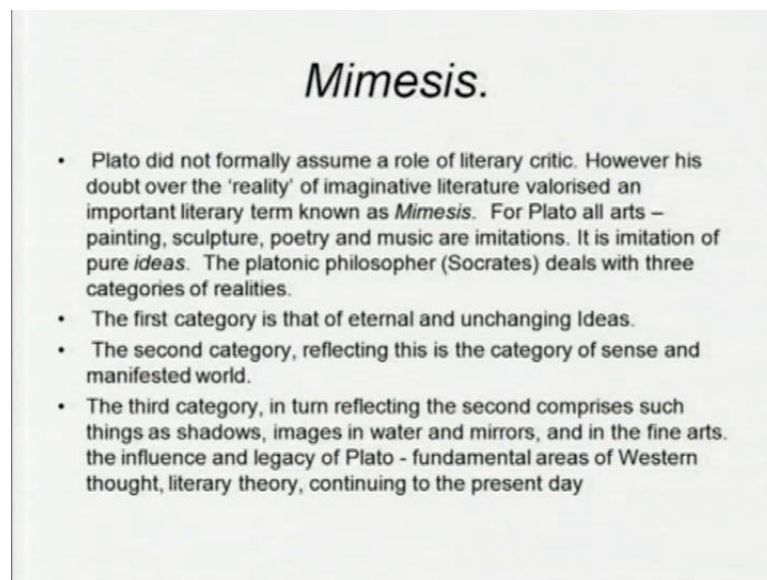
- If we want to find in classical philosophy a link between aesthetics and representation, poetry and music, literature and fine arts, it is provided primarily by the concept of *mimesis*. "The mimetic orientation- the explanation of art as essentially an imitation of aspects of the universe- was probably the most primitive aesthetic theory, but *mimesis* is no simple concept by the time it makes its first recorded appearance in the dialogues of Plato" (Abrams 8).

If you want find therefore, in classical philosophy and link between a statics and representation poetry, and music, literature and fine arts, it is provided primarily by this concept of mimesis, which has brought out by Plato who had worked upon the sub critique mode of concepts. The mimetic orientation therefore, the basis of all classical criticism is this mimetic orientation.

The explanation of art as essentially an imitation mimesis is imitation and imitation of aspects of the universe as probably the most primitive aesthetic theory, but mimesis is no single concept by the time it makes its first recorded appearance in the dialogues of Plato. Abrams in *Mirror in the Land* has praised the evolution of mimetic theory as you presentation through to significant metaphors that is the mirror.

The land which are 2 common and antithetic met a first of mind 1 comparing the mind there the factor external objects that is the mimetic, and other theory Regen projector which makes contribution through the object it perceives. So, that will go into the expressive theories not the mimetic theories.

(Refer Slide Time: 27:06)



*Mimesis.*

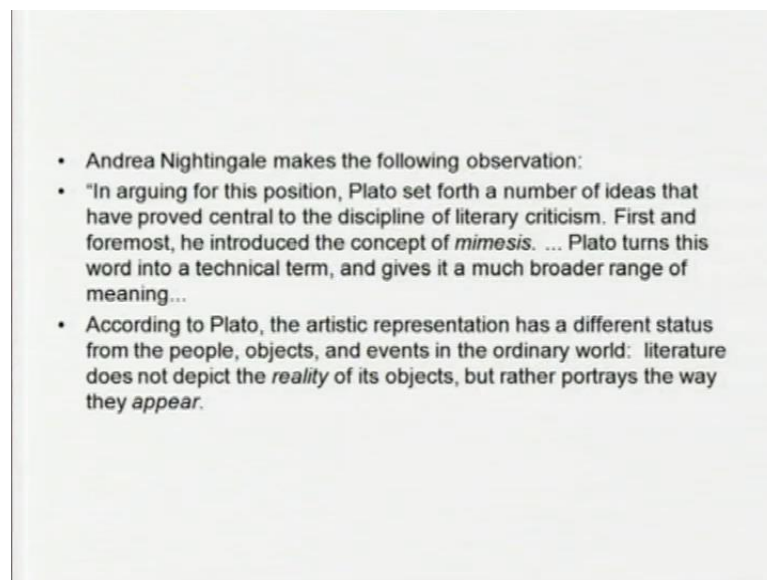
- Plato did not formally assume a role of literary critic. However his doubt over the 'reality' of imaginative literature valorised an important literary term known as *Mimesis*. For Plato all arts – painting, sculpture, poetry and music are imitations. It is imitation of pure *ideas*. The platonic philosopher (Socrates) deals with three categories of realities.
- The first category is that of eternal and unchanging Ideas.
- The second category, reflecting this is the category of sense and manifested world.
- The third category, in turn reflecting the second comprises such things as shadows, images in water and mirrors, and in the fine arts. the influence and legacy of Plato - fundamental areas of Western thought, literary theory, continuing to the present day

Therefore, Plato did not did not formally assume a role of consciously of a literary critic. However, his doubt over the 'reality' of imaginative literature valorized an important literary term know as Mimesis. For Plato all arts-painting, sculpture, poetry music are all limitations are mimesis it is imitation of pure ideas. The platonic philosopher deals with

3 categories of realities this is how it is being shown. The first category is that of eternal and unchanging ideas.

The second category, it reflects this is the category of sense and manifested world. How the sense is perceived the manifested world. The third category, in turn reflect the second comprises such things as shadows, images in water and mirror, and in fine arts. The influence and legacy of Plato therefore, fundamental areas of western thought, literary theory, continuing to the present day. So, this question of mimesis and the legacy of Plato this views on how you look at art and question through literary continued till today.

(Refer Slide Time: 28:22)



Andrea Nightingale makes the following observation: In arguing for this Plato set forth a number of ideas that have proved central to the discipline Literary Criticism. First and foremost, he introduced the concept of mimesis ... Plato turns this word into a technical term, and gives it a much broader range of meaning.

According to Plato, the artistic representation therefore, this question of imitation it becomes technical has a different status from the people, objects, and events in the ordinary world; literature does not depict the reality of its objects, but rather portrays the way they appear. So, there is this dividing line between the essence and the form.

(Refer Slide Time: 28:55)

- In Book X of his *Republic*, Plato may have given us the first volley of detailed and lengthy literary criticism. The dialog between Socrates and two of his associates shows the participants of this discussion concluding that art must play a limited and very strict role in the perfect Greek Republic. Richter provides a nice summary of this point: "...poets may stay as servants of the state if they teach piety and virtue, but the pleasures of art are condemned as inherently corrupting to citizens..." (19).

In book 10 of *Republic*, Plato may have given us the first volley of detailed and lengthy literary criticism. The dialog between Socrates and 2 of his associates shows the participants of this discussion concluding that art must play a limited and very strict role in the perfect Greek Republic. Richter provides a nice summary of this point: "poets may stay as servants of the state if they teach piety and virtue, but the pleasures of art are condemned as inherently corrupting to citizens".

(Refer Slide Time: 29:33)

**famous passage of *Republic* (book x):  
discussing the nature of arts:**

- Socrates is depicted pointing out that there are three beds. The *idea* which is the essence of the bed and is made by realm of truth (God), the bed made by the carpenter, and the bed found in a painting.
- Well then, here are three beds: one existing in nature, which is made by God, as I think that
- We may say for no one else can be the maker?
- No
- There is another which is the work of the carpenter?
- Yes
- And the work of the painter is a third?
- Yes.

So, this famous passage from republic book 10 discussing the nature or arts I will just quote some of this Socrates is depicted pointing out that there are 3 beds. The idea which is the essence of the bed and is made by realm of truth god, the bed made by the carpenter, and the bed found in a painting .

Well then, here are 3 beds: 1 existing in nature which is made by god. As I think that, we may say for no 1 else can be the maker?

No.

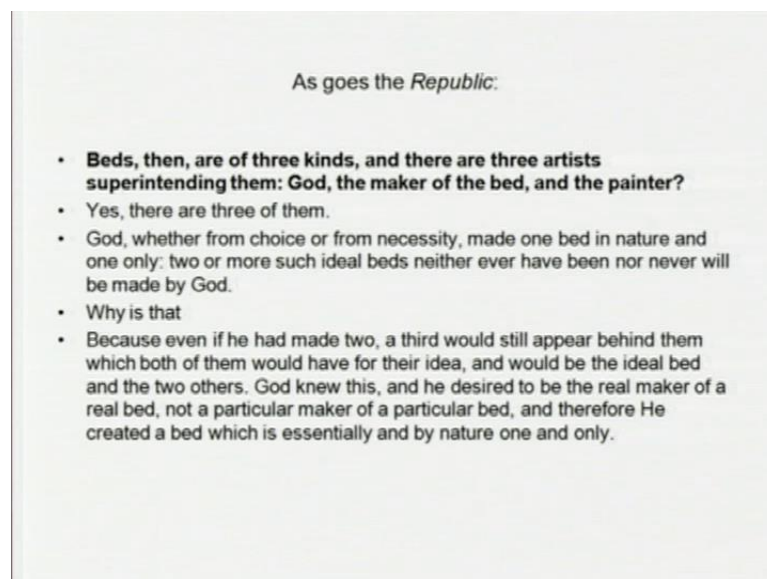
There is another which is the work of the carpenter?

Yes.

And the work of the painter is the third?

Yes.

(Refer Slide Time: 30:04)



Beds, then are of 3 kinds, there are 3 artist superintending them; God the maker of the bed, and the painter?

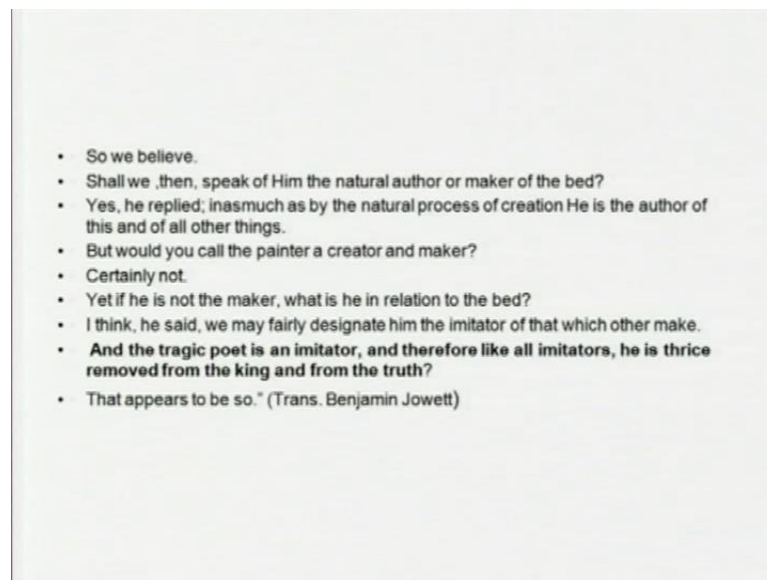
Yes there are 3 of them.

God, whether from choice or from necessity, made 1 bed in nature and 1 only; 2 or more such ideal beds neither ever have been or nor never will be made by God.

Why is that...

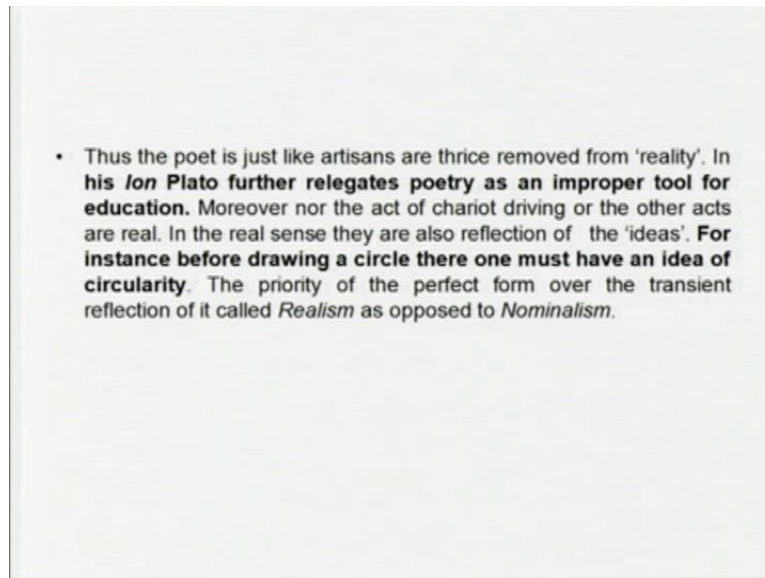
Because, even if he had made 2, a third would still appear behind them which both of them would have for their idea, God knows this, thing and he desired to be the real maker of a real bed therefore, he created a bed which is essentially and by nature 1 and only. So, this is interesting.

(Refer Slide Time: 30:54)



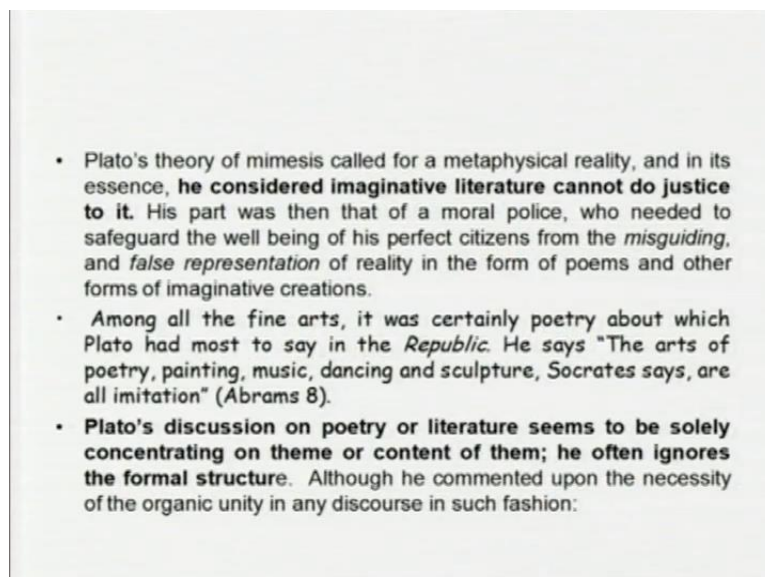
So, we believe. Shall we then, speak of him the natural author or maker of the bed? What is the essence them. The tragic poet is an imitator and therefore, because he represents 1 which is only the essence, and therefore like all imitators he is thrice removed from the king, and from the truth that appears to be. So, this is the interesting dialogue which goes on in the republic.

(Refer Slide Time: 31:06)



Thus the poet is just like artisans not artist artisans are thrice removed from 'reality'. In his *Ion* Plato further relegates poetry as an improper tool for education for instance before drawing a circle there one must have an idea of circularity. So, in this history of ideas in this pray of ideas. The priority of the perfect form over the transient reflection or of the representation of it is called *Realism* as opposed to *Nominalism*.

(Refer Slide Time: 31:43)



Well. So, Plato's theory of mimesis called for a metaphysical reality, and in its essence, he considered imaginative literature cannot do justice to it. Among all the fine arts, it was



certainly poetry about which Plato had must to say in the Republic he says “The arts of poetry, painting, music, dancing, and sculpture, Socrates says, are all imitation”.

Plato’s discussion on poetry or literature seems to be solely concern concentrating on theme; and not on structure he often ignores the forma structure. When we come to Aristotle we will find that he will pay attention more or less to the structure as well as to the theme; and therefore, the interpretation of take of text takes different meanings.

(Refer Slide Time: 32:29)

- Andrea Nightingale makes the following observation:
- “In arguing for this position, Plato set forth **a number of ideas that have proved central to the discipline of literary criticism**. First and foremost, he introduced the concept of *mimesis*. ...
- **Plato turns this word into a technical term**, and gives it a much broader range of meaning... **According to Plato, the artistic representation has a different status from the people, objects, and events in the ordinary world: literature does not depict the reality of its objects, but rather portrays the way they appear.**

Andrea Nightingale makes the following observation: we are giving more space to Plato and Aristotle because, they were the key play or in the spell of classical criticism and many ideas which we have inherited from them still continues to be on focus. Nightingale makes the following observation in arguing for this Plato; Plato set forth a number of ideas that have proved central to the discipline of literary criticism.

First and foremost, he introduces the concept of mimesis, which we have said and he turns this into a technical term, the artistic representation has a different status from the people objects and events in the ordinary world. Literature does not depict the reality of its objects, but rather portrays the way they appear.

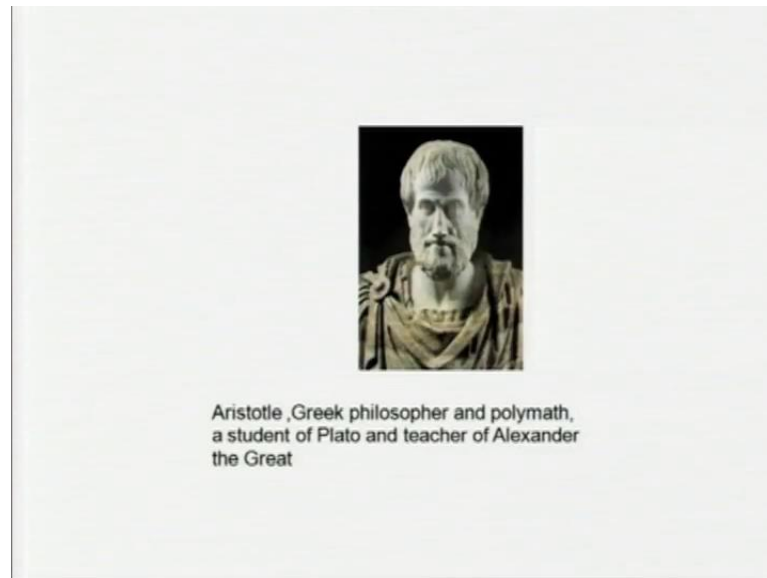
(Refer Slide Time: 33:15)

- Thus Plato's theory of philosophy, where he made comment on literature (which is of course very important), and literature cannot achieve higher ethical goal. His stand is not that of a literary critic, rather an evaluator of culture and its discourses. But that does not mean he was unaware of the power of poetry, may be because of this realisation he wanted restriction on imaginative literature. He welcomed in his ideal state composer of 'hymns to the god and panegyrics of famous men.' His discussions were taken to new heights by his disciple Aristotle.

Thus Plato's theory of philosophy, where he made comment on literature and literary cannot achieve higher ethical goal he stand is not that of literary critic; we have mentioned the before rather an evaluator of culture and its discourses, but that does not mean he was unaware of the power of poetry may be because of this realization e wanted restriction on imaginative literature

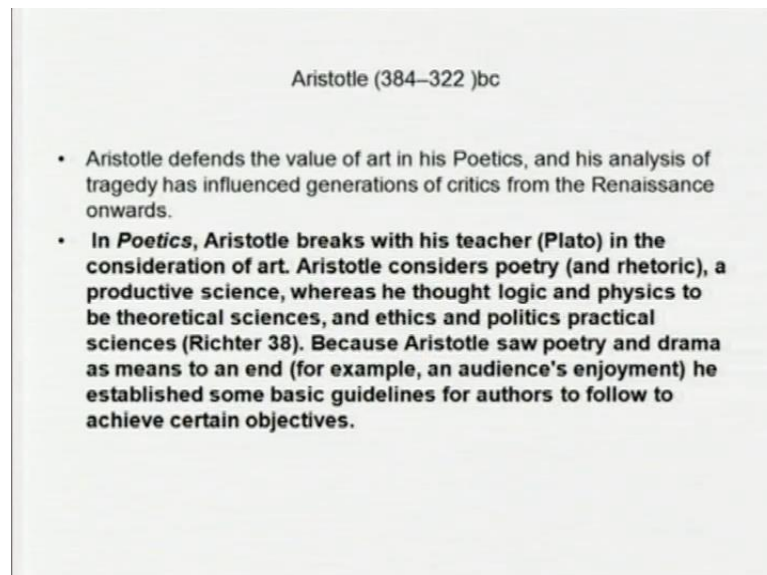
He welcomed in his ideal state composer of 'hymns to the god and panegyrics of famous men'. His discussions were taken to new heights by this disciple Aristotle. So, we come to Aristotle whom will look to even when we look at how we read a drama. Suppose, a play of Shakespeare or any other text.

(Refer Slide Time: 34:06)



Aristotle, Greek philosopher and polymath, a student of Plato and teacher of Alexander the Great. So, this is how the history of ideas have gone from one scholar to the other philosopher to the other and the legacy is being built on the context of how we appreciate a text or a work of art.

(Refer Slide Time: 34:53)

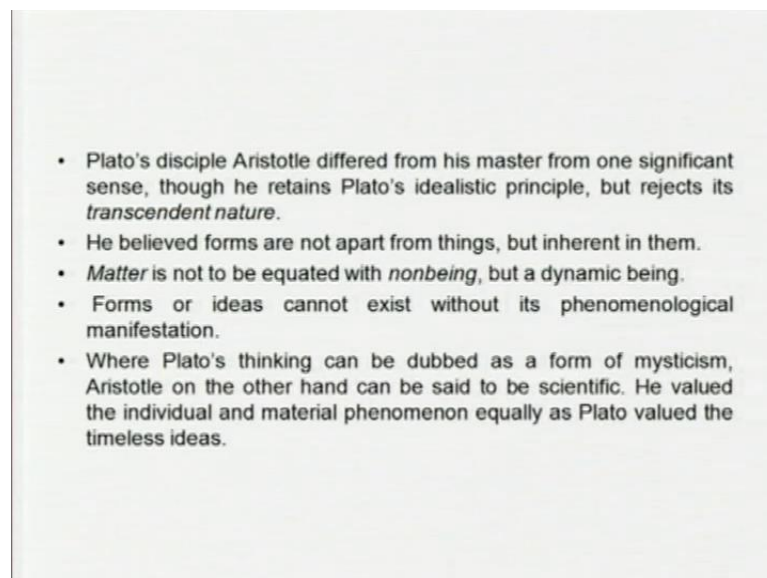


Aristotle 384-322 bc he defends the value of art in his poetics, and his analysis of tragedy has influenced generations of critics from the Renaissance onwards. It is difference school of criticism altogether Aristotle. He and concept of tragedy or his concept of how

he looks at drama. In poetics, Aristotle breaks with his teacher Plato in the consideration of art.

Aristotle considers poetry, and rhetoric a productive sense, not that it is less imaginative, but it has also written for a purpose. Whereas, he thought logic and physics to be theoretical sciences, and ethics, and politics practical sciences, he calls poetry a productive science. Because, Aristotle saw poetry and drama as means to an end for example: an audience's enjoyment and delight he established some basic guidelines for authors to follow to achieve certain objectives.

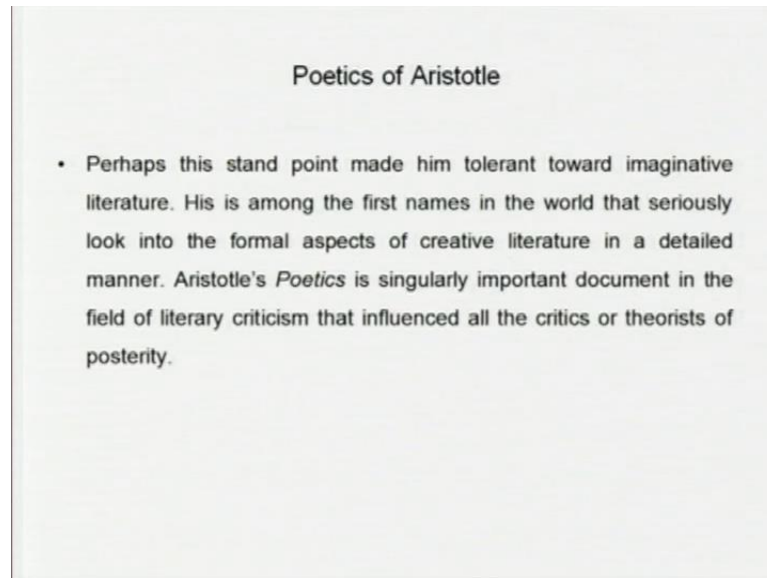
(Refer Slide Time: 35:38)



So, this is a famous painting a Plato and Aristotle Plato's disciple Aristotle differed from his master from 1 significant sense though he retains Plato's idealistic principle, but rejects its transcendent nature. He believed forms are not apart from things which Plato has said, but inherent in them. It has something which is inherent in the form mater is not to be equated with non being, but a dynamic being.

Forms or ideas cannot exist without its phenomenological manifestation. Where Plato's thinking can be dubbed as a form of mysticism; Aristotle on the other hand can be said to be scientific. He valued the individuals and material phenomena equally as Plato valued the timeless ideas.

(Refer Slide Time: 36:20)



So, we come to the Poetics of Aristotle: Perhaps this stand point made him tolerant toward imaginative literature. This is very beautiful you know, they have made the reading of text to con such different development such different dimensions. His is among the first names in the world that seriously look into the formal aspects what is the form, what is the shape of text, or structure of creative literature in a detailed manner.

And it is it was documented in a detailed manner. Aristotle poetics therefore, is singularly important document in the field of literary criticism we start therefore, with classical criticism we are giving equal importance to Plato and Aristotle. Because, they were the ones who had showed the way how literary criticism should be; that influenced all the critics or theorist of posterity.

(Refer Slide Time: 37:21)

- Allardyce Nicoll says, "The fount of all true study of the essential elements of dramatic form lies in the Poetics of Aristotle."(9) Aristotle in his *Poetics* also defines poetry as imitation. 'Epic poetry and Tragedy, as also comedy, Dithyrambic poetry, and most flute- playing and lyre- playing, are all, viewed as a whole, modes of imitation'; and 'the objects the imitator represents are actions...' ( Abrams 9).

Nicoll says, "The fount of all true study of the essential elements of dramatic form lies in the poetics of Aristotle". If you want to know what is the drama, what is a tragedy, what is a comedy you come to understand you go to the poetics of Aristotle. Aristotle in his poetics also defines poetry as imitation not only dramas imitation, but poetry also has imitation. Epic poetry and tragedy, as also comedy, dithyrambic poetry, which is some in the praise of gods and most flute playing, and lyre playing are all, viewed as a whole, modes of imitation; and 'the objects of the imitators represents are actions'.

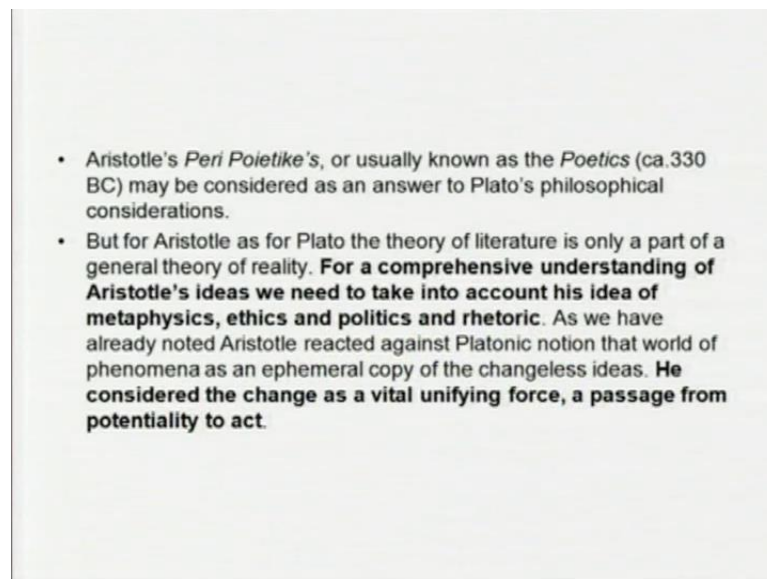
(Refer Slide Time: 38:05)

- To help authors achieve their objectives, Aristotle developed elements of organization and methods for writing effective poetry and drama known as the principles of dramatic construction (Richter 39). Aristotle believed that elements like "...language, rhythm, and harmony..." as well as "...plot, character, thought, diction, song, and spectacle..." influence the audience's katharsis (pity and fear) or satisfaction with the work (Richter 39). And so here we see one of the earliest attempts to explain what makes an effective or ineffective work of literature

To help authors achieve objectives, Aristotle developed elements of organization. So, he brought about methodology of how to see a text and methods for writing effective poetry and drama known as the principles of dramatic construction. How modern he was how he could talk about reader response or the way that how the audience would see a drama, or how an audience could to put in the text. Aristotle believed that elements like language mind you this the component “language, rhythm, harmony” as well as “plot character, thought diction, song, spectacle” influence audience’s Katharsis;

Katharsis is a sort of Katharsis of emotions or satisfaction with the work. So, here we see 1 of the earliest attempts to explain what makes an effective, or ineffective work of literature. It has to be completely purged your emotions in seeing a pure tragedy or a pure creative work and only then when you have this Katharsis of emotions purging of all other emotions and as science of quickly pure comes in only; then can you just start to be a pure form of work.

(Refer Slide Time: 39:26)

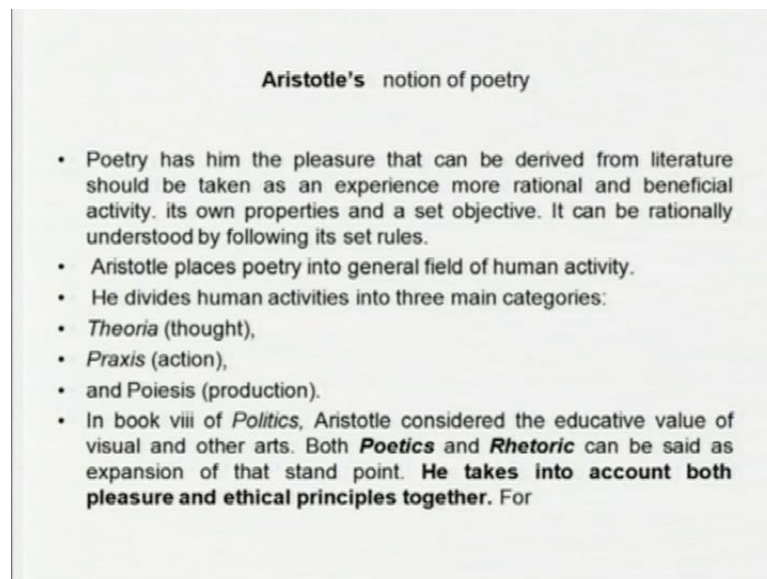


Aristotle's *Poetics* may be considered as an answer to Plato's philosophical considerations. But for Aristotle as for Plato the theory of literature is we come to this theory the judgment or the evaluation, or the interpretation of literature is only a part with general theory of reality. It is a reflection of reality yes it is a representation of reality yes, but...



For a comprehensive understanding of Aristotle ideas we need to take into account his idea of metaphysics, his idea of ethics, and politics and rhetoric. As we have already noted Aristotle reacted against Plato platonic notion that would of phenomena as an ephemeral copy of the changeless ideas. He considered the change as a vital unifying force he admitted that it is a dynamic process a passage from potentiality to act.

(Refer Slide Time: 40:12)



**Aristotle's** notion of poetry

- Poetry has him the pleasure that can be derived from literature should be taken as an experience more rational and beneficial activity. its own properties and a set objective. It can be rationally understood by following its set rules.
- Aristotle places poetry into general field of human activity.
- He divides human activities into three main categories:
- *Theoria* (thought),
- *Praxis* (action),
- and *Poiesis* (production).
- In book viii of *Politics*, Aristotle considered the educative value of visual and other arts. Both **Poetics** and **Rhetoric** can be said as expansion of that stand point. **He takes into account both pleasure and ethical principles together.** For

His notion of poetry therefore, has him that the pleasure that can be derived from literature to delight in the pleasure should be takes as an experienced by itself. And it is more rational and beneficial activity. It is own product properties and a set of objectives because, of this it has its own set of principles; it can be rationally understood by following its set rules.

So, he places poetry into general field of human activity. He divides human activity into 3 main categories: the *Theoria* the thought, the *Praxis* the action, and *Poiesis*. The production in book 8 of politics Aristotle considered the educative value if visual and other arts. The visual culture which we are... So, you must read now both *Poetics* and *Rhetoric* can be said as expansion of that stand point. He takes into account both pleasure and ethical principles put together.



(Refer Slide Time: 41:08)

- Aristotle in his Poetics also defines poetry as imitation. 'Epic poetry and Tragedy, as also comedy, Dithyrambic poetry, and most flute-playing and lyre-playing, are all, viewed as a whole, modes of imitation'; and 'the objects the imitator represents are actions..(ref

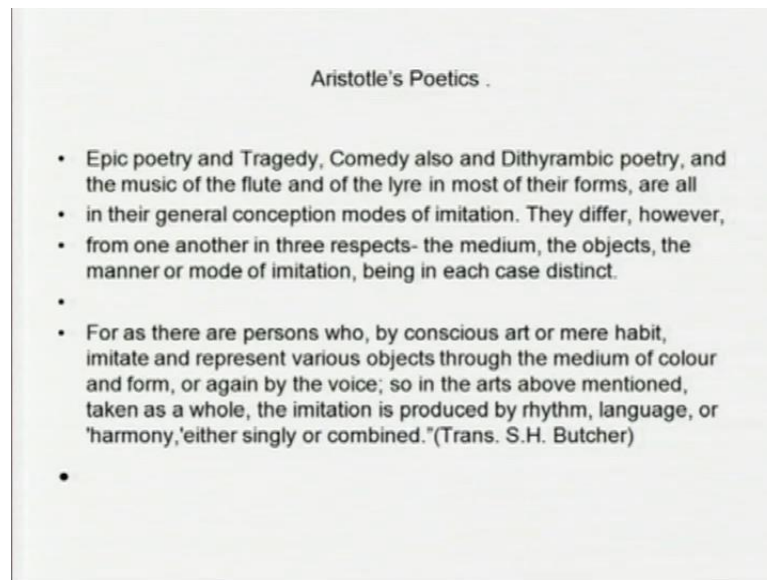
#### **Aristotle's poetics**

- I propose to treat of Poetry in itself and of its various kinds,
- noting the essential quality of each, to inquire into the structure
- of the plot as requisite to a good poem; into the number and nature
- of the parts of which a poem is composed; and similarly into whatever else falls within the same inquiry. Following, then, the order of nature, let us begin with the principles which come first.

For Aristotle in his poetics of also defines poetry as imitation, well. So, I here in Aristotle poetics he starts like this I propose to treat of poetry in itself and its various kinds, noting the essentially essential quality of each to inquire to the structure of the plot as requisite to a good poem into the number and nature of the parts of which a poem is composed; and similarly, into whatever else falls within the same inquiry.

Following, then the order of nature let us begin with the principles which come first. So, it is completely detailed methodology which he brings about him his poetics.

(Refer Slide Time: 41:56)



He talks about Epic poetry and Tragedy, Comedy also and Dithyrambic poetry, and the music of the flute and the lyre in most of their forms, are all in their general conception modes of imitation. They differ, however, from 1 another in 3 respects how through the medium, that daily present the objects, the manner or mode of imitation, being in each distinct.

For as there are persons who, by conscious art or mere habit, imitate and represent various objects through the medium of color and form, it may inficial art, it may be painting, it may be in a sculpture, or in a poem or again by the voice. So, in the arts above mentioned takes as a whole, the imitation is produced by sometimes by rhythm, sometimes by language, or sometimes by harmony, either singly or combined.

(Refer Slide Time: 42:49)

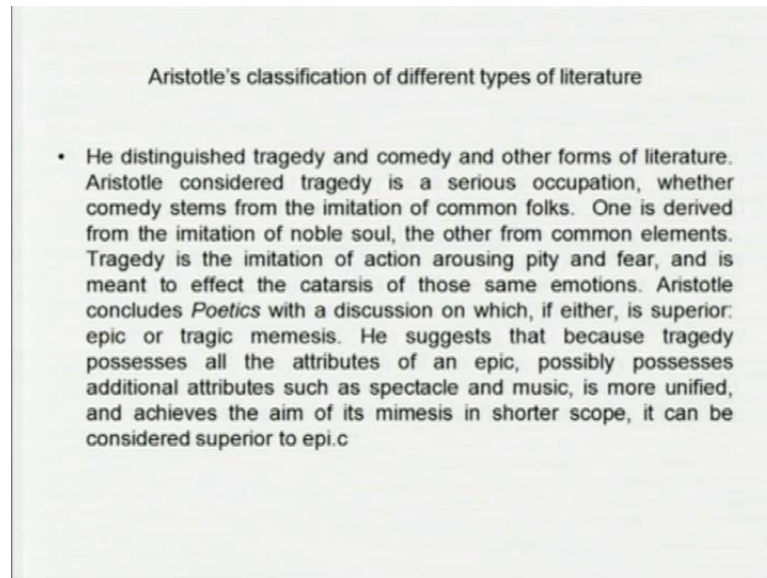
Just like Plato, Aristotle admits

- **that all arts are forms of imitation. For Aristotle imitation is not a servile copy of some eternal idea, rather it is a creative process in itself.**
- **In chapter IV of the *Poetics* Aristotle says that imitation is a fundamental human instinct and poetry is manifestation of this instinct. It is representation of the universal. Unlike Platonic ideas, these universals are permanent modes of human thought and action.**
- **Aristotle added a structural element to be essential for poetry: plot. By plot he meant an organic structure of events which would do justice in representing the action of the mind according to the laws of probability and necessity. Thus Aristotle presented 'imitation' as an aesthetic faculty.**

Just like Plato, Aristotle admits that all arts are forms of imitation. For Aristotle imitation is not a servile copy of some eternal idea as it was in Plato, rather it is a creative process in itself. So, the sage itself as dynamism to the original. In chapter 4 of the *poetics* he says that imitation is a fundamental human instinct and poetry is manifestation of this instinct. It is representative of the universal. Unlike platonic ideas, these universals are permanent modes of human thought and action. So, he gives permanent to these copies of the, copies of the, copies which Plato had said.

So, there is in the representation also of the universal has added to the permanent of the object. Aristotle added a structural element to be essential of poetry; so, this insistence upon the concept of structure he gives new dimension to literary criticism. He gives the element of plot by plot he meant an organic structure of events which would do justice in representing the action. Especially in a drama according to the laws, of probability and necessity, this Aristotle presented imitation as an aesthetic faculty.

(Refer Slide Time: 44:08)



Aristotle's classification of different types of literature this was the first time that we can talk about John was which were being formulated. What was comedy, what was tragedy, what was sapic poetry, what was pros? He distinguished tragedy and comedy and other forms of literature Aristotle considered tragedy is a serious occupation, whether comedy stems from the imitation of common folks.

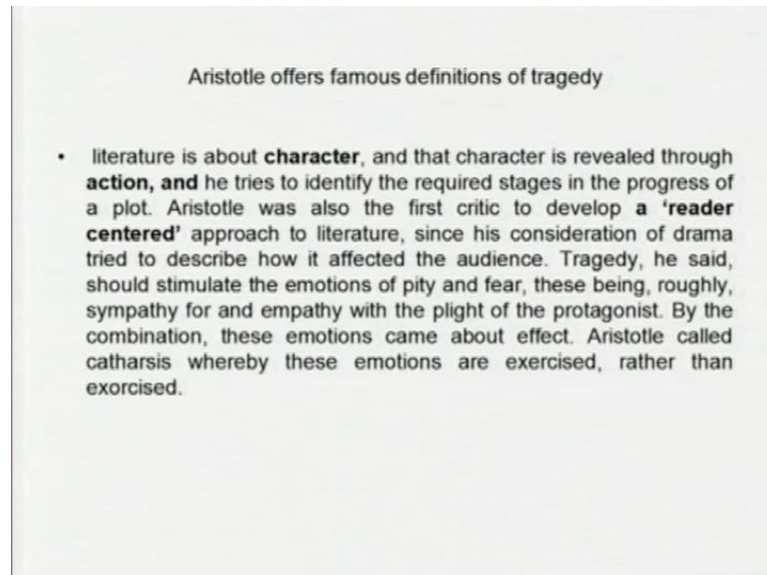
It is slightly baser 1 is derived from imitation of noble soul, the other from common elements. Tragedy is the imitation of action arousing pity and fear, and is meant to effect the catharsis of those same emotions. So, students of literature always they come and get a quintet with how to look at a tragedy suppose, you read Shakespeare's hamlet you look at from Aristotle concept of tragedy or of a tragic hero.

What is a tragedy, what is the plot like does it bring in this the character is it being able to the action able to bring inter catharsis of emotion. Aristotle concludes poetics with a discussion on which if, either is superior epic or tragic mimesis. He suggest that because, tragedy possesses all the attributes of an epic, possibly possesses additional attributes such as spectacle and music, is more unified, and achieves the aim of its mimesis in shorter scope.

It can be considered superior to epic. So, you consider the way that you look at a film or look at a you go and see a drama, or you go to a theatre when you apply Aristotle

concept of the tragic hero or how that tragedy should be you really get an understanding of the elements of drama.

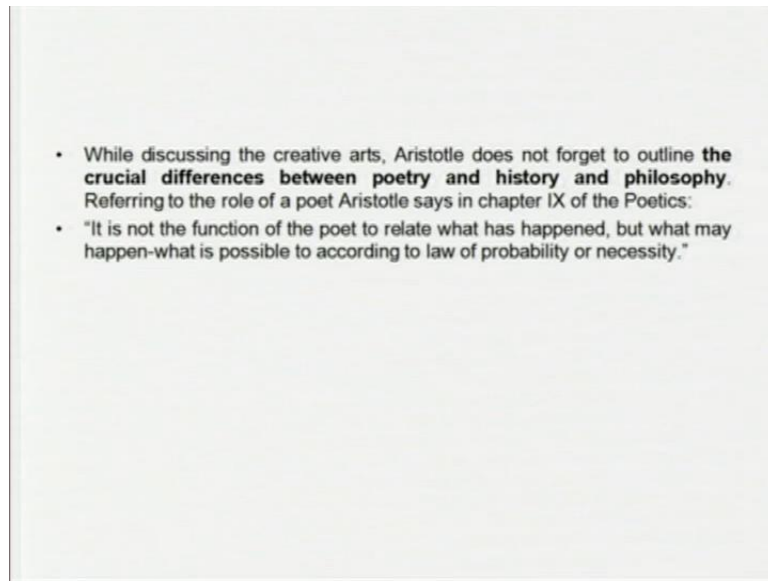
(Refer Slide Time: 46:20)



So, Aristotle offers famous definitions of tragedy every student of literature and everyone who understands drama, tries to understand drama has come across this idea definition of tragedy. Literature is about character, and that character is revealed through action, and he tries to identify the required stages in the progress of a plot.

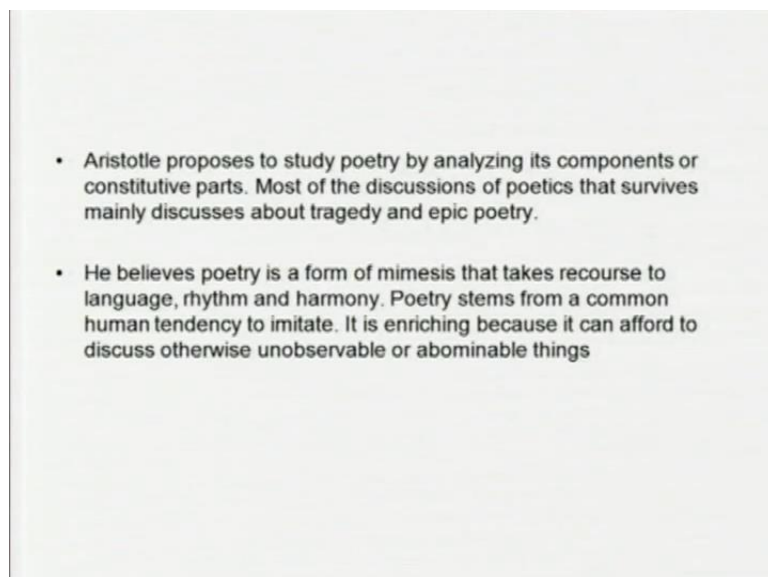
So, we can say that we will be doing that reader response later this was the first literary criticism which has concentrated on reader response 'reader centered' approach to literature. Tragedy he said, should stimulate the emotions of pity and fear, Aristotle called catharsis whereby, these emotions are exercised rather than exorcised.

(Refer Slide Time: 46:47)



While discussing the creative arts, does not forget to outline the crucial differences between poetry and history and philosophy. Referring to the role of a poet he says in chapter 9 of the poetics: "it is the not the function of the poet to relate what has happened, but what may happen -what is possible to according to law of probability of necessity".

(Refer Slide Time: 47:13)



Aristotle proposes to study poetry by analyzing its components or constitutive parts. Most of the discussion of poetics that survives mainly discusses about tragedy and epic poetry.

(Refer Slide Time: 47:18)

- Aristotle finds seven major characteristics of tragedy. First it is an imitation, and then it imitates an action. It is serious comprising lofty thought. Rhythm and harmony embellish a tragedy. It arouses pity and fear and purges these emotions through catharsis. It has six parts: plot, character, diction, thought, melody and spectacle.
- Aristotle emphasizes upon the need of a good plot. It must have a beginning, middle and an end from where no action follows. He insists upon a plot which is unified where every element should fuse together. Unity of time, space and action is necessary.

Aristotle finds 7 major characteristics of tragedy. First it is an imitation, we have lofty thought. Rhythm harmony it has 6 parts plot character diction thought melody and spectacle.

#### Definition of Tragedy

- Tragedy is an imitation of an action that is complete, and whole, and of a certain magnitude. As therefore, in the other imitative arts, the imitation is one when the object imitated is one, so the plot, being an imitation of an action, must imitate one action and that a whole, the structural union of the parts being such that, if any one of them is displaced or removed, the whole will be disjointed and disturbed. **For a thing whose presence or absence makes no visible difference, is not an organic part of the whole**

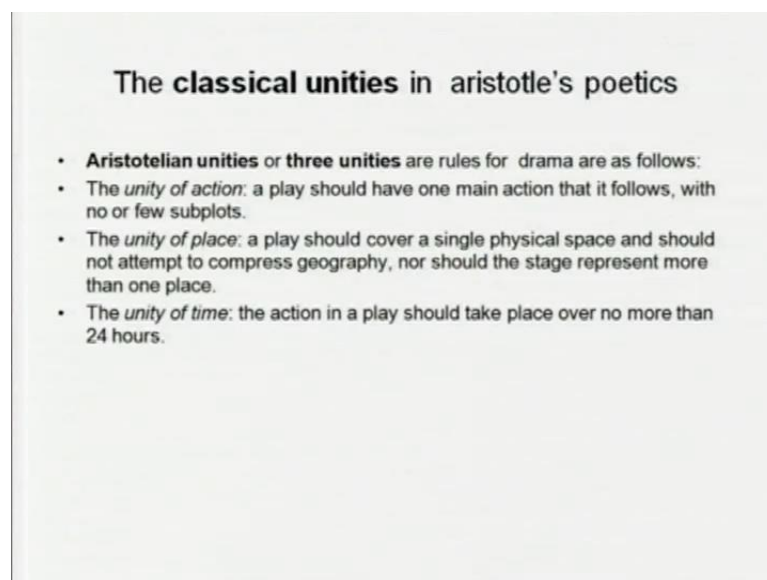
Well this Definition of Tragedy which we had done is something which is very beautiful. Tragedy is an imitation of an action that is complete, mind you that and whole and of



certain magnitude. So, this is a question of the perfect timing or the perfect action, or a perfect character development which should be there in a tragedy. As therefore, in the other imitative arts the imitation is 1 when the object imitated is 1.

So, the plot being an imitation of an action, must imitate 1 action and that a whole, there should not be too many sub plots. And if there are sub plots, it detracts to the idea of a tragedy; the structural union of the parts being such that, if any 1 of them is displaced or removed, the whole will be disjointed and disturbed. For a thing whose presence or absence makes no visible difference, is not an organic part of the whole. This was about the organic unity of a play or of a drama in doing that.

(Refer Slide Time: 48:38)



He had also referred to The classical unities in his poetics the unity of action where a play should have 1 main action that it follows, with no or few subjects then, the unity of place a play should cover a single physical space and should not be over different location there unity of time the action in a play should take place over no more than 24 hours.



(Refer Slide Time: 49:01)

- There may be elements of surprise in a plot. One of it he calls a *peripetia* or reversal of fortune. The other is *anagnorisis*: the sudden discovery of fact. Tragedy arouses pity and fear when the spectator observes a man in high position due to some lacking of character falls to misery.
- The final outcome of a tragedy is *Catharsis*: a purging of strong emotions and reaching a state of calmness on the part of the audience.
- Thus Aristotle established a lasting theory of literature which influenced a whole generation of critics.

There may be elements of surprise in a plot 1 of it he calls a *peripetia* or reversal of fortune. Other is *anagnorisis*: the sudden discovery of fact. Tragedy arouses pity and fear when the spectator observes a man in high state or high position due to some lack or character and falls to misery which is was called the *hamertia* or tragic flop.


(Refer Slide Time: 49:32)

- **Like Plato, Aristotle's views on art heavily influence Western thought.** But the difference between the way the term 'imitation' functions in Aristotle and in Plato distinguishes radically their consideration of art. **The debate between Platonists and Aristotelians continued "...in the Neoplatonists of the second century AD, the Cambridge Platonists of the latter seventeenth century, and the idealists of the romantic movement" (Richter 17).**
- **Even today, the debate continues,**

Like Plato, Aristotle's views on art heavily influence Western thought. So, it has given a legacy of different developments on mimesis, but the difference between the way the term imitation functions in Aristotle and in Plato distinguishes radically, their

consideration of art the debate between Platonist and the Aristotelians still continued “in the Neoplatonists of the second century AD, the Cambridge Platonists of the latter seventeenth century, and the idealists of the romantic movement”. Even today the debate continues.

(Refer Slide Time: 50:03)



Horace (65 BC- 8 BC),

- , was the leading Roman lyric poet during the time of Augustus. His career coincided with Rome's momentous change from Republic to Empire. Horace is chiefly known for his *Ars Poetica* in relation to criticism. **He is mainly a satirist which influenced many poets in 18<sup>th</sup> century England.** Horace's. promotes a **style of poetic craftsmanship rooted in wisdom, ethical insight and decorum.** He compares a poem as a painting to the auditory sense. They have similar abilities to move. He maintains that poet should always keep in mind their audience; he should join "the instructive with the agreeable." In his *Ars Poetica* he gives instruction to a budding poet. Thus Horace's work is more of a treaty than literary criticism.

We come to another Roman very poet in 65 BC Horace who during the time of Augustus. Because, it was a sent from the republic to the Empire he had written many critiges and he is mainly a satirist his place in literary criticism is well pronounced which is influenced many poets if eighteenth century England. The classical period in English literature we have already done that, in the history of English literature and Horace's promotes a style of poetic craftsmanship.

How a poem should be rooted in wisdom that should be ethical insight, as well as decorum. He compares a poem as a painting to the auditory senses they have similar abilities to move he maintains that poet specially in his *Ars Peotica* should always keep in mind the audience. He should join the instructive with the agreeable with 1 which is praising and which is agreeable. In *Ars Poetica* he gives instruction to a budding poet. How a poem should be thus Horace's work is more of a treaty than literary criticism.

(Refer Slide Time: 51:07)



(Refer Slide Time: 51:09)

Longinus (1st / 3rd century AD). treaty *On the Sublime*

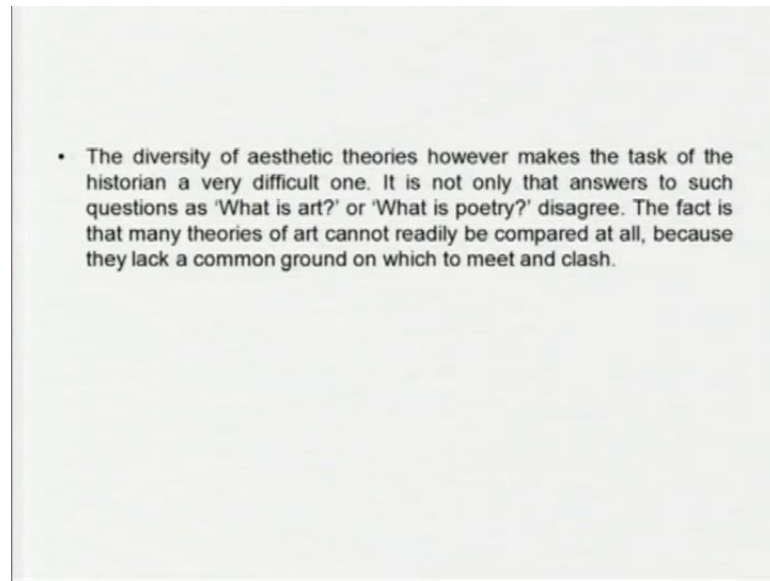
- is of particular interest for the literary studies ,explores the nature of inspiration in poetry and prose By the word sublime he means a certain 'elevation' or loftiness' in literary work. Sublime state cannot be imitated; it is a kind of divine influence which fires the mind. He also identifies the false sublime like bombast, pathos. He identifies the sources of the sublime as follows:
  - Grandeur of thought
  - Capacity for strong emotion.
  - Appropriate use of Figures of Speech.
  - Nobility of diction
  - Dignity and elevation of composition.
- Longinus then proceeds to give example of sublime from classical sources **Longinus's method is similar to that of Arnold who in the similar fashion tried to judge poetry by comparing with valued works and established work of literature.**
- 

We come to Longinus and his treaty on the Sublime probably in the first and third century AD. And he is a particular interest for the literary studies, the mention of Longinus, because he explores the nature of inspiration in poetry and prose. So, especially in the roman domain by the words sublime he means a certain elevation or loftiness in literary works.

So, there has to be a loftiness and grandeur sublimes state cannot be imitated; it is a kind of device influence. He identifies the sources of the sublime as follows: the Grandeur of

thought, the capacity for strong emotion. Appropriate use of figures of speech, Nobility of diction, you have to be really acquainted with everything dignity and elevation of composition. Longinus's method is similar to that of Arnoid who in the similar fashion tend to tried to judge poetry by comparing with valued works and established works of literature.

(Refer Slide Time: 52:07)



So, when we come to literary criticism and aesthetic theories the diversity of aesthetic theories. However, makes the task of the historian a very difficult 1. It is not only that answers to such question as 'what is art?' 'What is poetry?' Disagree. The fact is that many theories of art cannot readily be compared at all, because they lack a common ground in which to meet and clash.

(Refer Slide Time: 52:31)

- **The history of aesthetics** underwent a lot of changes from the age of Greeks to the Moderns. When Plato discussed beauty in the *Symposium* and *Phaedrus*, he was speaking not merely of physical beauty of human being but also of beautiful habits of the soul and of beautiful cognitions.
- Plotinus in his famous treatises on beauty, is concerned primarily with metaphysical and ethical problems, but he does include in his treatment of sensuous beauty the visible beauty of works of sculpture and architecture and the audible beauty of music. In Augustine's speculation of beauty also there are references to the various arts, yet the doctrine was not primarily designed for an interpretation of the fine arts.

The history of aesthetics if we look into it while we do literary criticism underway underwent a lot of changes from the age of the Greeks to the Moderns. When Plato discussed beauty in the *Symposium* and *Phaedrus*, he was speaking not merely of physical beauty, but of beauty of human being, but also a beautiful habits of the soul and the beautiful cognitions. Plotinus in his famous treatises on beauty, when we took a the aesthetic which takes part in literary criticism.

He was also concerned primarily with metaphysical and ethical question, but he does include in his treatment of sensuous beauty; the visible beauty of the works of sculpture and architecture, and the audible beauty of music. All these goes to the point of how much it gives the light the century appeal of beauty, as well as of a written text. In Augustine's speculation of beauty also there are references to the various arts yet to doctrine was not primarily designed for an interpretation of the fine arts.

(Refer Slide Time: 53:35)

- The mimetic orientation- the explanation of art as essentially an imitation of aspects of the universe- was probably the most primitive aesthetic theory, but mimesis is no simple concept by the time it makes its first recorded appearance in the dialogues of Plato. "The arts of poetry, painting, music, dancing and sculpture, Socrates says, are all imitation".(ref). From the initial position that art imitates the world of appearance and not of essence, it follows that works of art have a lowly status in the order of existing things.

So, this mimetic orientation, that we had done till now the explanation of art as essentially an imitation of aspects of the universe, was probably the most primitive aesthetic theory, but mimesis is no simple concept by the time it makes its first recorded appearance in the dialogues of Plato. "The arts of poetry, painting, music, dancing sculpture, Socrates says, are all imitation." This was what Plato had said for the initial position that are imitates the world of appearance and not of essence, it follows that works of art have a lowly status somewhere or the order of existing things.

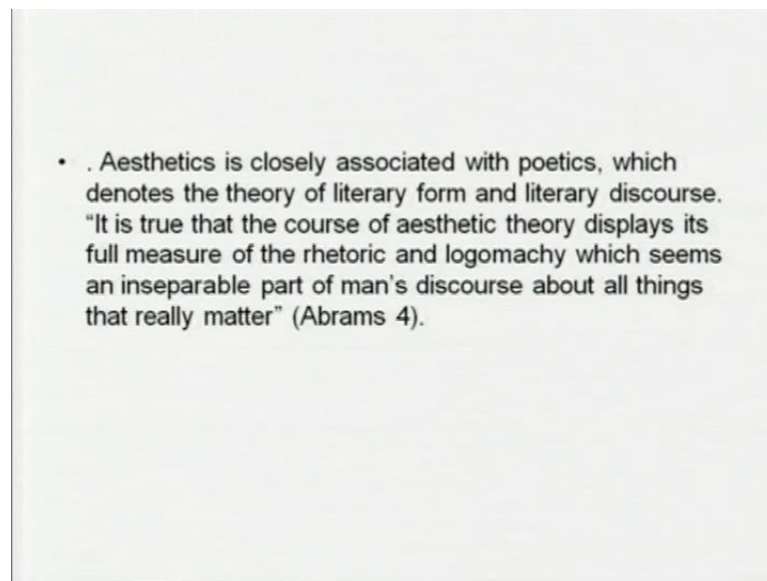
(Refer Slide Time: 54:08)

- Pp11
- 'Imitation' continued to be a prominent item in the critical vocabulary for a long time after Aristotle- all the way through the eighteenth century, in fact. The systematic importance given to the term differed greatly from critic to critic; those objects in the universe that art imitates, or should imitate, were variously conceived as either actual or in some sense ideal; and from the first, there was a tendency to replace Aristotle's 'action' as the principal object of imitation with such elements as human character, or thought, or even inanimate things.

-

'Imitation' continued to be a prominent item in the critical vocabulary for a long time after Aristotle all the way through the eighteenth century. In fact, systematic importance given to the term differed greatly from critic to critic; those objects in the universe that art imitates or should imitate; were variously conceived as either actual or in some sense ideal; and from the first there was a tendency to replace Aristotle's 'action' as the principal object of imitation with such elements as human character, or thought, or even inanimate objects.

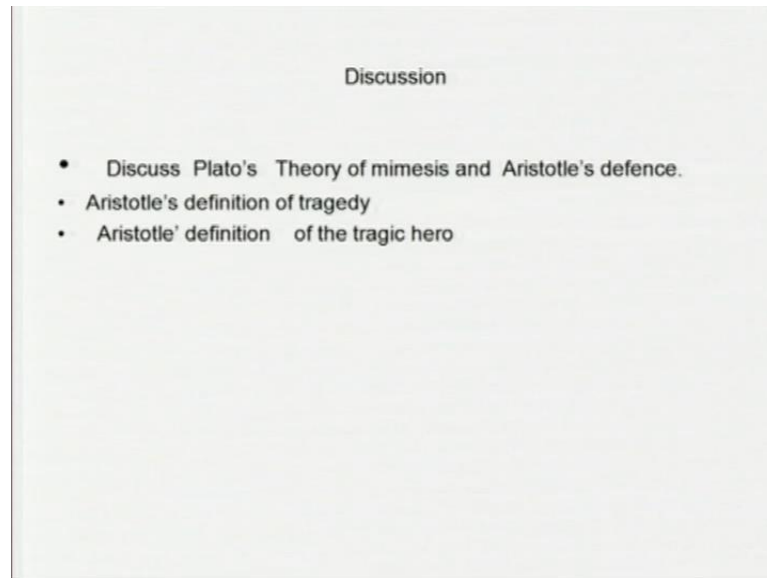
(Refer Slide Time: 54:45)



Aesthetics step of is closely associated with poetics, which denotes the theory of literary form and literary discourse. "It is true that the course of aesthetic theory displays its full measure of the rhetoric and logomachy which seems an inseparable part of mans discourse about all things that really matter".

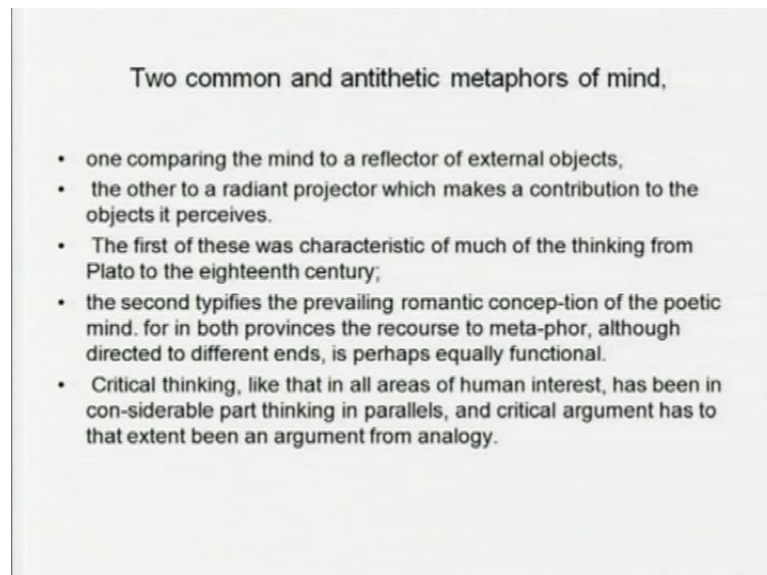


(Refer Slide Time: 55:05)



For this discussion therefore, let us see discuss Plato's theory of mimesis and Aristotle's defense of this theory. Aristotle definition of tragedy about structure about the tragic hero. Aristotle definition of the tragic hero by now, I think you had a fair idea of how all these to praise the first initial way that literary criticism took place.

(Refer Slide Time: 55:33)

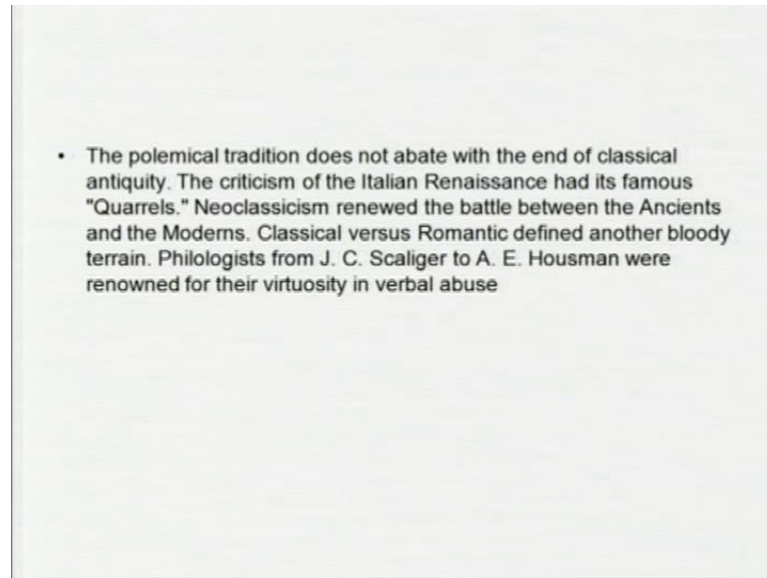


Therefore, we find 2 common and antithetic metaphors of mind as amiss Abraham had written in the mirror and the lamp. 1 comparing the mind to a reflector of external objects. As a refectory and other to the rag radiant projector which makes a contribution



to the objects it perceives. Critical thinking therefore, like that in all areas of human interest has been in considerable part thinking in parallels and critical argument has to that extent been an argument from analogy.

(Refer Slide Time: 56:04)



The polemical tradition does not abate with the end of classical antiquity. That the great goes on criticism of the Italian Renaissance had its famous "Quarrels". Neoclassicism renewed the battle between the Ancients and the Moderns. Classicism and Romanticism another bloody terrain. Philologist from J. C. Scaliger to A.E. Housman were renowned for their virtuosity in verbal abuse.

(Refer Slide Time: 56:31)

The slide is titled "Interpretations" in a large, bold, black font at the top center. Below the title, there are two light blue rectangular boxes. The left box contains the text: "Lastly, literary theory in recent years has sought to explain the degree to which the text is more the product of a culture than an individual author and in turn how those texts help to create the culture." The right box contains the text: "Literary theory refers to any principles derived from internal Analysis of literary texts or from knowledge external to the text that can be applied in multiple interpretations." At the bottom center of the slide, there are two small, solid-colored squares, one light blue and one dark blue.

Interpretations therefore, differed Lastly, literary theory in recent years as sought to explain the degree to which the text is more the product of culture rather an individual author and in turn how those text help to create the culture. Literary theory refers to any principles therefore, derived from internal Analysis or from perspective of literary text or from knowledge external to the text that can be applied in multiple interpretations.

(Refer Slide Time: 57:08)

The slide is titled "Works Cited" in a bold, black font at the top center. Below the title, there is a list of references in a smaller, black font. The references are:

- Allen Brizee, J. Case Tompkins. [The Writing Lab & The OWL at Purdue](#) and [Purdue University](#)
- Abrams, M.H. [The Mirror and the Lamp: Romantic Theory and the Critical Tradition](#). 1953
- Balmires, Harry. *A History of Literary Criticism*. India: McMillan Press Limited, 1991.
- Barry, Peter. *Beginning Theory, an Introduction to Literary and Cultural theory*. London. ~~Thames Valley University Press~~ 1999. Allahabad: Central Book Depot. 1965
- Nightingale, Andrea. "Mimesis: Ancient Greek Literary theory" *Literary Theory and Criticism*. Ed. P. Waugh. London: Oxford University Press, 2006.
- Lasher, J.H. *Xenophanes of Colophon: Fragments: A Text and Translation with Commentary*. Toronto: University of Toronto Press, 1992.
- Richards, I. A. *Principles of Literary Criticism*. London: Routledge Press. 2003

David H. Richter edited *The Critical Tradition: Classical Texts and Contemporary Trends*, 1998.  
Peter Barry *Critical Theory Today: A User-Friendly Guide*, 1999  
M.A.R. Habib. *Modern literary criticism & theory* . Blackwell

So, the works cited to Allen Brizee. the Writing Lab and the Owl at Purdue Abrams. The Mirror and the Lamp: history of Literary Criticism Balmires then, Beginning Theory and

introduction to literary and Cultural Theory and Andrea Nightingale mimesis ancient Greek literary theory and David H. Richter the Critical Tradition and M. A. R Habib modern Literary Criticism and theory.

Thank you.