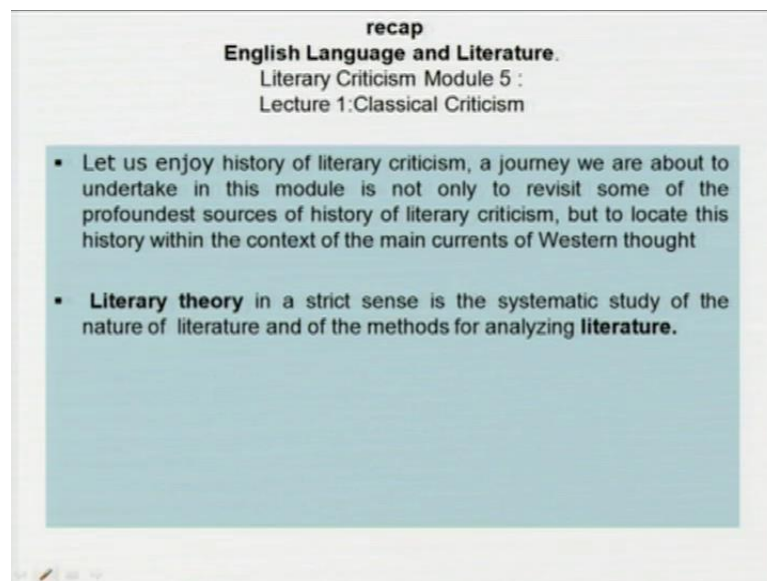


English Language and Literature
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Module - 5
Literary Criticism
Lecture - 35
Liberal Humanism

Hello and welcome back to NPTEL national program on national technology enhance learning, a joint venture of Indian institutes of technology and Indian institute of science. As you are aware, these lectures for students in engineering college in IITs and the role of humanity and social sciences is quite significant in the curriculum of engineering students. I am Krishna Barua, I have been teaching literature for a decade and more and it is really an enjoyment always a teaching literature to engineering students.

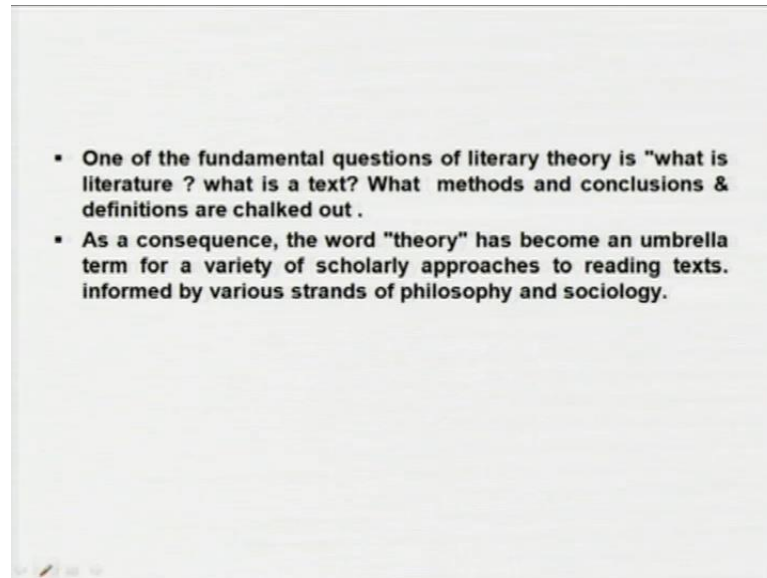
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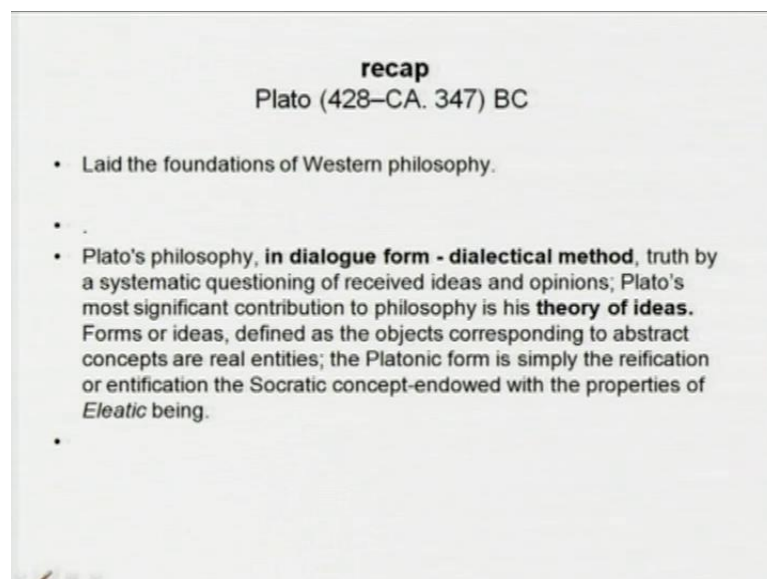
We are presently in the lecture series language and literature; today we are in module 5 title literary criticism we are in lecture 2 title liberal humanism. Well, let us have a recap of what we had done in the previous lecture module 1 a module 5, lecture 1 classical criticism. Let us enjoy history of literary criticism a journey we are about to undertake in this module and it 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 thoughts. Literary criticism is about interpretation, it is about appreciation of text

different perspectives that you look to find meaning of a text. Literary theory in a strict sense is the systematic study of the nature of literature and of the methods for analyzing literature which we had done in a lecture 1.

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One of the fundamental question of literary theory and literary criticism is what is literature, what is a text, what methods and conclusions and 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 standards of philosophy and

sociology. So, we find that only understanding literature, the texts itself is not enough we have to understand methodology in which this texts are being written and it as should appreciation and delight of the finding meaning in a text. In lecture 1, we did classical criticism mainly all the classical theories starting with Plato to Aristotle and who Plato laid the foundations of western philosophy.

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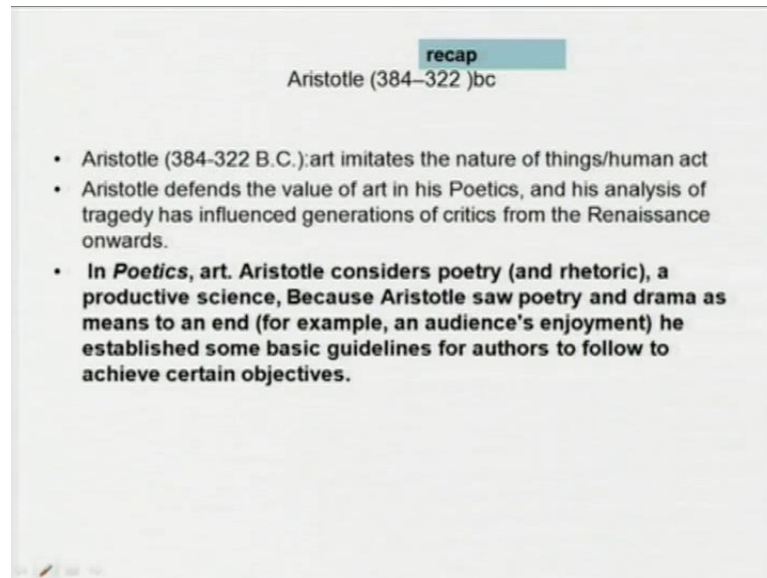
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recap

Mimetic Theories

- "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).
- Plato (427-347 B.C.): eternal and unchanging Ideas (world of Essence)
- reflected in the world of sense(world of appearance)reflected in shadows, images,mirrors, works of art

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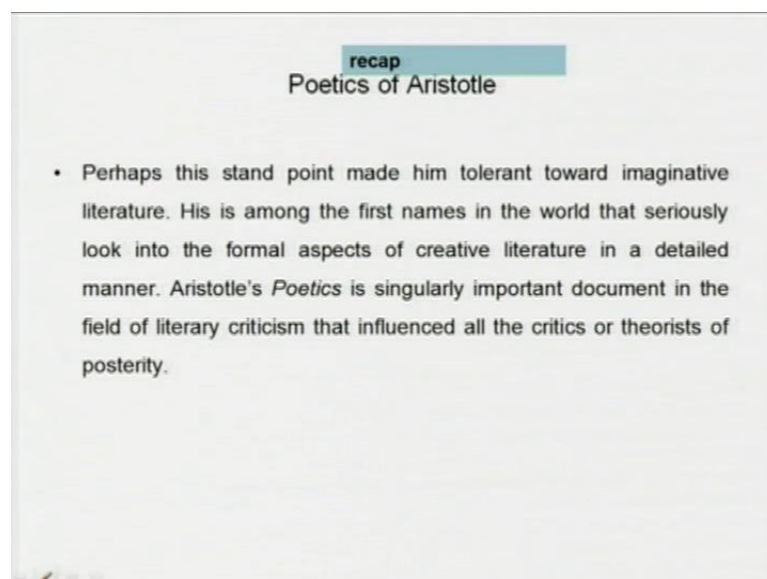


recap
Aristotle (384–322)bc

- Aristotle (384-322 B.C.): art imitates the nature of things/human act
- Aristotle defends the value of art in his *Poetics*, and his analysis of tragedy has influenced generations of critics from the Renaissance onwards.
- **In *Poetics*, art. Aristotle considers poetry (and rhetoric), a productive science, Because Aristotle saw poetry and drama as means to an end (for example, an audience's enjoyment) he established some basic guidelines for authors to follow to achieve certain objectives.**

Philosophy especially his dialectics the dialect form of a argument truth by how he questioned truth by a system of received ideas and opinions and in his theory of ideas he started specially the way, the mimetic a theorist came into being the mimetic orientation which we had done in lecture 1 whereas, essentially an imitation of a aspects of the universe and probably the most primitive aesthetic theory as well as poetic theory, but mimesis is no simple concept by the time it makes its first recorded appearance in the dialects of the Plato. When we came to Aristotle we find we found how he worked upon this theory of mimesis and talks about difference.

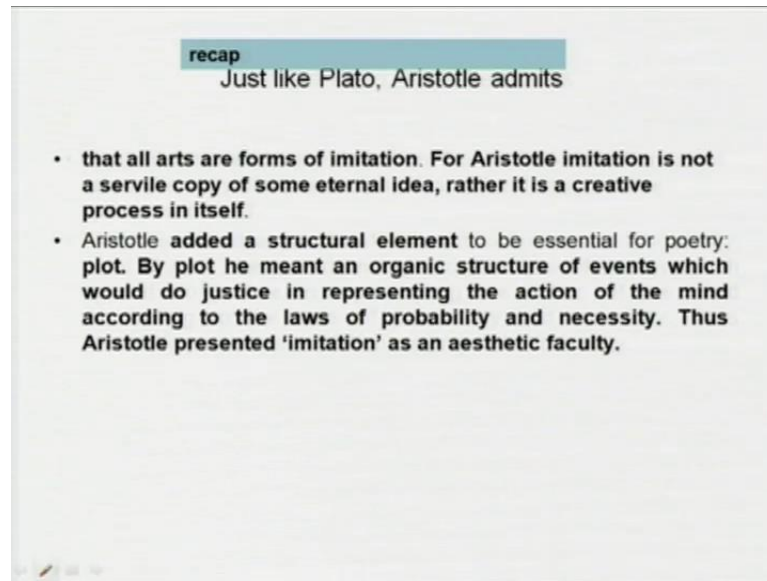
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recap
Poetics of Aristotle

- Perhaps this stand point made him tolerant toward imaginative literature. His is among the first names in the world that seriously look into the formal aspects of creative literature in a detailed manner. Aristotle's *Poetics* is singularly important document in the field of literary criticism that influenced all the critics or theorists of posterity.

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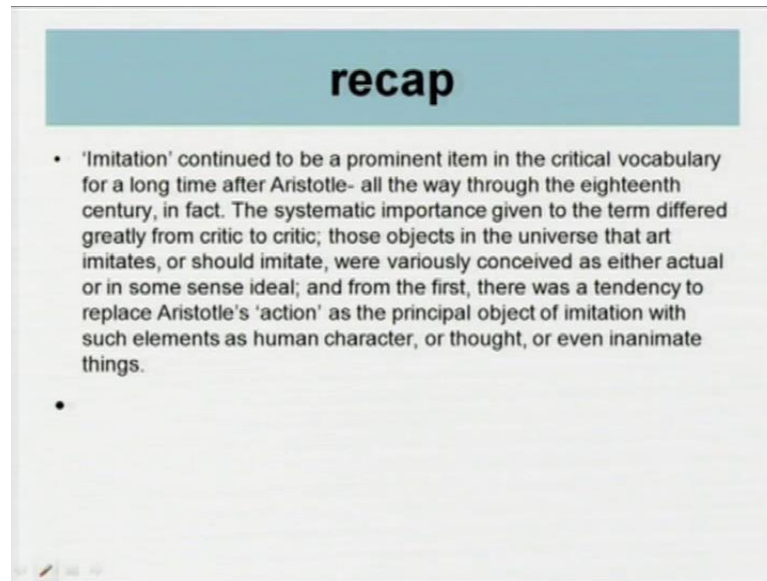


recap
Just like Plato, Aristotle admits

- **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.**
- **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.**

The value of art in his poetics and his analyses of tragedy the journey of different dramatic forms and his concentrate poetry and product as a productive science. His poetics of Aristotle therefore, stand made a stand point made him tolerant toward imaginative literature we are going to discuss today, imaginative literature studying literature especially from the standpoint of the human interface we see that in the classical criticism to Aristotle had brought this emphasis upon imaginative literature. His is among the first name in the world that seriously looks into the formal aspects of creative literature in a detailed manner. His poetics is singularly important documents in the field of literary criticism; just like Plato Aristotle also had admitted that all arts are forms of imitation for Aristotle imitation is not a servile copy of some eternal idea rather it is creative process in itself, it is dynamic and it is not a copy of the original imitation.

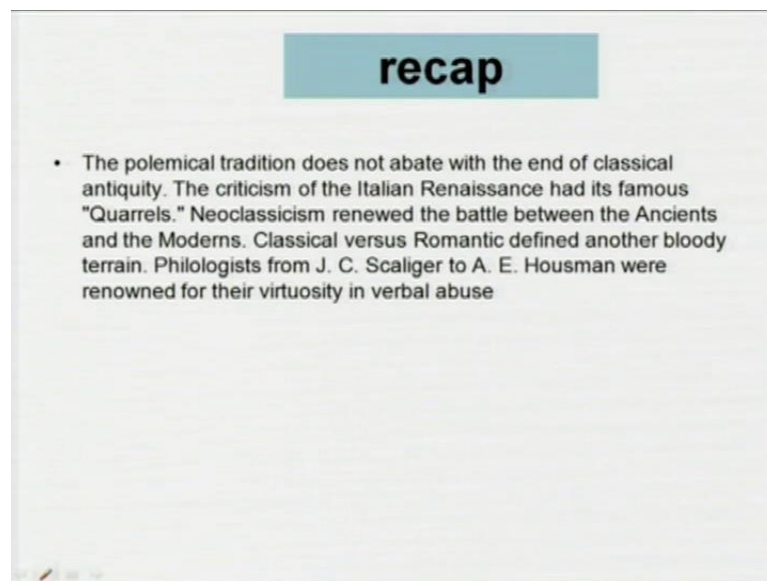
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recap

- '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.

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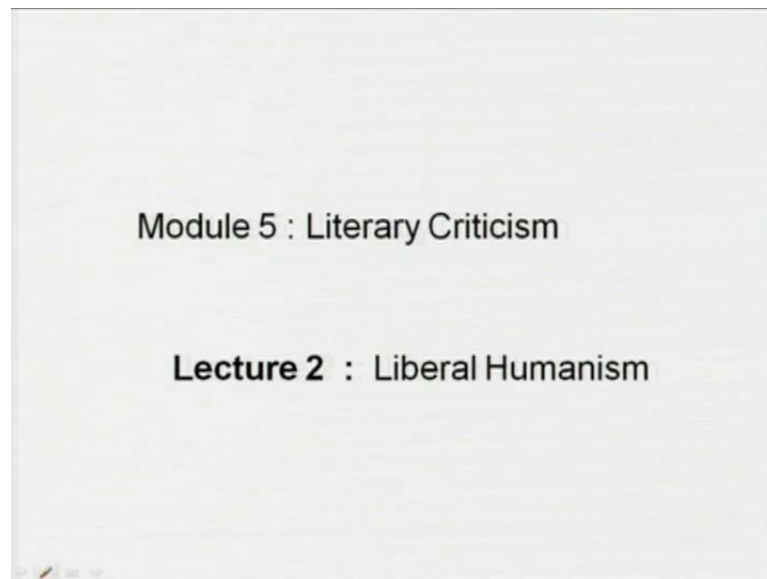
recap

- The polemical tradition does not abate with the end of classical antiquity. The criticism of the Italian Renaissance had its famous "Quarrels." Neoclassicism renewed the battle between the Ancients and the Moderns. Classical versus Romantic defined another bloody terrain. Philologists from J. C. Scaliger to A. E. Housman were renowned for their virtuosity in verbal abuse

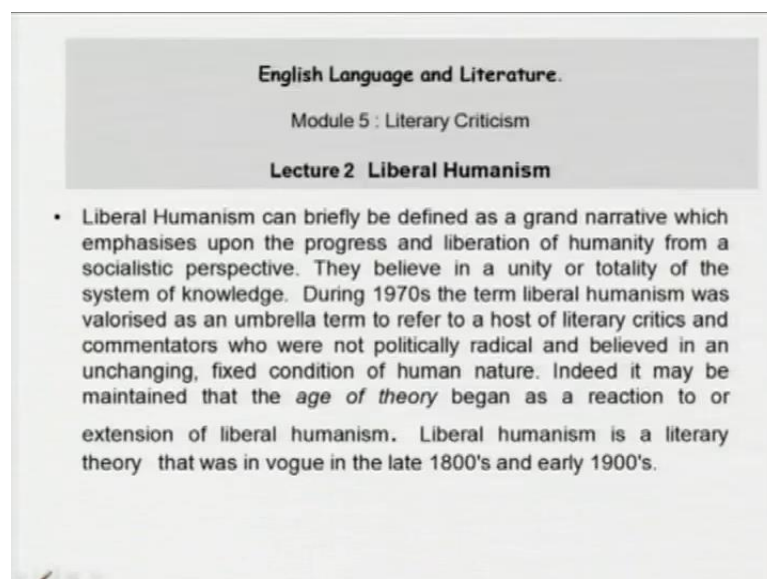
Aristotle added a structural element to be essential to be essential for poetry like plot etcetera. So, imitation continued to be a prominent item in the critical vocabulary for a long time after Aristotle. All the way, through the 18th century; in fact, the systematic importance given to the term differed greatly from critic to critic those objects in the universal that art imitates or should imitate were variously ceived 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.

So, therefore, we had seen as we had done classical criticism that there maybe 2 common and antithetic metaphors some of mine, which Abraham sat up about in mirror and the lamb the 1 which is mythetive and the other which is expressive. The polemical tradition does not abate with the end of classical antiquity the criticism of the Italian renaissance had its famous quarries. So, this debate goes on which theory, which perspective which is the term that we are going to take up.

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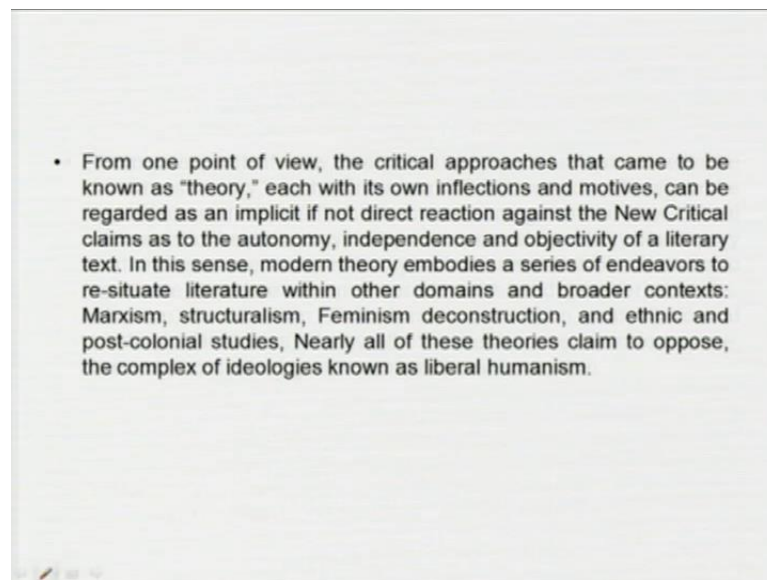


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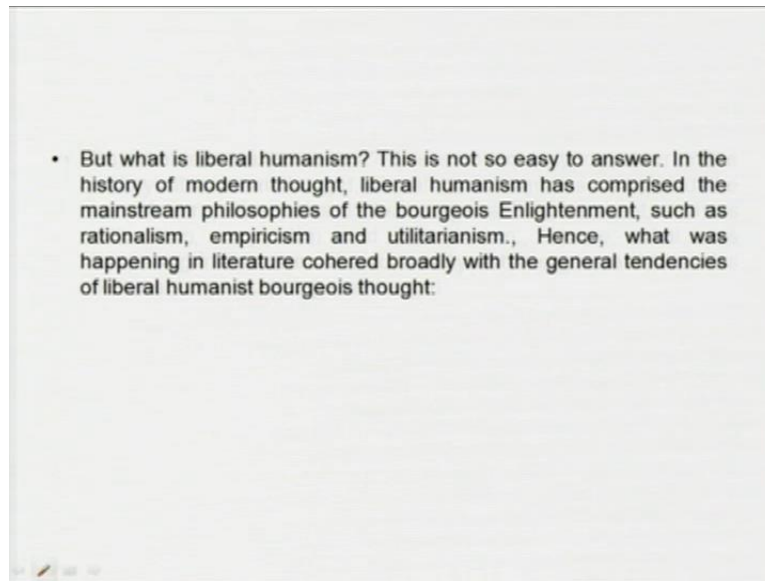
So, we are now in module 5 literary criticism lecture 2 liberal humanism. Liberal humanism, if you can understand the term can briefly be defined as a grand narrative which emphasizes it is also umbrella term upon the progress and liberation of humanity from a socialist perspective. They believe in a unity or totality of the system of knowledge, how knowledge emanates from man and from his idea of sulfate; during 1970 the term liberal humanism was valorized as an umbrella term to refer to liberal critics and commentators, who were not politically radical and believed in an unchanged fixed condition of human nature. Of course, it has taken different meanings to in decades following; when it has first started indeed it may be maintained that, the age of theory began as a reaction to or extension of liberal humanism. Liberal humanism is a literary theory that was in vogue in the late 1800s. So, in the 19th century and early 20th century.

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From 1 point of view, you can say it is the state of theory before theory. The critical approach is that came to be known as theory each with its own inflections and motives can be regarded as an implicit if not direct reaction against the new critical claims as to the autonomy independence and objective of a literary text. In this sense modern theory embodies a what, a series of endeavors to reinstate resituate literature with in other domains and broader contexts which we had already done and Marxism instruct, which we will be doing Marxism, structuralism, feminism deconstruction etcetera, as well as postcolonial studies.

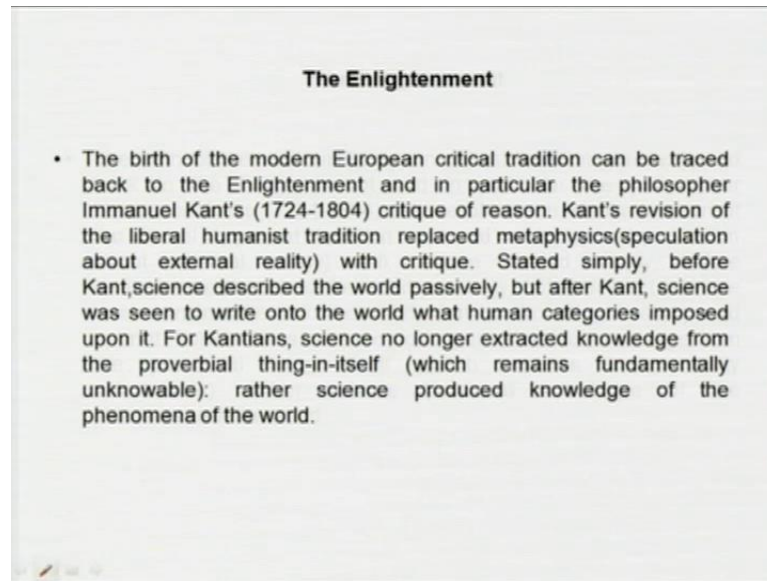
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So, nearly all of these theories claim to oppose the complex of ideologies known as liberal humanism, but what is liberal humanism? If you see that unset or un slot of theories which came in the wake of all those perspectives which had followed; then we have to understand the definition of liberal humanism it starts more or less in the renaissance, when we had a talked about man as a center of the universe, man with his mind with his sense of reason with a sense of Enlightenment this is not easy to answer in the history of modern thought.

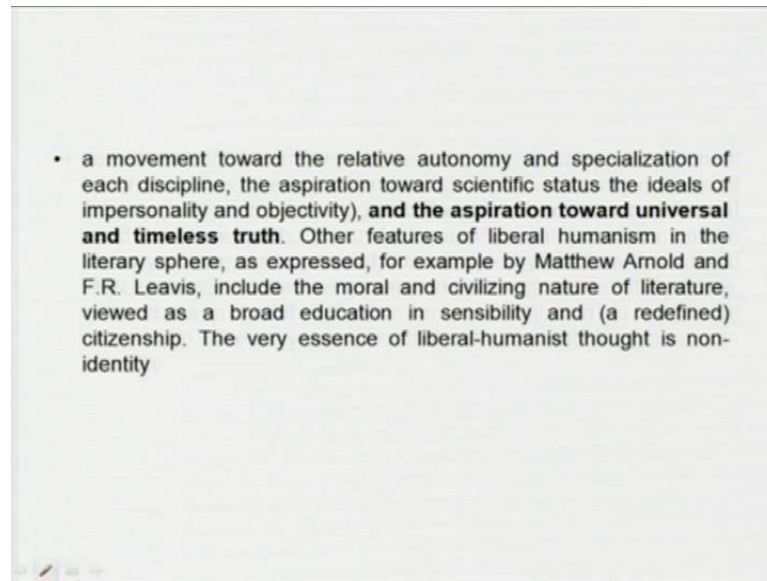
Therefore, liberal humanism has comprised the mainstream philosophies of the bourgeois Enlightenment; such as rationalism, empiricism and utilitarianism. So, 3 things which has to be taken into account; it was rationalism, empiricism and utilitarianism. Hence; what was happening in literature, what was happening in the history of ideas in western thought; cohered broadly with the general tendencies of liberal humanist bourgeois thought it was something which was a new awaken understanding of what is creative literature.

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Lets us go back to the Enlightenment when we go the enlightenment we see that, the birth of the modern European critical tradition can be traced back to the Enlightenment and in particular the philosophy Immanuel Kants critique of reason and also when we talk about the kart Kohito argued some I think I am you find this emphasis upon rationalism, this critique of reason which is has a important part to play in the way a text literary text can be seen. Kant's revision of liberal humanist tradition replaced metaphysics, which was speculation about external reality with critique stated simply before Kant science described the world passively, but after Kant science was seen to write onto the world what human categories imposed upon it.

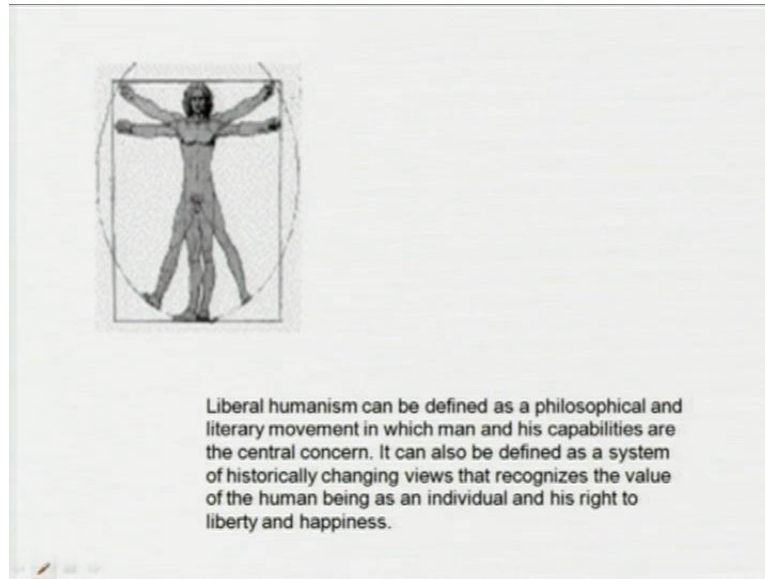
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So, we find the human interface which had gone into it for Kantians science no longer extracted knowledge from the proverbial thing in itself, which remains fundamentally unknowable rather science produced knowledge of the phenomenon of the world. A movement toward the relative autonomy anti essentialism specialization of each discipline, the aspiration toward scientific status the ideals of impersonality and objective we will find; how even t s Eliot talks about it even though he goes into the domain of new criticism, but his humanism was something which was disinterested impersonality.

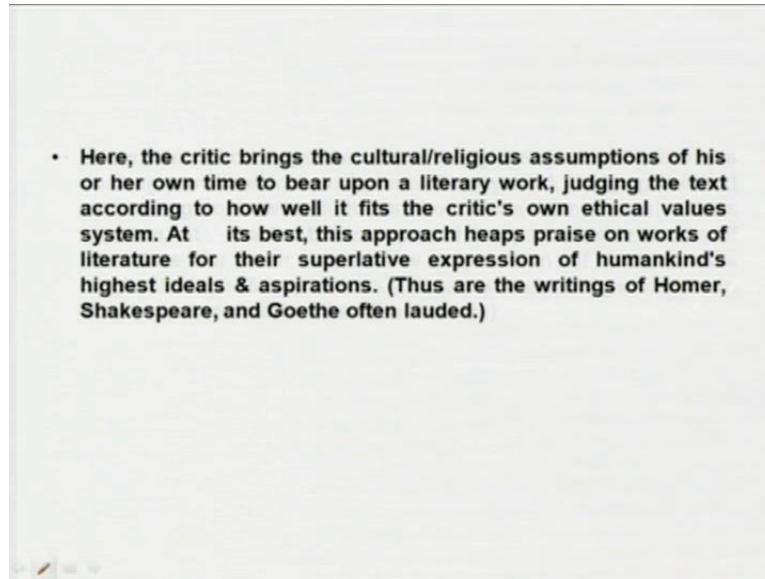
The aspiration toward universal and timeless truth; this is the core point in liberal humanism and this is where, I looks into a texts what timeless truth universal timeless truth. Other features of liberal humanism in the literary sphere as expressed for example, by Matthew Arnold and F.R. Leavis when we find they go into the domain into the discipline of culture as expressed for example, Arnold and Leavis include the moral and civilizing nature of literature; viewed as a broad education in sensibility and a redefined citizenship, the very essence of liberal humanist thought is non identity.

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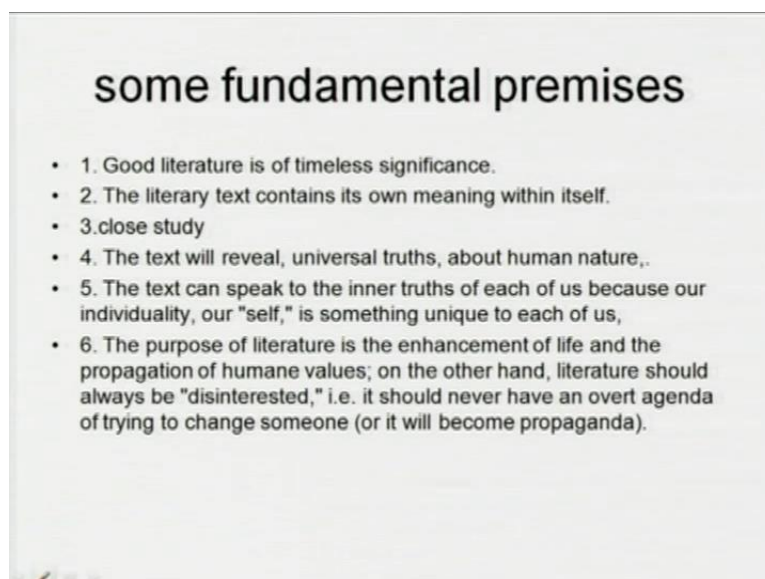
Therefore, when we look in it and how English has been taught in universities and how is it that the text reveals universal truth, we take it as a form of pathogenic pathological enterprise too. Liberal humanism can be defined as a philosophical and literary movement in which man and his capabilities are the central concern I had just mentioned now, that the renaissance specially it was not only a reawakening of the human spirit also going back to the classics it was what man can do in all his capabilities. So, man becomes the central concern it can also be defined as a system of historical changing views that recognizes the value of the human being as an individual and his right to liberty and happiness.

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Here; the critic brings the cultural religious assumptions of his or her own time to bear upon a literary work mostly. We see that; a man therefore, being a product of his culture and the and other a assumption brings in his understanding upon a literary work judging the text according to how well it fits the critics own ethical values system. So, each part person view say according to the way that he views the text trying to find out the truth behind every which is inculcated in the text. At its best this approach heaps praise on works of literature for their superlative expression of humankind's highest ideals and aspirations.

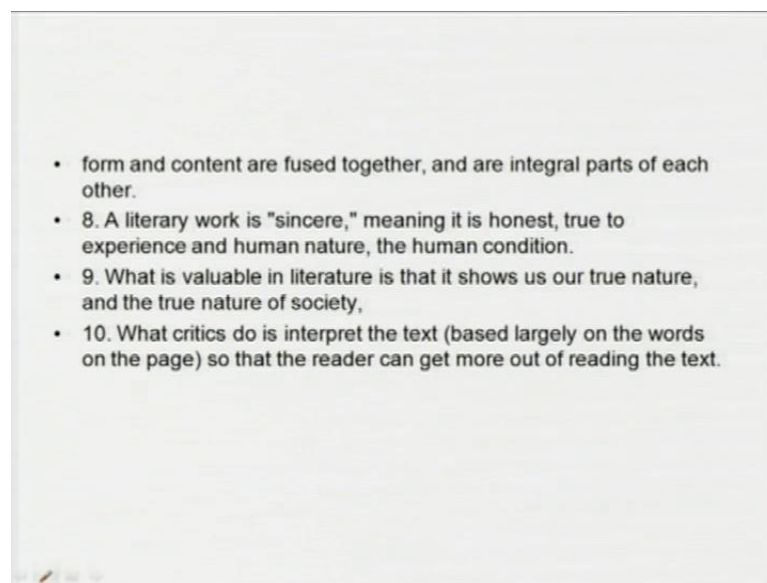
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If you take the example, of Homer Shakespeare Goethe often are lauded. So, let us look at some fundamental premises on how liberal humanism works; good literature is of timeless significance. So, it is universal it is of timeless significance and when a text is being studied here in relation to the classics or has a modern text; we see it as a timeless universal significance.

The literary text contains its own within itself we do not have to take, the domain of sociological and anthropological all political perspectives to understand the text; it has its own contain; it has its own message. The third thing that, we have to understand it encourages very close study of the text; that means, you have to read line by line word by word to understand what is, what the text contains. So, this close study this tale study of the text ultimately shifts the attention to the text itself, to the writer itself and he tries to show the text will reveal in doing.

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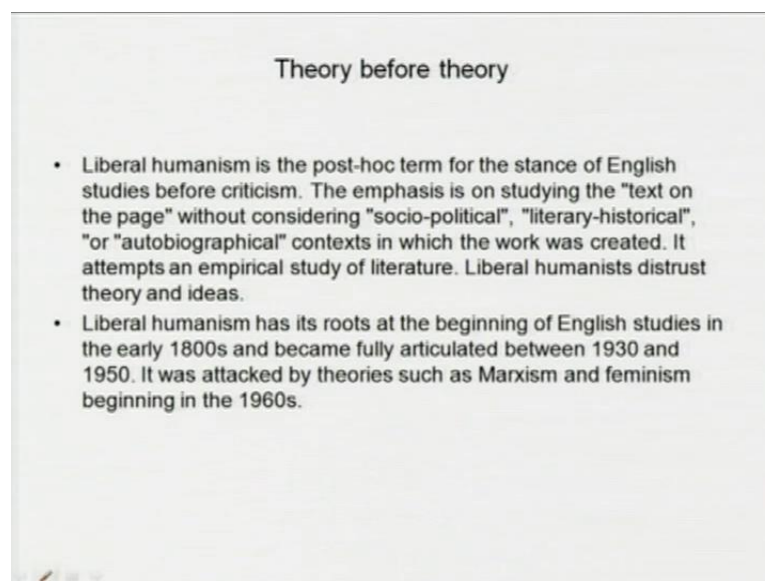
So, the text will reveal universal truths about human nature fifth point the text can speak to like inner truths of each of us because our individually our self is something unique to each of us. So, this again shifts us attention to our own sense of individuality which was a part of the Enlightenment, which was a part of the renaissance virtue of humanism the purpose of literature therefore, is the enhancement of life and the propagation of human values on the other hand literature should always be disinterested as thought of a

impersonality should be there now objective correlative as in the case of what Eliot had said; it should never have an overt agenda of trying to change someone.

Next form and content the manna and the matter fused together and are integral parts of each other we cannot look at the structure a part and we cannot look at the theme a part form and content are fused together. A literary work is also honest it has to be honest and its sincerity has to be gauged, meaning through to experience and human nature how much it is authentic and the human condition.

What is valuable in literature is that it shows us our true nature and the true nature of society therefore, in trying to interpret a text what do we do, according to liberal humanism we are trying to read a text from what it has taught about human experience, about human life, about a true nature and a true nature of society and what critics do is interpret the text based largely on the words on the page. So, that the reader can get more out of reading the text. So, the text is the most dominant aspect in liberal humanism.

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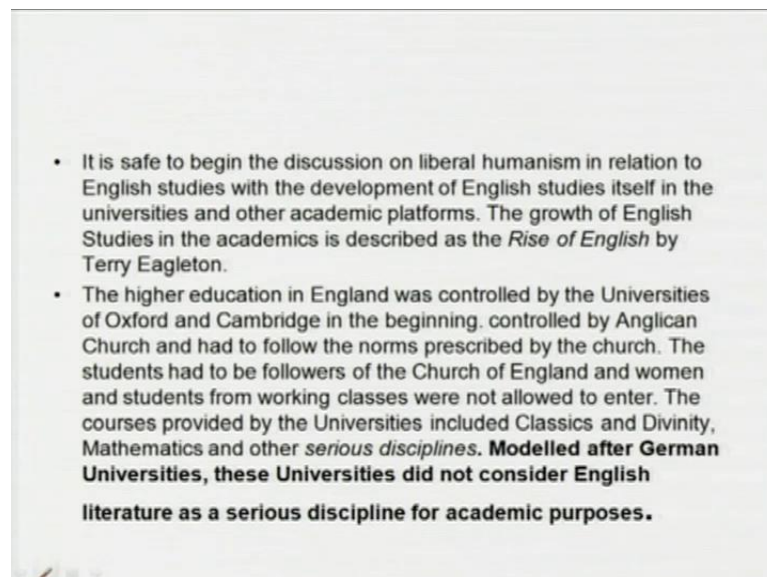


Now, as had mentioned earlier theory before theory liberal humanism is the post hoc term for stance of English studies before criticism. The emphasis is on studying the text on the page without considering socio political literary or whatever literary historical or autobiographical contexts in which the work was created even here it is not determined by the background of the writer right.

So, you had to look into the text and when we will look into the text or the creative work as it is you find a meaning out it and you find that, it is a reflection of timeless values or universal values or how it reflects society, how authentic it is how his sincerity it is and how honesty liberal humanist distrust theory and ideas. So, it again even though we are doing theory or we are doing literary criticism we are showing here liberal humanism was 1 aspect where they cannot be any conditioning of theory. And when, there is a conditioning of domain of a dominant theory then somewhere the text is being destroyed.

Liberal humanism has its roots at the beginning of English studies in the early 18th 100s and became fully articulated between 1930 and 1950; it was attacked by theories such as Marxism and feminism, beginning in the 1960s. Liberal humanism is a worldview therefore, and moral philosophy that considers humans to be of primary importance. So, we had just mentioned the Kart, we had mentioned Kant and we had seen that, it was a question of where you have to talk about the reach of the reason and also the way that I think therefore, I am it is a perspective common to wide range of ethical stances that attaches importance to human dignity concerns and capabilities particularly rationality.

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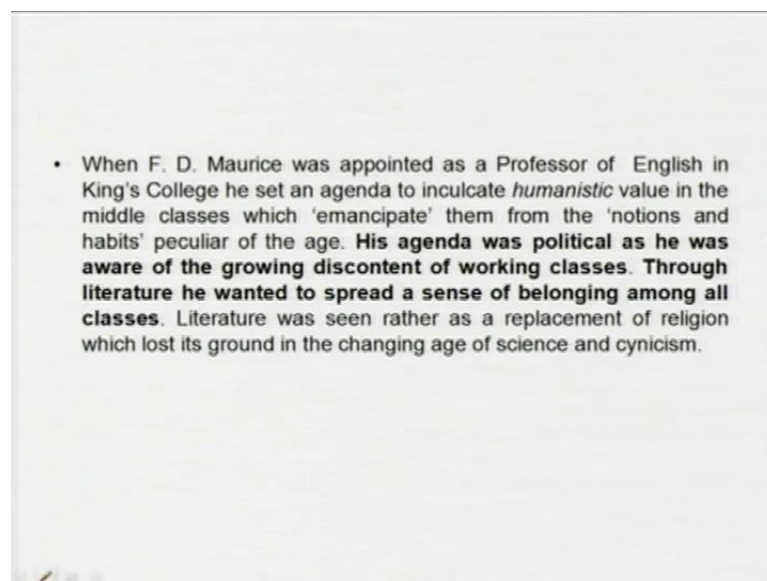


So, let us begin how it came into the curriculum of universities; it is safe to begin the discussion on liberal humanism in relation to English studies with the development of English studies since we are doing this entire program in English literature and language.

Let us see how English studies came to come into being with the development of English studies itself, in the universities and other academic platforms the growth of English studies in the academics is described as the rise of English by Terry Eagleton. So, the higher education in England.

So, what was happening there was controlled by the universities of Oxford and Cambridge in the beginning controlled by the Anglican Church and had to follow the norms prescribed by the church well. So, the students had to be followers of the Church of England and women and students from working classes were not allowed to enter the courses provided by the universities included classics and divinity and mathematics and other serious disciplines modeled after German universities. These universities did not consider English literature as a serious discipline for academic purposes it was studied for language, but not for literature.

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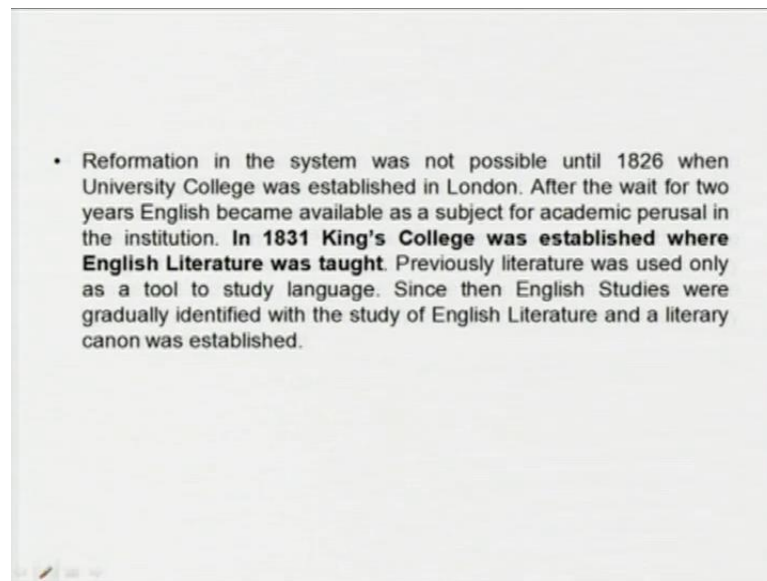


Literature should always be disinterested that is what humanism have said and it should never have an overt agenda of trying to change someone, when F.D. Maurice was appointed as a professor of English in King's college; he set an agenda to inculcate humanistic value in the middle classes which emancipate them from the notions of habits peculiar to the age. So, that will allow them to go away from the ills of the social system. His agenda was political no doubt as he was aware of the growing discontent of the

working classes through literature he wanted to spread a sense of belonging among all classes.

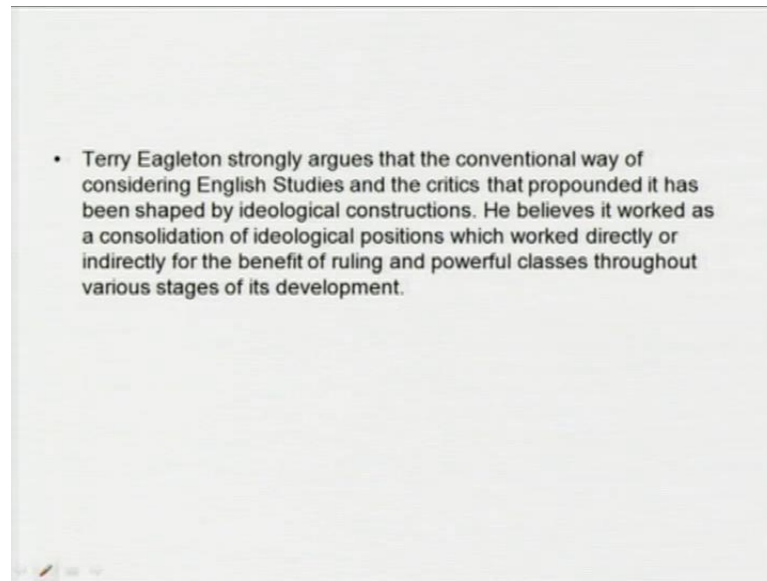
This was also growing the distress about the role religion was playing in the bonding of people and he wanted to show how literature could become a gateway or it could allow an opened window to understand social ells. Literature was seen rather as a replacement of religion which lost its ground in the changing age of science and cynicism.

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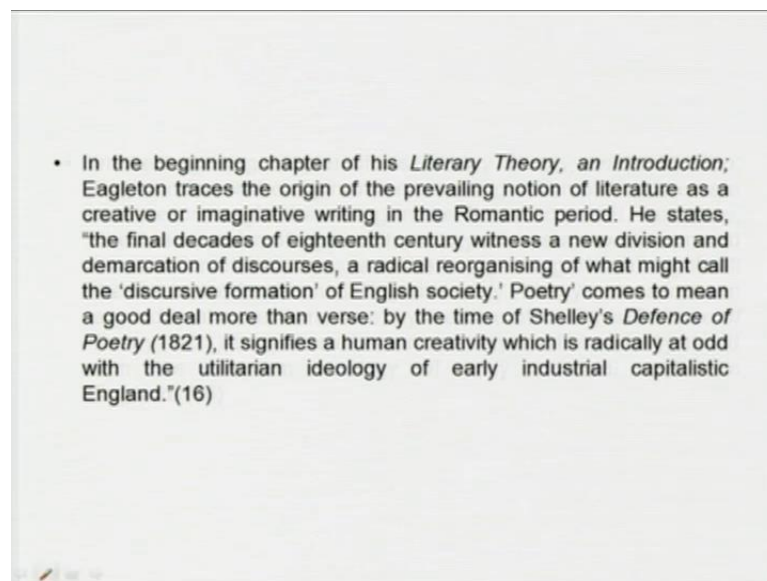


So, while we are tracing this development of how English was allowed to be studied in the curriculum of the universities. We find that, reformation in the system was not possible until 1826 when University College was established in London. After the wait for 2 years English became available as a subject for academic perusal in the institution it was only. So, late as that, 1826 1828 in 1831 Kings College was established; where English literature was taught. Previously literature was used only as a tool to study language; since then from then onward English studies were gradually identified with study of English literature and literary canon was established and we are doing the English literature and language and we are standing in literary criticism and we can quest this history back to that time.

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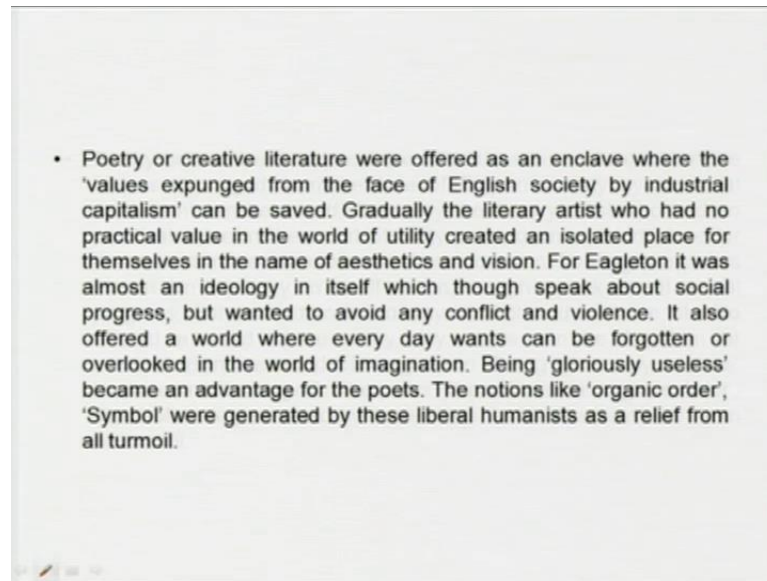
When 1830 1 that English was studied as a literature terry Eagleton strongly argues that the conventional way of considering English studies and the critics that propounded it has been shaped by ideological constructions .He believes it worked as a consideration of ideological positions maybe yes all the ideas, which were taking place society as well in culture which worked directly indirectly for the benefit of ruling and powerful classes throughout various stages of its development. In the beginning chapter of literary theory an introduction Eagleton traces the origin of the prevailing notion of literature as a creative or imaginative for writing in the romantic period he states the final.

Decades of 18th century witness a new division and demarcation of discourses in the 18th century. What we see, a radical reorganization of what might call the discursive formation of English society, where people could understand the imaginative nature of texts poetry comes to mean a good deal more than verse by the time of Shelley's Defense of poetry in 1821 in the 19th century, it signifies a human creativity which is radically at odd with the utilitarian ideology of early industrial capitalistic England. When we see, the 17th century the age of prose of the Augustan age we find that what had happened was, the question of decorum of rules, but here its coming back to the emphasis upon literary humanism.

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- Literature began to be identified with 'imaginative' or visionary creation. This world of vision offered a panacea for the middle class philistinism and profit driven mentality. Though they looked like the *critique* of the social order, these notions did not want to disrupt it. Only they wanted to pacify the discontents in a serene fashion.

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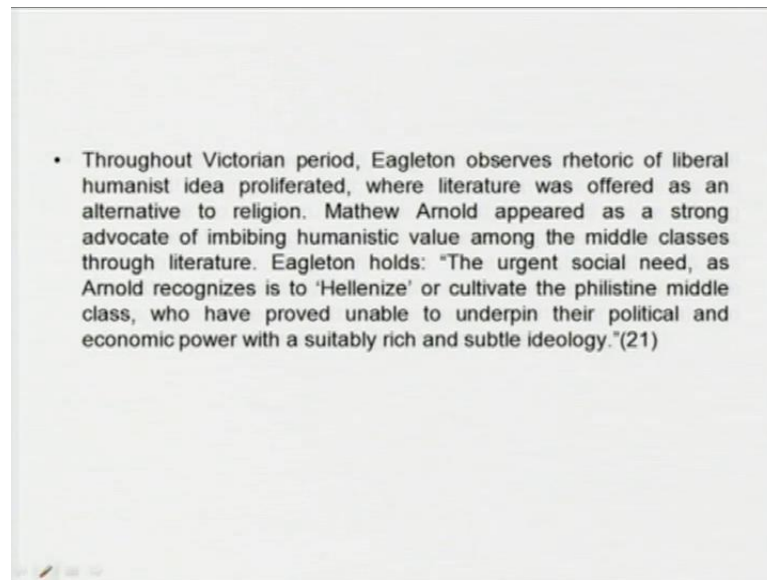
So, let us look at literature began therefore, to be identified with imaginative or visionary creation we have to understand this, that literature contains its own meaning and literature is studied with close analysis of the texts the such right. This world of vision offered a panacea for the middle class philistinism and profit driven mentality, though they looked like the critique of the social order these notions did not want to disrupt it only they wanted to pacify the discontents in a serene fashion.

So, there were contradictions of the day yes they may have gone into the study of literature, but somewhere other they took literature also as a tool. Poetry or creative literature was offered as an enclave where the values expunged from the face of English society by industrial capitalism or by the way that the mechanical way of looking utilitarian and way of a materialistic society could be saved. Gradually the literary artist who had no practical value in the world of utility created an isolated place for themselves in like name of aesthetics and vision. So, the study of the history of aesthetics the study of poetics, the study of liberality humanism goes hand in hand. For Eagleton it was almost an ideology in itself which though speak about social progress, but wanted to avoid any conflict and violence.

So, it was not a direct tribe it was not some matches that was dialectical or it was not something which wanted to impose their view upon the mass of people. It also offered a world where every day wants can be forgotten or overlooked in the world of imagination

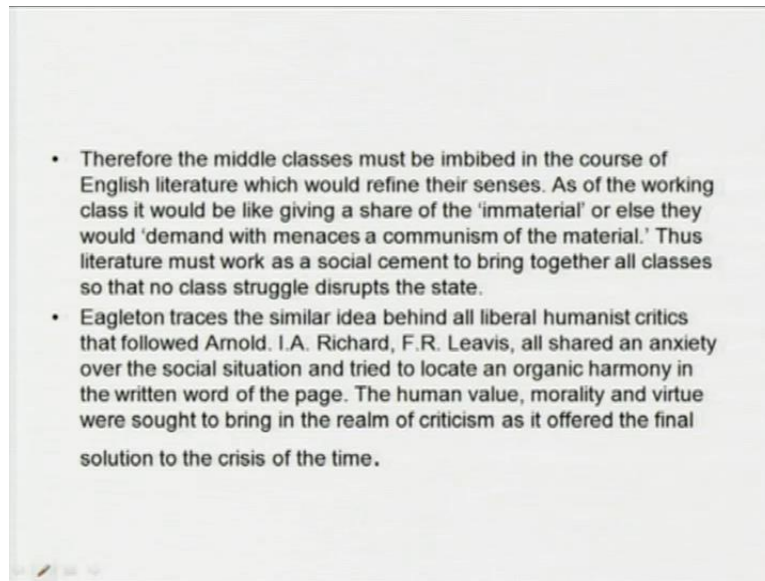
it was not an escape, it was a sort of you know alternate world yet reflecting on the same world realities or the happenings of experience being gloriously useless became an advantage for the poets. So, the notions like organic orders, symbol were generated by these liberal humanists as a relief from all turmoil.

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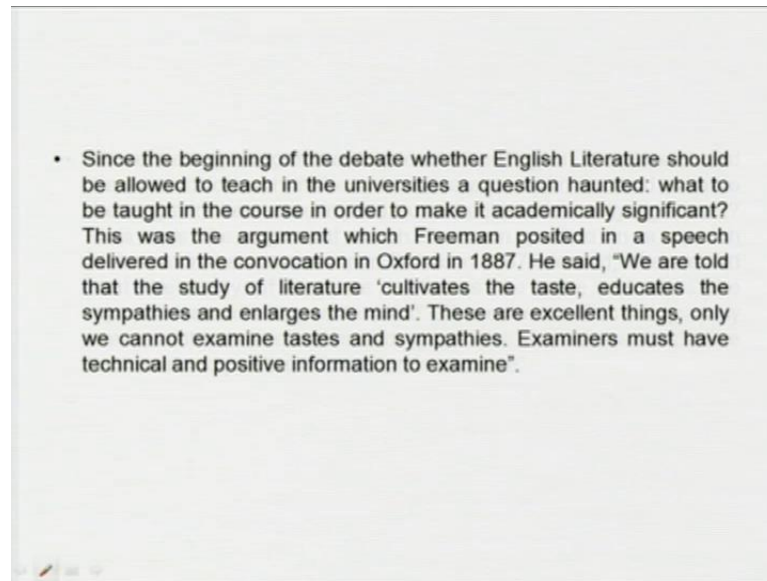
So, what we see through Victorian period after coming from the romantics we will be doing the romantics, especially what was and cal rich ketch and charley, but even then if we come to the Victorian England observes rhetoric of liberal humanist idea proliferated where, literature was offered as an alternative to religion. So, we have on the 1 side religion on the other side literature. So, the alternative was literature Matthew Arnold appeared as a strong advocate of imbibing humanistic value among the middle classes through literature. Matthew Arnold one of the most remarkable exponents of liberal humanism Eagleton holds, the urgent social need as Arnold recognizes is to Hellenize or cultivate the philistine middle class who have proved unable to underpin their political and economic power with a suitability rich and suitable ideology well .

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So, therefore, the middle classes must be imbued in the course of English literature with which would refine their senses. As of the working class it would be like giving a share of the immaterial or else they would demand with menaces a communism of material. Eagleton traces, the similar idea behind all liberal humanist critics that followed Arnold like I.A Richards, E. R. Leavis all shared an anxiety over the social situation no doubt and tried to locate an organic harmony in the written word of the page. So, they try to find this harmony between what was happening in society and in the page of a text. The human value morality and virtue were sought to bring in the realm of criticism as it offered the final solution to crisis of the time well.

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So, I hope you agree with this. So, when you look at the text you see it for what the text holds and it holds the human values the timeless universal tenets it holds things which reflect society experience in authenticity, I hope in that way a text opens up to the reader and it becomes an epitome of truthfulness. Since, the beginning of the debates whether English literature should be allowed to teach in the universities a question haunted what to taught in the course, in order to make it academically significant. Now a day's even in American universities you find this debate is still going on whether this liberal humanism is something, which should be again renewed or reworked upon in the face of all the documatic or you can say, the way that the different perspectives have taken almost over swam criticism. This was the argument, which freeman posited in a speech delivered in the convocation in oxford in 1887.

He said; we are told that the study of literature cultivates the taste educates the sympathies and enlarges the mind yes very true isn't it makes us very sensitive to values it makes us very aware of what is going on in the world and experiences which are other than our own and it cultivates our taste expanse, our horizons enlarges our mind these are things which are tenets of literature that we must always understand and why we study literature what is poetry, what is literature, what is a text. These are excellent things only we cannot examine taste and sympathies examiners must have technical and positive information to examine well.

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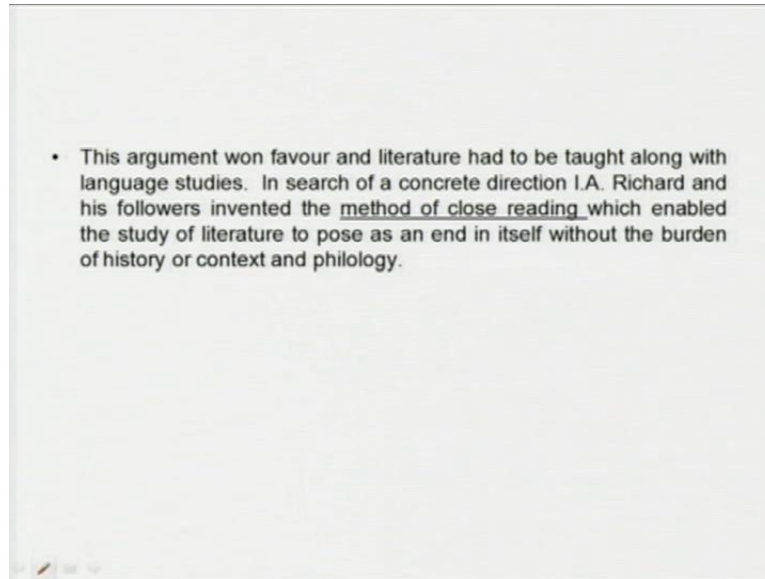
The Ten Characteristics of literature in humanism theory:

- Timeless: Valid for all ages universally.
- Logical: The meaning within the text itself does not contain any background of politics, history, and autobiography.
- Human nature: Human nature is unchanging everywhere anytime.
- Isolate the text: Read the text itself and don't depend on sources or backgrounds.
- Individuality: The text should speak to unique human without influences through the environment " social, education, politics" bare in mind this unique self cannot change and develop.

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- As for specific schools, the early 20th-century New Humanism of Irving Babbitt and P.E. More was a "neo-Classical" reaction of sorts that condemned Romanticism for a "hazy & lazy" spirituality that wasn't in accord with their own (more "subdued" & rationalist) ethical viewpoint. (Indeed, even Plato wanted to keep poets out of his utopian Republic because their inspiration bordered on insanity and were thus a danger to the general

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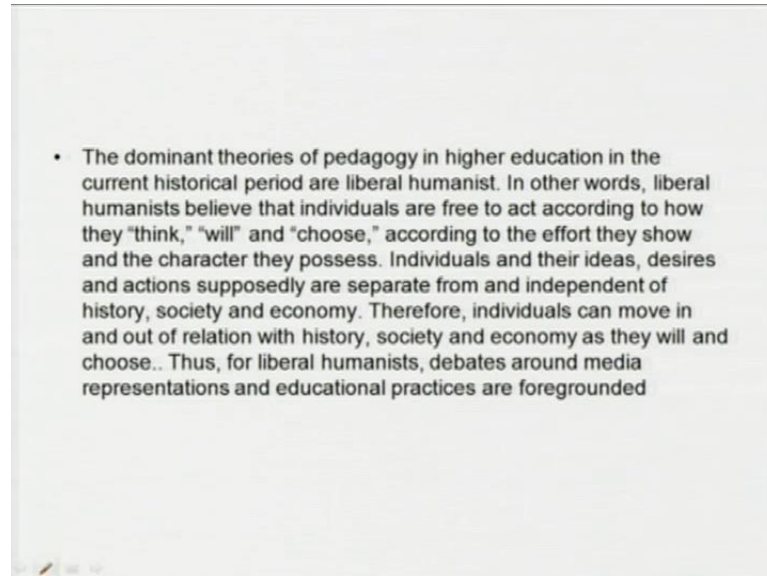
So, the tenth characteristics of literature in humanism theory which we had done that, it will be timeless valid for all ages universally it should be logical the meaning with the text itself does not contain any background of politics history and autobiography. It does not condition your mind to understand what the word say, human nature is unchanging everywhere anytime isolate the text, read the text itself and do not depend on sources or backgrounds individuality which we said is something should speak to unique human without influences through the environment.

As for specific tools which we find the early twentieth century new humanism of Irving Babbitt and PE more was a neoclassical reaction of sorts that condemned romanticism for a hazy and lazy spirituality that wasn't in accord with their own, ethical viewpoint indeed even Plato wanted to keep poets out of his utopian republic you remember that. Because, their inspiration bordered on insanity and were thus a danger to the general public. This argument won favor and literature had to taught along with language studies in search of a concrete direction. I. R Richard and his followers invented the method of close reading close analysis of the text which enabled the study of literature to pose as an end itself, without the burden of history or context and philology.

So, we find this sometimes you find when you study philology or the context of history or the background of the autobiographical materials, which overburdened the text gets

destroyed text is diminished and therefore, this method of close reading in the way that, a literature course has to be taught was encouraged.

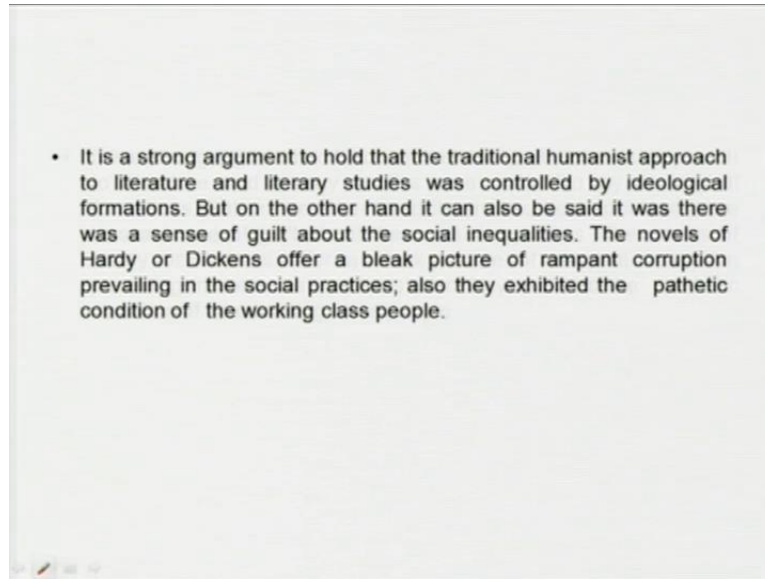
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The dominant theories of pedagogy in higher education in the current historical period are liberal humanist. In other words, liberal humanists believe that individuals are free to act according to how they think will and choose. So, what are you following in engineering colleges in the II t we are following the liberal humanism method aren't we, we are trying to see attacks we see a poem in the way that, the text opens up to us how it reflects mostly the human characteristics or human experiences or things which are not aware of.

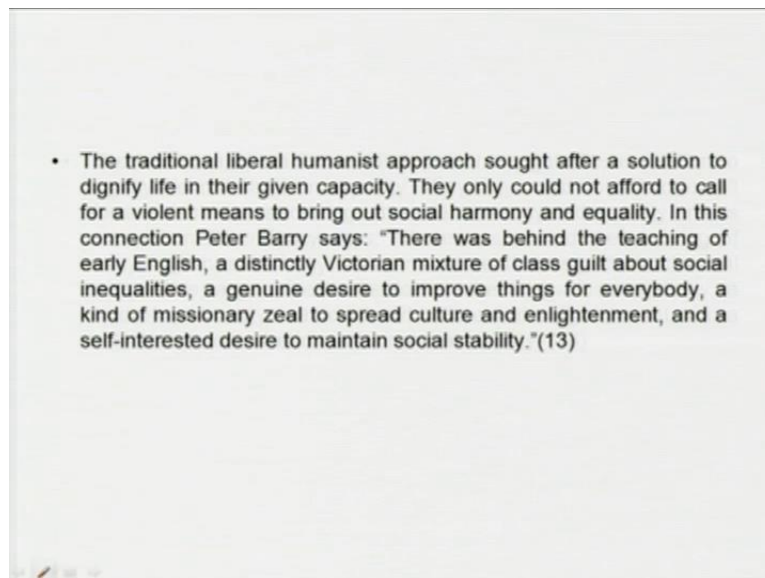
Well; individuals and their ideas desires and actions supposedly are separate from and independent of history therefore, individuals can move in and out of relation with history society and economy as they will and choose I think Marxists will not agree with that feminists was not agree with that postcolonial criticism will not agree with this at all thus for liberal humanists debates around media representations and educational practices are fore grounded well.

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So, it is a strong argument to hold that the tradition humanists approach to literature and literary studies was controlled by ideological formations isn't it, but on the other hand it can also be said it was there was a sense of guilt about the social inequalities novels of hardy or dickens or whatever offer a bleak picture of rampant corruption prevailing in like social practices, when you go into text they itself will reveal it is not a question of you look into from the sociological point or from the political a viewpoint pathetic condition of you working class people will reveal itself as the text will show.

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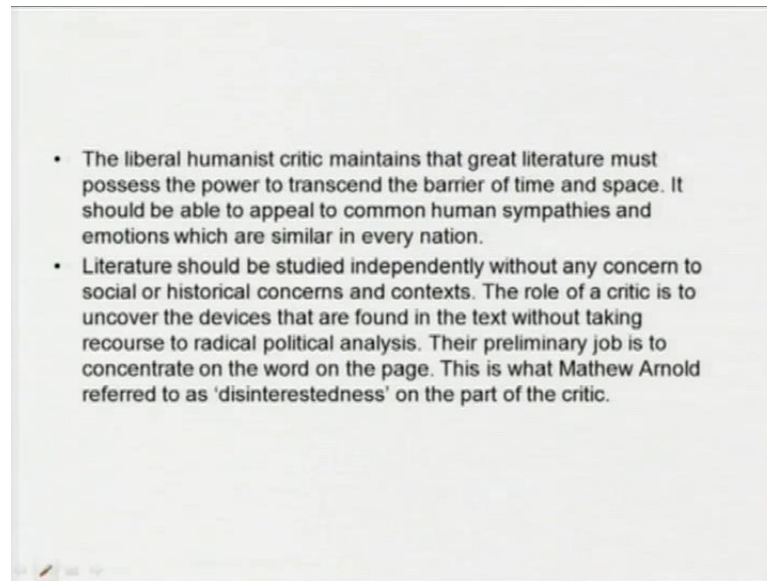


The tradition liberal humanist approach sought after a solution to dignify life in their given capacity. They only could not afford to call for a violent means; there was not activism involved there was no question of redeeming ex of how the social condition will be brought about. There was behind the teaching of early English as peter Barry says, a distinctly Victorian mixture of class guilt about social inequalities a genuine desire to improve things for everybody a kind of missionary zeal to spread culture and enlightenment and a self interested desire to maintain social stability. So, this guilt was still there even though, it was imaginative or you can say creative literature there was some where as if we wanted to spread culture and enlightenment with a goal in hand.

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- **The term liberal Humanism is applicable to a whole range of critics and commentators across different ages. Though they are varied in their approaches and have personal opinions, yet they share certain particular tenets. The following comments are a summary of Peter Barry's observation of the basic tenets of liberal humanism in his *Beginning Theory, an Introduction to literary and Cultural Theory*. (17-20)**

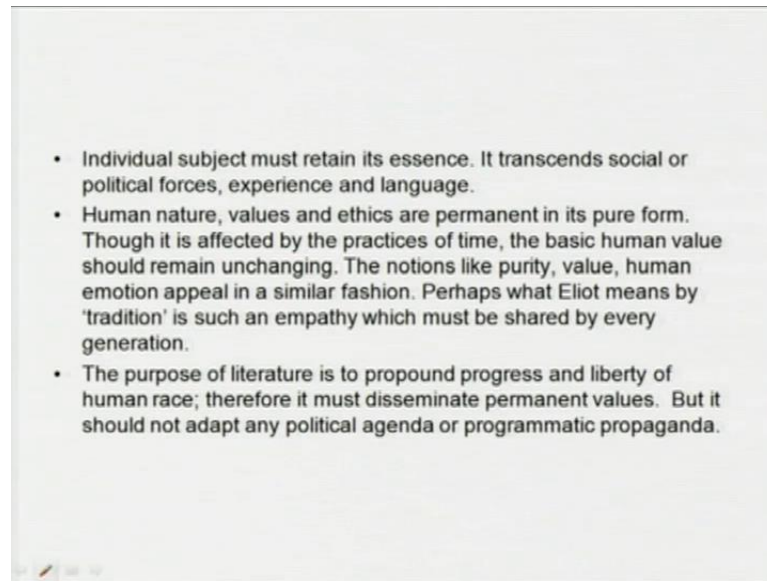
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Therefore, the term liberal humanism is applicable to a whole range of critics and commentators across different ages we will be doing all these commentators and critics though they are varied in their approaches and have personal opinions; yet, they share certain particular interest. So, when we talk about them we talk that they we do say that they do talk about liberal humanism as such, they talk about individuality they talk of rationality, they talk of empirical studies; yet, we find that their studies differ in 1 way or the other. The following comments are summary of peter Berry's observation of basic tenets of liberal humanism in his beginning theory an introduction to literary and cultural theory.

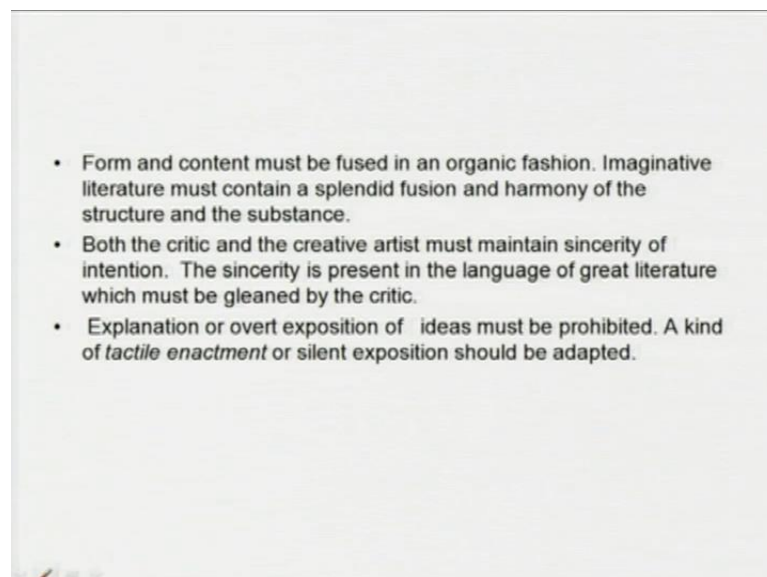
The liberal humanist, this is what he says a critic maintains that great literature must possess the power to transcend the barrier of time and space. So, it has to be timeless and universal literature should be studied independently without any concern to social or historical concerns and contexts. This is what, Matthew Arnold referred to as disinterestedness on the part in critic there has to be a objective slant in the way that you look at society and human nature.

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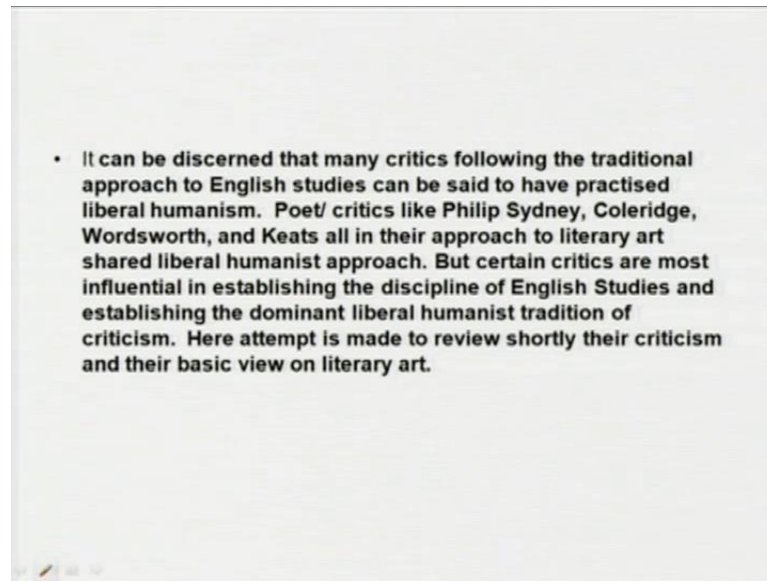


Individual subject must retain its essence it transcends social or political forces, human nature values and ethics are permanent in its pure form. So, in its essential form you can call it essentialist in the sense that, these are values, these are ethics, and these are code thoughts and ideas which are timeless and at the same time essential and honest and authentic.

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The purpose of literature is to propound progress and liberty of human race therefore, it must disseminate permanent values, universal values, but it should what disseminate of universality here it means; a fall ages a fall times a fall time, but it should not adapt any political agenda or programmatic propaganda form and content would fused together. in a organic form both creative and the creative artist as T.S. Eliot would say when he writes his essay tradition and individual talent you must maintain sincerity of intention it needs study at the same time, it needs analysis of the human condition explanation or over exposition of ideas must be prohibited a kind of tactile enactment or silent exposition should be adapted. So, there should not be too much of a overburdening of values overburdening of things, which would ultimately burden the text. It can be discerned that, many critics following the traditional approach to English studies can be said to have.

Let us go back; now, from the time of Philip Sydney, when the time in their NASA itself poet critics like Philip Sydney Coleridge words worth at the time profile romantic sketch all in their approach to literary art shared liberal humanism approach. We are now going to the approach that they had taken it maybe vary different in their own conditions, but yet we can call them they fall under the group of liberal humanism, but certain critics are most influential in establishing the discipline of English studies and establishing the dominant liberal humanist tradition of criticism; here, attempt is made to review shortly their criticism and their basic view on literary art.

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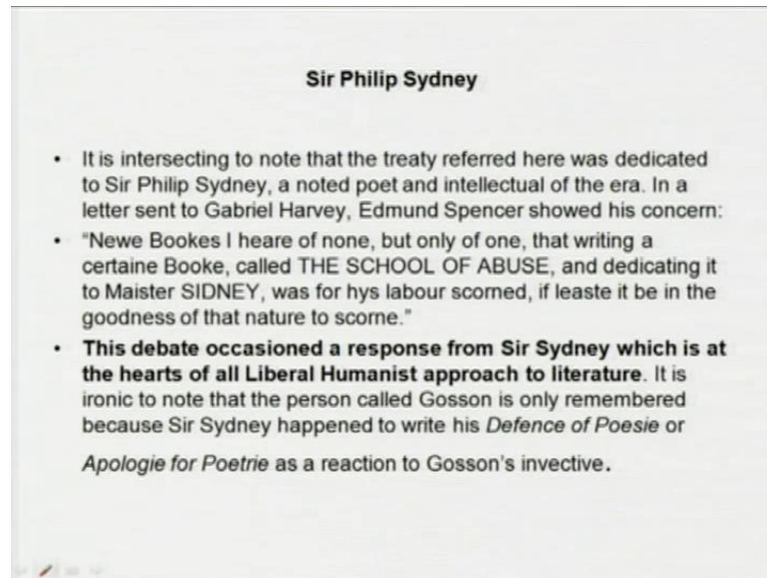
During the 1570s a debate : whether contemporary poetry & theatre degrading in its nature

- This attack was Puritan in nature, and Stephen Gosson was particularly vocal about it. In a treaty published in 1579, namely *The School of Abuse, Containing a Pleasaunt invective against Poets, Pipers, Plaires, Jesters, and suchlike Catterpillers of a Commonwealth...* **Gosson argued that theatre had become a common ground for every worst social element.** His argument expressed a common distaste for every form of imaginative literature. The first reaction was that of Thomas Lodge who in his defence of poetry declared:
- "I reson not that all poets are holy, but I affirm that poetry is a heavenly gift, then which I do not know greater pleasure."

So, let us go into this great debate which has gone on in the 16th century during the 15th semi 70s there was a debate whether contemporary poetry and theater degrading in its nature of course, this was attack was puritan in nature and Stephen Gossoon was particularly vocal about it in a treaty published in 1579; mainly the school of abuse containing a pleasant invective against poets, pipers, players, jesters such like caterpillars of a commonwealth gossoon argued that theater had become a common ground for every worst social element.

So, it was a invective against all creative artists his argument expressed a common distaste for every form of imaginative literature. The first reaction was that of Thomas lodge who in his Defence of poetry declared I reason not that, all poets are holy, but I affirm that poetry is a heavenly gift then which I do not know greater pleasure.

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Sir Philip Sydney

- It is interesting to note that the treaty referred here was dedicated to Sir Philip Sydney, a noted poet and intellectual of the era. In a letter sent to Gabriel Harvey, Edmund Spenser showed his concern:
- "Newe Bookes I heare of none, but only of one, that writing a certaine Booke, called THE SCHOOL OF ABUSE, and dedicating it to Maister SIDNEY, was for hys labour scorned, if leaste it be in the goodness of that nature to scorne."
- **This debate occasioned a response from Sir Sydney which is at the hearts of all Liberal Humanist approach to literature.** It is ironic to note that the person called Gosson is only remembered because Sir Sydney happened to write his *Defence of Poesie* or *Apologie for Poetrie* as a reaction to Gosson's invective.

It is interesting to note that the treaty referred here was dedicated to Sir Philip Sydney, a noted poet and intellectual of the era. In a letter sent to Gabriel Harvey, Edmund Spenser showed his concern. New books I hear of none, but only of 1 that writing a certain book called the school of abuse and dedicating it to master Sydney was for his labor scorned if lest it be in the goodness of that nature of scorned. This division occasions that the response from Sir Sydney, which is at the hearts of all liberal humanist approach to literature we are going to code book until liberal humanism approach or criticism. It is ironic to note that, the person called Gosson is only remembered because Sir, Sydney happened to write his *Defence of Poesie* or a *Pologie* for poetry as a reaction to Gosson's invective well.

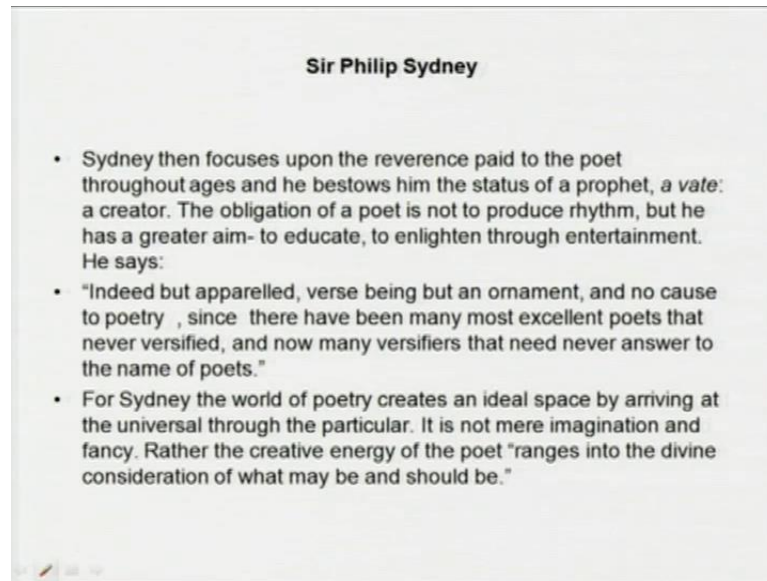
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The Defence can be divided in four sections

- Sydney offers reasons why poetry should be valued and have special attention.
- The next part is exposition of nature and usefulness of poetry.
- Then he deals with the contemporary objection against poetry
- and finally he closely evaluates the current state of being in poetry.
- In the beginning of the defence the antiquity of the art of poesy is traced to stress on its everlasting appeal. He declares:
- *"Poetry, in the noblest nations and languages that are known, hath been the first light giver to ignorance, and first nurse, whose milk by little and little enabled them to feed afterwards of tougher knowledges."*

So, what does this Defence of poetry poesy contain Defence can be divided into 4 sections Sydney Philip Sydney offers reasons why poetry should be valued and have special attention what is the meaning of the imaginative literature. The next part is exposition of nature and usefulness of poetry then he deals with the contemporary objection against poetry and finally, he closely evaluates the current state of being in poetry. So, in the beginning of the Defence the antiquity of the art of poesy is traced to stress on its everlasting appeal going back to the classes he declares; poetry in the noblest nations and languages that are knows, hath been the first light giver to ignorance and first nurse, whose milk by little and little enabled them to feed afterwards of tougher knowledge, well.

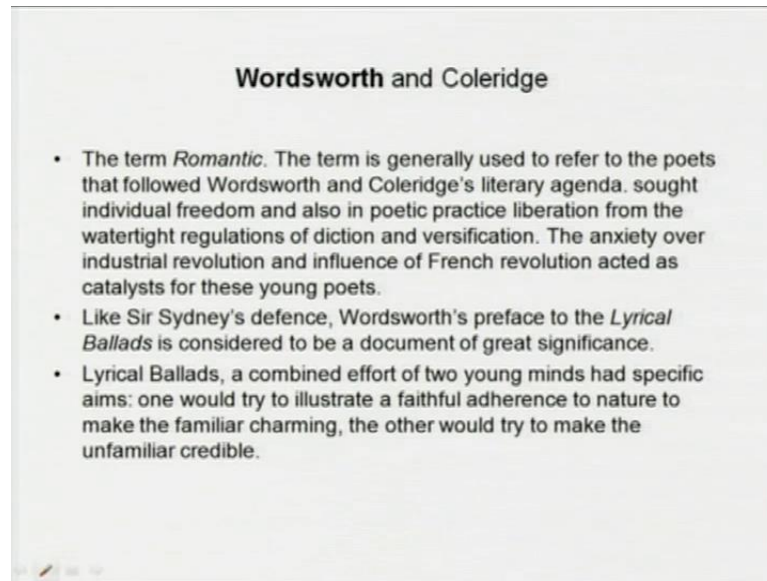
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So, sir Philip Sydney we can say is the 1 of the key initiators of liberal humanism Sydney then focuses upon the reverence paid to the poet the poet has its own a place nest in the place of creative literature, throughout ages and he bestows him the status of a prophet a Vate Sydney then focuses upon the reverence paid to the poet throughout ages and he bestows him the status of a prophet. As if, he is a creator the obligation of a poet is not to produce rhythm, but he has a greater aim to educate to enlighten through entertainment. So, this question on entertainment to give the light that you educate through entertainment and through pleasure he says indeed, but appareled verse before, but an ornament and no cause to poetry since there have been many most excellent poets that never versified.

Now, many versifiers that need never answer to the name of poets for Sydney therefore, the world of poetry creates an ideal space. So, it was separate almost by arriving at the universal through the particular. So, it was inductive and deductive at the same time it was something, which was a universal it is not mere imagination and fancy rather the creative energy of the poet. So, we are talking about the creative process; the creative output, we are talking about the text which gives place to imagination which is the source of imagination and also creates imagination in others well.

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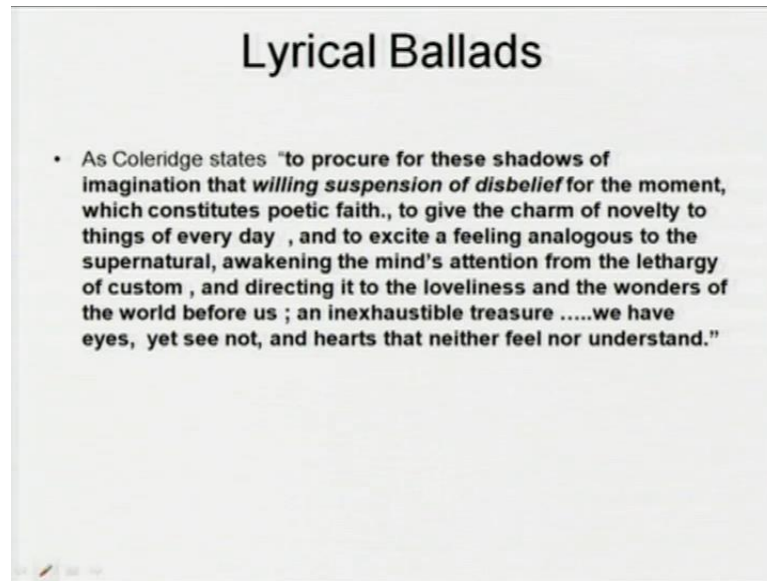


Wordsworth and Coleridge

- The term *Romantic*. The term is generally used to refer to the poets that followed Wordsworth and Coleridge's literary agenda. sought individual freedom and also in poetic practice liberation from the watertight regulations of diction and versification. The anxiety over industrial revolution and influence of French revolution acted as catalysts for these young poets.
- Like Sir Sydney's defence, Wordsworth's preface to the *Lyrical Ballads* is considered to be a document of great significance.
- Lyrical Ballads, a combined effort of two young minds had specific aims: one would try to illustrate a faithful adherence to nature to make the familiar charming, the other would try to make the unfamiliar credible.

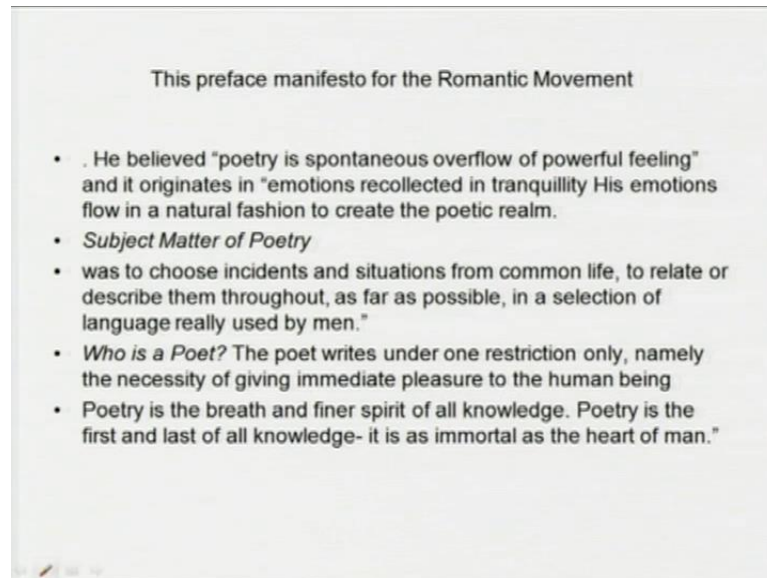
Coming to words worth and Coleridge in the 19th century we find that, the word romantic how they wrote in the lyrical ballad what should be poetry and another stance of liberal humanism was practiced sought individual freedom and also in poetic panamas practice liberation from the watertight regulations of diction and verification the anxiety over industrial revolution and influence of French revolution acted as catalyst for these young poets; like, sir Sydney's Defence what did words worth do preface to the lyrical ballads is considered to be a document not only affronte misim of liberal humanism of great significance. Lyrical ballads a combined effort to of Coleridge and words worth had specific aims; 1 would try time illustrate a faithful adherence to nature the other would go to make the familiar more unfamiliar or charming other would try to make the unfamiliar credible.

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So, as Coleridge states to procure for these shadows in the lyric and the preface to the lyrical ballads; what was the intention to procure for these shadows of imagine imagination that, willing suspension of disbelief for the moment which constitutes poetic faith. So, 1 who reads a poem or reads a something else a creative work will have a willing suspension of this belief. So, it will be an elusive moment of something that is not tactile. So, it is something connected with another world for the moment which constitutes poetic faith to give the charm of novelty to things of every day and to excite a feeling analogous to the supernatural awakening the mind's attention from the lethargy of custom and directing it to the loveliness and the wonders of the world before us. So, the whole world becomes a celebration, the whole phenomena becomes a celebration and the whole every day becomes a set celebration.

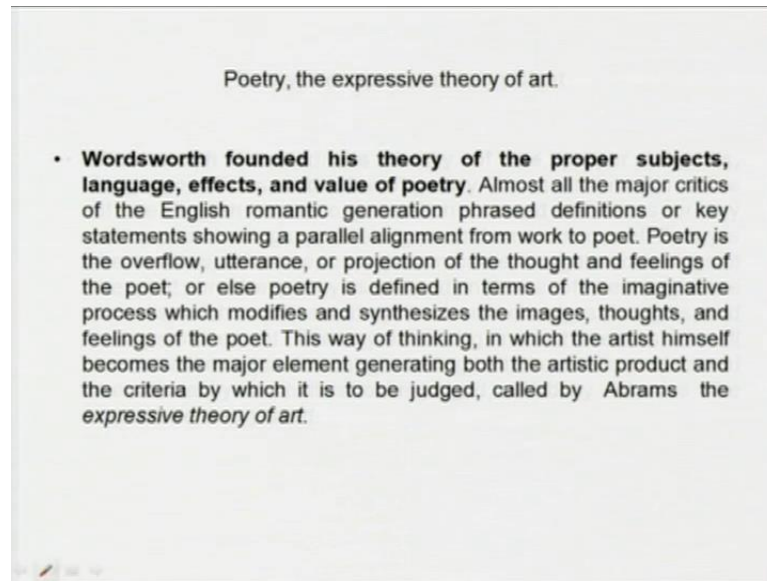
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This preface was a manifesto for the Romantic Movement no doubt, but here we find that it as to the way that imaginative literature had an effect upon the sentiments of the people he believed poetry is spontaneous overflow of powerful feeling and it originates in emotions recollected in tranquillity. So; the question of space, the question of sadness, the question of tranquillity is necessary in understanding what is this emotion recollected in tranquillity or the spontaneous overflow of powerful feeling the subject matter of poetry was also looked into was to choose incidents and situations from common life to relate or describe.

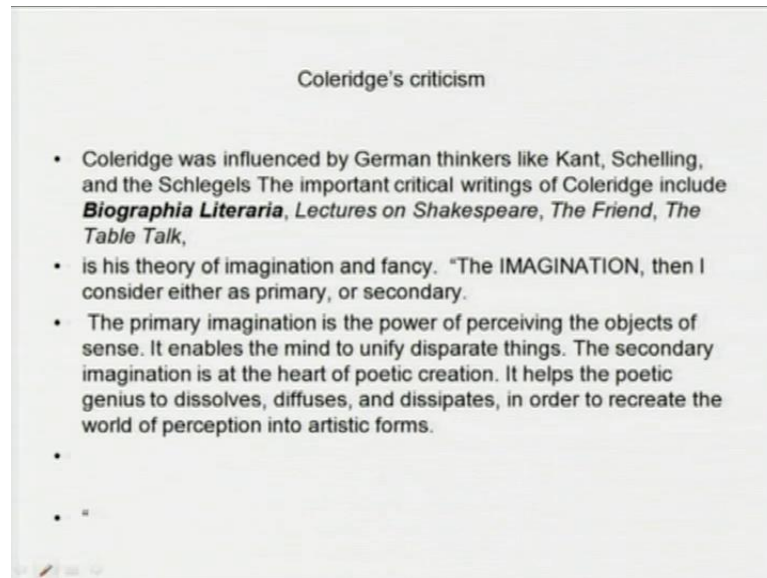
So, we find literary criticism paves their way how to study literature or what are the themes that 1 has to choose, to make it imaginative and more delightful or pleasurable and who is a poet? The poet writes under 1 restriction only namely the necessity of giving immediate pleasure to the humanism being; this question of pleasure this question of a delight, is an important factor in imaginative literature it entertains at the same time it instructs. So, it educates through entertainment through delight and through pleasure poetry is the breath and finer spirit of all knowledge poetry is the first and last all knowledge it is as immortal as the heart of man.

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So, words worth founded his theory of the proper subjects language effects and value of poetry; we see that, they are the ones who had really laid down what is poetry how it text has to be read almost all the major critics of English romantic generation phrased definitions or key statements showing a parallel alignment from work to poet. So, how the poet decorator or decorative act did went hand in hand poetry is the overflow utterance or projection of the thought and feelings of the poet, in terms of the imaginative process the way of thinking in which the artist himself becomes the major element. So, they create the prophet or the poet himself is to be judged called by Abrams the expressive theory of art. So, this is different from the imitative theory of or the mimesis theory of the classes classical theorists well.

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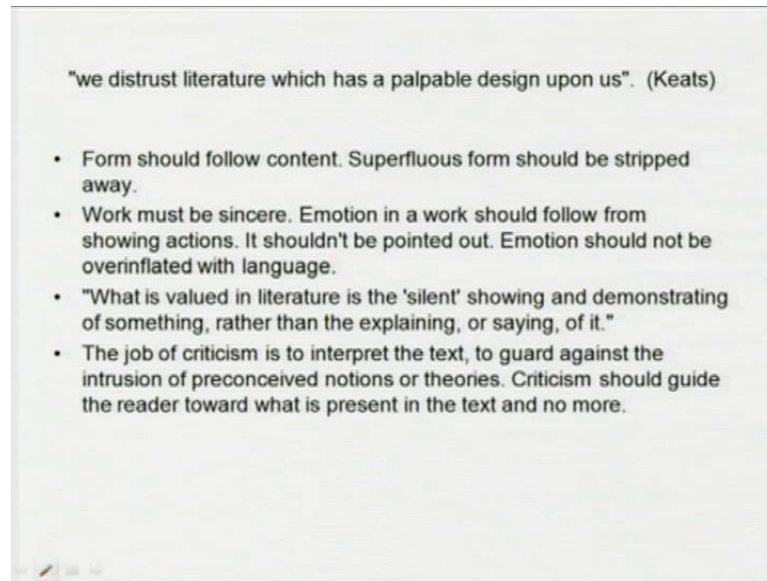


Coleridge's criticism

- Coleridge was influenced by German thinkers like Kant, Schelling, and the Schlegels. The important critical writings of Coleridge include ***Biographia Literaria***, *Lectures on Shakespeare*, *The Friend*, *The Table Talk*,
- is his theory of imagination and fancy. "The IMAGINATION, then I consider either as primary, or secondary.
- The primary imagination is the power of perceiving the objects of sense. It enables the mind to unify disparate things. The secondary imagination is at the heart of poetic creation. It helps the poetic genius to dissolve, diffuse, and dissipate, in order to recreate the world of perception into artistic forms.
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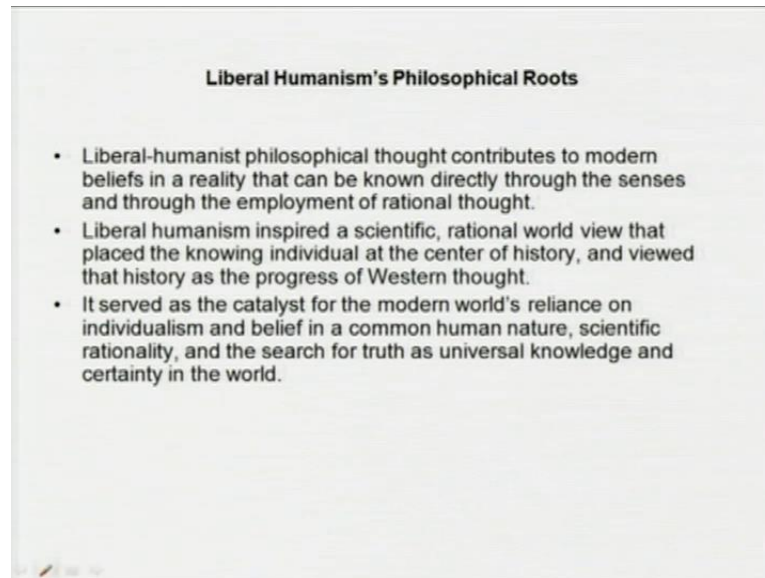
When we come to the biographic *Literaria* of Coleridge's criticism he says especially on the theory of imagination and fancy he thinks that imagination then I consider either as primary or secondary. The primary imagination is the power of perceiving the objects of sense first primary is how you perceived the objects of sense, whether you go to the middle ages whether you go to supernatural, whether you go to the everyday world it enables the mind to unify disparate things secondary imagination is at the heart of poetic creation. So, first it is modeled on a distinct methodology, it helps the poetic genius to dissolve, diffuse, dissipates, recreate the world of perception into artistic forms in whatever symbols you want to take.

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As Keats had said; we distrust literature which has a palpable design upon us and it was Keats who had talked of negative capability who had talked of beauty is should beauty and we find that therefore, that the thing that I look into or the way that we understand or we want to interpret a text has its own dimension. He had said the form should follow content superfluous form should be stripped away, work must be sincere what is valued in literature is the silent showing and demonstrating of something rather than the explaining or saying of it. So, there has to be layers of meaning in the way that the space is being recreated. So, there must not be a dominant intuition of a dug bus or the activism.

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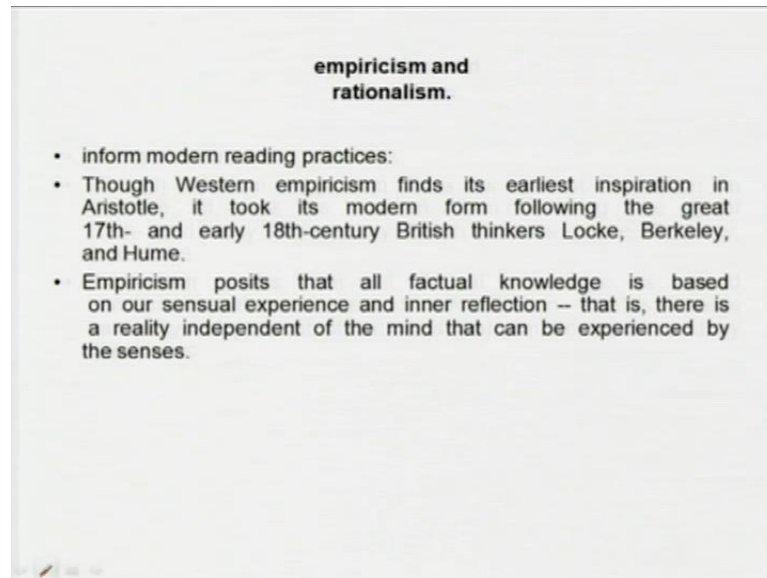


Liberal humanism's philosophical roots therefore, if we go back into that we have seen the romantics we have gone into the renaissance we have gone into way that Kant and Hegel had also talked about the different way of rationality and the way that individualism really paved the way for the way we read text. We will let us go back into the philosophical roots a little bit of philosophy you have to be acquainted with liberal humanist because we are taking often enlightenment and when we talk of enlightenment, this was the time when the emphasis was upon the individual about the rational way of looking at man and also at the imaginative wonders of being in the part of all phenomena.

The capabilities see immense capabilities of finding human of human nature liberal humanist philosophical thought contributes to modern beliefs in a reality that can be known directly through the senses and through employment of rational thought. So, you have to combine these 2 together. The it has to be seen through the senses as well as through the employment of rational thought liberal humanism inspired a scientific rational world view that placed the knowing individual at like center of history.

So, he is the center of history man is the center of history and viewed that history as the progress of western thought it served as the catalyst for like modern worlds reliance on individualism, what you understand by individualism what you understand about the modern self and belief in a common human nature.

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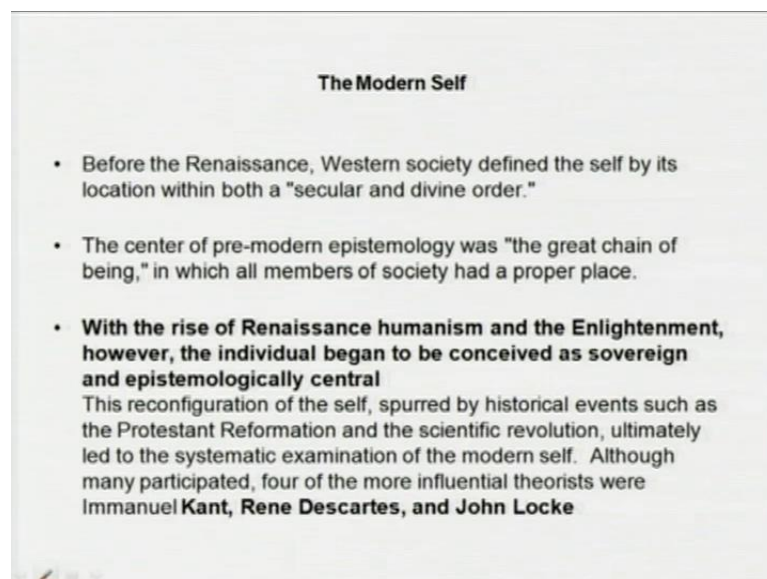


empiricism and rationalism.

- inform modern reading practices:
- Though Western empiricism finds its earliest inspiration in Aristotle, it took its modern form following the great 17th- and early 18th-century British thinkers Locke, Berkeley, and Hume.
- Empiricism posits that all factual knowledge is based on our sensual experience and inner reflection -- that is, there is a reality independent of the mind that can be experienced by the senses.

So, here we come to empiricism and nationalism informs modern reading practices through western empiricism though western empiricism finds its earliest inspiration in Aristotle; yes, it took its modern form following the great 17th and early 18th century British thinkers like Locke Berkeley and Hume as well as all other western philosophers empiricism posits that all factual knowledge is based on our sensual experience and inner reflection please. This is a point, which you have to merge together that is there is a reality independent of the mind that can be experienced by the senses.

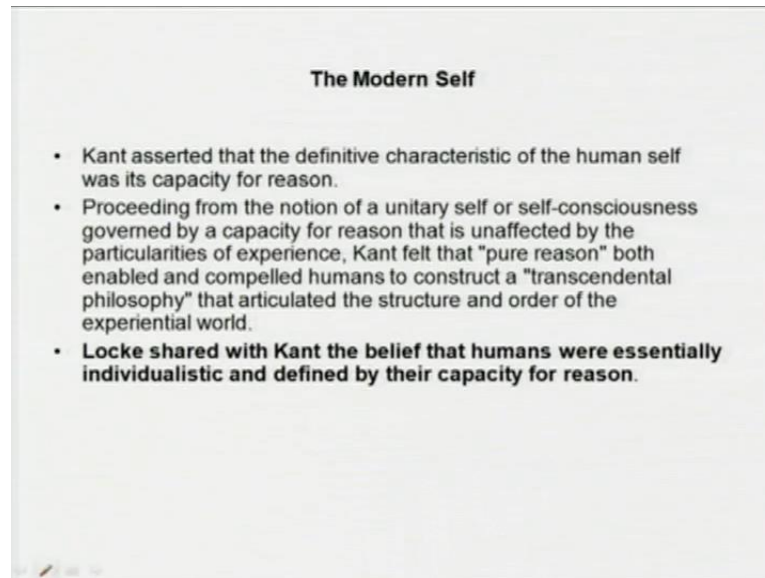
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The Modern Self

- Before the Renaissance, Western society defined the self by its location within both a "secular and divine order."
- The center of pre-modern epistemology was "the great chain of being," in which all members of society had a proper place.
- **With the rise of Renaissance humanism and the Enlightenment, however, the individual began to be conceived as sovereign and epistemologically central**
This reconfiguration of the self, spurred by historical events such as the Protestant Reformation and the scientific revolution, ultimately led to the systematic examination of the modern self. Although many participated, four of the more influential theorists were Immanuel **Kant, Rene Descartes, and John Locke**

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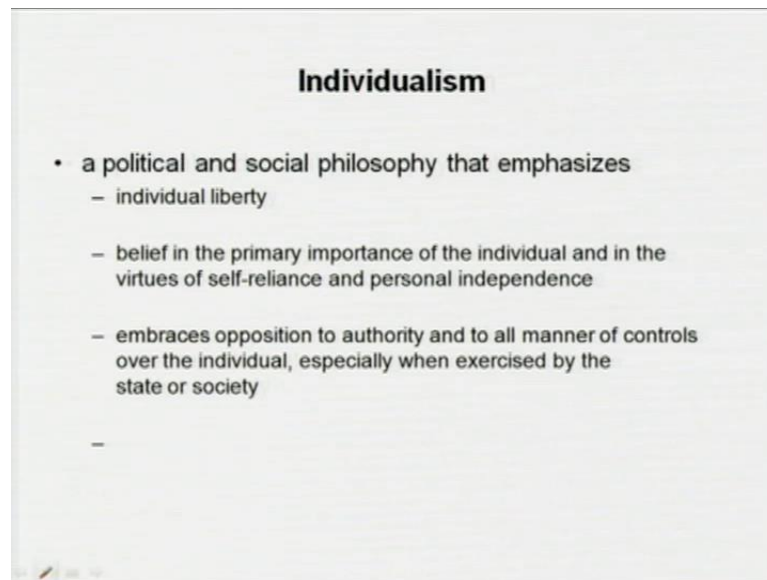


So, the modern self comes out emerges before the renaissance western society defined the self by its location without a secular and divine order center of pre modern epistemology, was the great chain of being in which all members of society had a proper place with the rise of renaissance humanism when we see how it has taken place and the enlightenment; however, the individual now becomes the center of the universe began to be conceived as sovereign and epistemologically central.

This reconfiguration of the self as you have taken spurred by historical events such as the protestant reformation and the scientific revolution ultimately led to the systematic examination of the modern self. Who is the modern self, although many participated 4 of the more influential theorists were Immanuel Kant René Descartes and John Locke well; Kant asserted that the definite characteristic of the human self was its capacity to reason proceeding from the notion of a unitary self or self consciousness governed by capacity for reason that is unaffected by the particularities of experience.

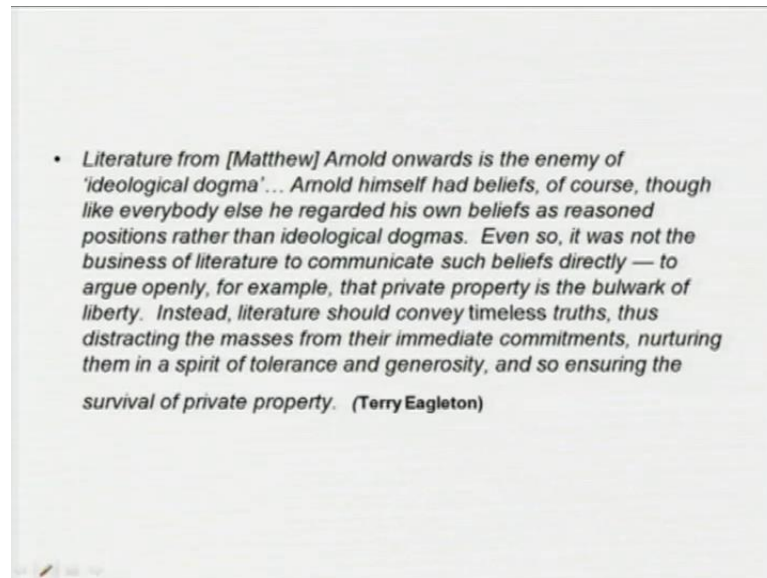
So, this is something that you will understand very well because you come from the technical stream Kant felt that pure reason both enabled and compelled humans to construct a transcendental philosophy that, articulated the structure and order of the experiential world. So, it was reconstructed a transcendental philosophy; Locke share with Kant the belief that humans were essentially individualistic and defined by their capacity for reason.

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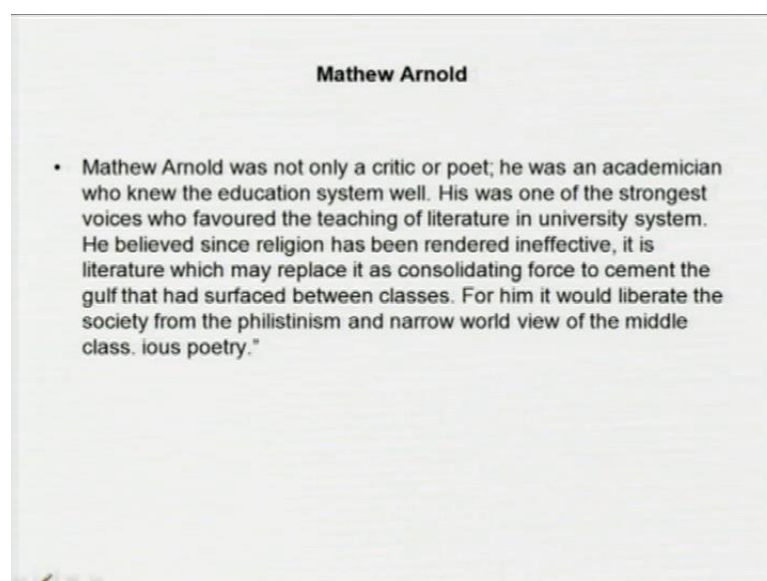
So, coming down to the meaning of self and individualism we have to understand what is individualism; if we talk about identity if we talk of self if we talk of human interface how do we look at the human self in a text. A political and social philosophy that emphasizes individual liberty no doubt about it, but it is belief in the primary importance of the individual and in the virtues of self reliance and personal independent independence. So, this question of freedom at the same time expansion of the borders the self, in every field whether it is geographical whether it is in the cultural or in the sociological aspect embraces opposition to authority and do all manner of controls over the individual especially when exercised by the state or society.

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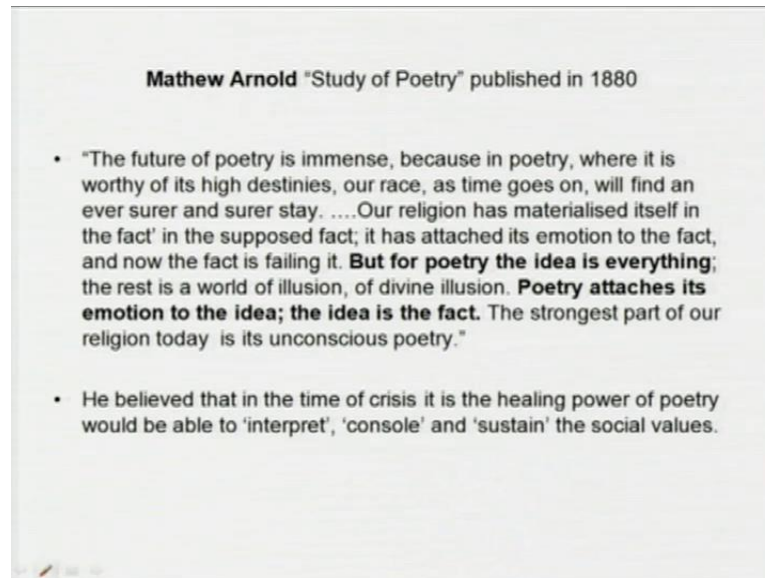


So, what the Terry Eagleton had said that literature from Matthew Arnold onwards is the enemy of ideological dogma. Arnold himself had beliefs of course, though like everybody else he regarded his own beliefs as reasoned positions rather than ideological dogmas even. So, it was not the business of literature to communicate such directly to argue openly for example, that private property is the bulwark of liberty. Instead literature should convey timeless truths; thus, distracting the masses from their immediate commitments nurturing them in a spirit of tolerance and generosity and so ensuring the survival of private property well.

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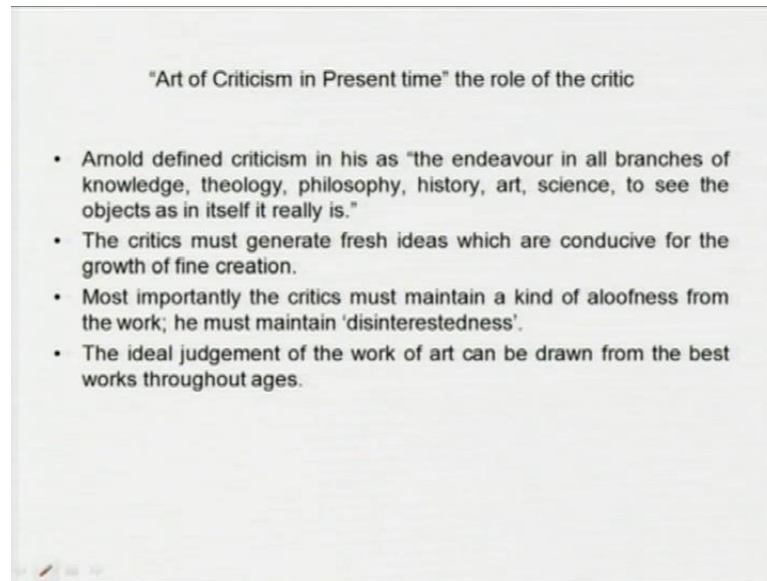
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So, we come to 1 of the main players in the field of liberal humanism Matthew Arnold was not only a critic or poet, but he was also an academician who knew the education system well. And let me remind you that liberal humanism has a great part to play in the instruction of a literature, especially in the in higher education his was 1 of the strongest voices who favored the teaching of literature in the university system he believed since religion has been rendered ineffective it is literature which may replace it as consolidating force for him it would liberate the society from the philistinism and narrow world view of the middle class conscious poetry.

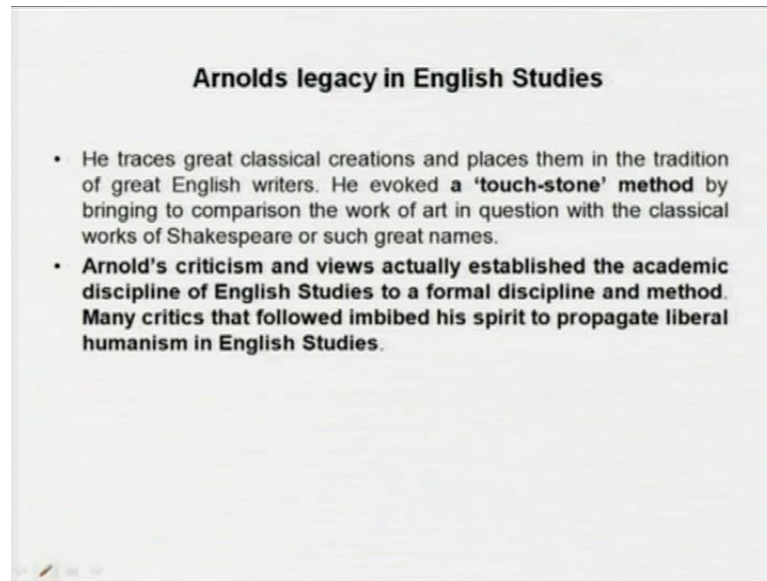
Matthew Arnold study of poetry published in 1880 end of the 19th century the future of poetry is immense this is what he had written because in poetry, where it is worthy of its high destinies our race as time goes on will find an ever surer and surer stay our religion had materialized itself in the fact in supposed fact it has attached its emotion to the fact and now, the fact is failing it, but for poetry the idea is everything it is the idea which is being transforming people transforming a society the rest is world of illusion of deivein illusion poetry attaches is emotion to the idea, the idea is the fact the strongest part of our religion today is its unconscious poetry. He believed that, in the time of crisis it is the healing power of poetry would be able interpret console and sustain the social values his art of criticism in present time specially the role of culture.

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The role of poetry Arnold defined criticism in his as the endeavor in all branches of knowledge; theology, philosophy, history, art, science to see the objects as in itself it really is the critics must generate fresh ideas which are conducive for the growth of fine creation most importantly the crisis must maintain a kind aloofness from the work he must maintain disinterestedness. So, now, we come from the critics from the creative artist to the critics the role of the critics we will find in t s Eliot too, that the critic himself also becomes a creative artist. In the way that, he judges that he evaluates that he interprets a text. So, there is something which allows him to understand a text only because he has that understanding of the universalities of the creative act.

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Arnold's legacy in English studies is he traces great classical creations and places them in the tradition of great English writers he evoked a touch stone method by bringing to comparison, the work of art in question with the classical works of Shakespeare or of such great names Arnold's criticism and views actually established the academic discipline of English studies. So, when we go to study literature as an academic discipline we find that his views really influence this study of as formal discipline and method many critics that followed imbibed his spirit to propagate liberal humanism in English studies it is still going on. So, what we are doing now is liberal humanism more or less well.

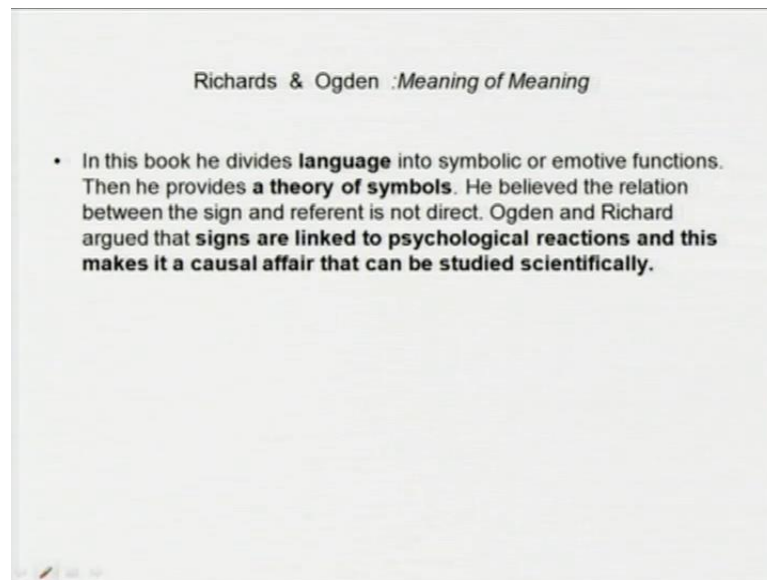
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I.A. Richards : *Principles of Criticism*

- Since the beginning of the debate concerning the question of introducing English Studies in the academic system a question always haunted. The question was what to be tested in the examinations of literature.
- I.A. Richard tried to answer this in his approach what **he called as practical criticism.**
- He forwarded a **close examination** of the text avoiding the context of the poem or piece of literature concerned. It was also an attempt to avoid radical political questions. He believed the student will be benefitted to confront the psychological manifestation and other formative elements that can be found in the text.
- **The organised reading of a text** would uncover an experience which the book offers, because a book is best 'machine to think with.'
- He wanted a **methodical analysis of literature** which influenced many of his followers.

So, we follow 1 of his of we come to 1 of his followers I.A. Richards in his principles of criticism what did he give how did he place the literary critic on the on the what of art or poetry. Since, the beginning of the debate concerning the question of introducing English studies in the academic system a question always haunted question was what to be tested in the examination of literature. I.A. Richards tried to answer this in his approach what he called as practical criticism he forwarded a close examination of the text. So, which we had already done liberal humanism insist upon close analysis a close examination a close reading of the text avoiding the context of the poem or piece of literature concerned. And that, this organized reading of a text would uncovered and experience which the book will offer he wanted a methodical analysis of literature.

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I.A. Richards was famous for this methodology of reading a text Richard and Ogden together collaborated in another book meaning of meaning. In this book he divides language into symbolic or emotive functions then he provides a theory of symbols he believed the relation between the sign and referent is not direct Ogden and Richard argued that signs are linked to psychological reactions naturally when you are doing a something dealing with human experience. You will be talking about the psychic, you will be talking of the domain and therefore, the psychological dimension opens up automatically and this makes it a casual affair that can be studied scientifically as a social science document.

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William Empson : Seven Types of Ambiguity

- William Empson's interest was many-folded. He dealt in both verbal analysis and cultural criticism. He holds that there cannot be one unitary meaning of a poem. Empson believed "the machinations of ambiguity are among [its] very roots."⁽³⁾ Empson separated appreciative criticism from analytical criticism which paved the way for a new form of critical approach known as new criticism.
- The above list of liberal humanists is far from conclusive as it has already been noted many thinkers ranging from Sydney to Coleridge fall into the category. The philosophers like Hegel and Kant formed the also contributed to the growth of European liberal humanistic tradition.
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William Empson also in his 7 types of ambiguity his interest had was many folded he dealt in both verbal analysis as well as cultural analysis criticism. He holds that, there cannot be 1 unitary meaning of a poem Empson believed the machinations of ambiguity are among its very roots Empson separated appreciative criticism from analytical criticism which paved the way for new form of critical approach known as new criticism. Yes; we are in the border lines of new criticism as such because sense rationality then the way that we look into close analysis then we look into the cultural criticism merges into another a domain altogether.

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F. R. Leavis

- Leavis's cultural and literary criticism is based on his general notion about the **destruction of an organic sensibility or "organic community" by the advent machine and mass culture**. He believed the growth of mass culture has created a taste that is at odds with the great tradition.
- He made **tradition almost synonymous with language and literature**. For him it is not mere expression of thought, but "...it is the upshot or precipitate of immemorial human living, and embodies values, distinctions, identifications, conclusions, promptings, cartographical hints, and tested potentialities." (1)
- His notion of criticism is forwarded in a straight fashion, " **The *utile of criticism*' is to see that the created work fulfils its *raison d'être*, that it is read, understood, and duly valued and has the influence it should have in the contemporary sensibility.**"⁽⁴⁾

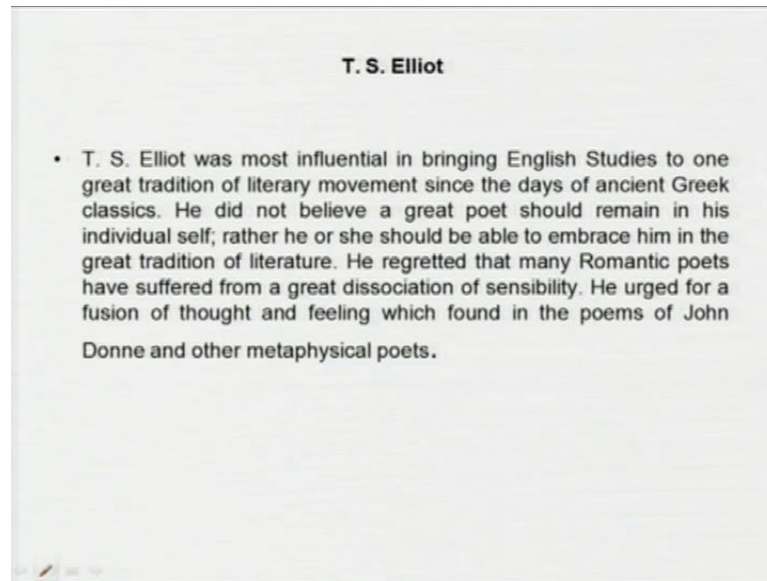
The above list of liberal humanist is far from conclusive we have not afraid to as it has already been noted many thinkers ranging from Sydney to Coleridge fall into the category it is I did not overburden this lecture with all these names, which were there, but I just wanted to show you how this key figures led to different dimensions of reading literature as a foothold in academics not only that and how liberal human humanism paved the way for imaginative universals. The philosophers like Hegel and Kant formed the also contributed growth European liberal humanistic tradition.

F. R. Leavis of course, cultural and literary criticism is based on his general notion about the destruction of an organic sensibility, of organic community by the advance machine and mass culture we had done I. A. Richards we had done Mathew Arnold we are coming to t s eliot just now and f r leavis who had also talked about tradition almost synonymous with language and literature and when, we come to Eliot we find that tradition and individual talent becomes synonymous; for him it is not mere expression of thought, but it is the upshot or precipitates of immemorial human living and embodies values distinctions, identifications, conclusions, promptings, cartographical, hints and tested potentialities.

So, his notion of criticism F.R. Leavis is forwarded in a straight line fashion the utile of criticism is to see that the created work fulfils its raison d'etre that, it is read understood and duly valued and has the influence it should have in the contemporary sensibility.

So, this is what we have to do not we have to read a text, we have to understand the text, we have to analyze the text and we have to see its influence in the contemporary sensibility.

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Well; we come to 1 of giants in modern poetry not only in modern poetry, but also in modern criticism and he had a great role to play in liberal humanism as well as new criticism. He was most influential in bringing English studies to 1 great tradition of literary movement since the days of ancient Greek classics. He did not believe a great poet should remain in his individual self rather he or she should be able to embrace him in the great tradition of literature the question of the traditional backdrop he regretted that, many romantic poets have suffered from a great dissociation of sensibility he urged for a fusion of thought and feeling, which found in the poems of john Donne and other metaphysical poets, in his as he has been termed classical in literature royalist in politics.

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T. S. Eliot: "classicist in literature, royalist in politics, and Anglo-catholic in religion."

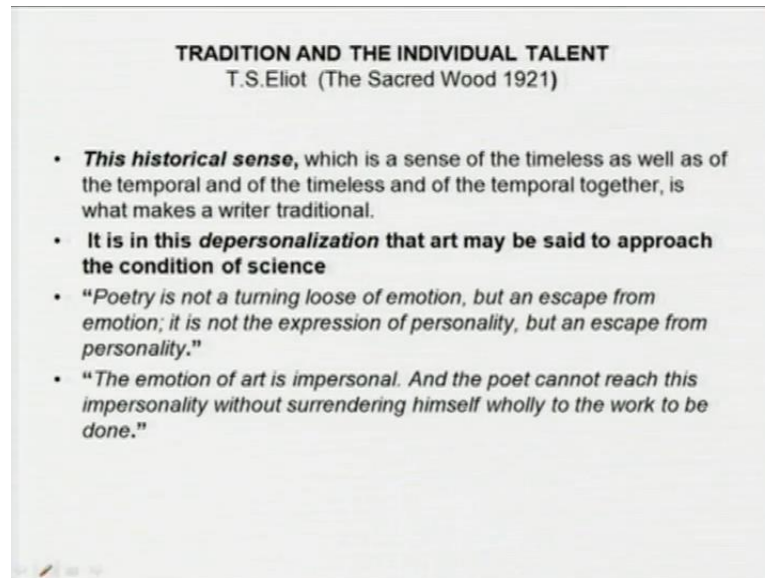
- T. S. Eliot is best known as the greatest poet of the twentieth century. Less known, at least in the popular imagination, is his substantial contribution to the rich legacy of traditionalist thought that emerged in the first half of the last century. Beneath the infernal demi-monde of modernity (the product of humanism, the Enlightenment and destruction on an epic scale) Eliot attempted to resuscitate the ancient fertility rituals of sacral kingship of which he read in J. G. Frazer's *The Golden Bough* and the Cambridge Ritualists and elevate that to his Modernist aesthetic.

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"Tradition and the Individual Talent," appearing in his first critical volume, *The Sacred Wood* (1920),

- Eliot asserts that tradition, as used by the poet, is not a mere repetition of the work of the immediate past ("novelty is better than repetition," he said); rather, it comprises the whole of European literature from Homer to the present.
- *Notes Towards the Definition of Culture* (1948),

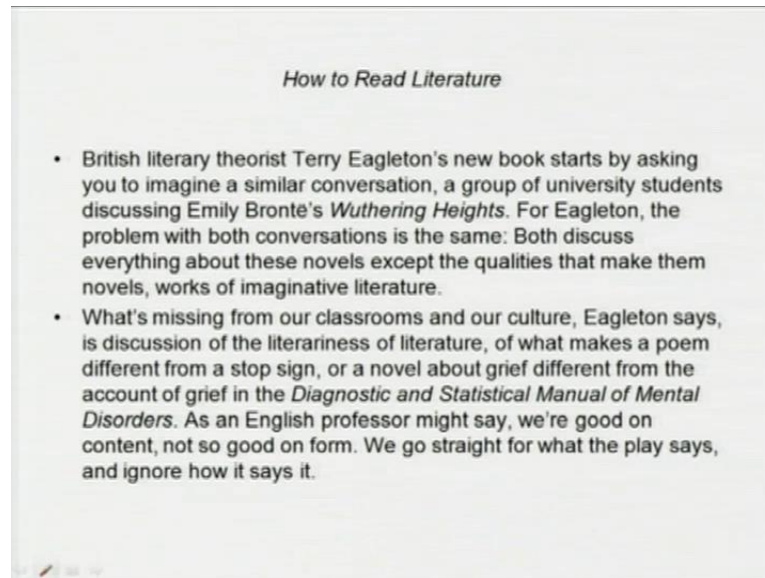
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So, Anglo catholic in religion he is best known as the greatest poet of the twentieth century yes, but beneath the infernal demi monde of modernity Eliot attempted to resuscitate. The ancient fertility rituals of sacral kingship of which he read the golden bough Frazer's and the Cambridge ritualizes how we went back to meet how he went back to understanding of tradition in the creative process. Well; this was a famous line where he had said, Eliot asserts that tradition as used by poet is not a mere repetition of the work of the immediate past, rather it comprise the whole of European literature from homer to the present.

This historical sense which we called say which is a sense of the timeless we are talking of timeless literature just now, something which is a fall universal values as well as of the temporal and of the timeless and of the temporal together is what, makes a writer traditional what makes the critic traditional, what makes a creative poet traditional. It is in depersonalization that art may be said to approach the condition of science, poetry is not a truing loose of emotion this is a famous line from his essay tradition and individual talent, but an escape from emotion it is not the expression of personality, but an escape from personality. So, this disinterestedness or this impersonality which should be there in poetry emotion of art is impersonal and the poet cannot reach this impersonality without surrendering himself wholly to the work to be done.

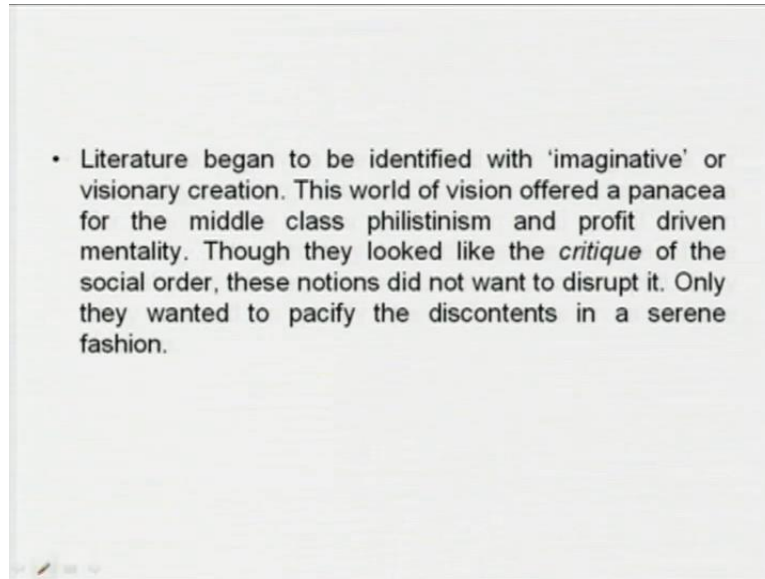
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So, let us as we conclude go through Terry Eagleton's new book which he had said we had said how to read literature. Now, we have already told you that the different criticisms which are there literary criticism coming from the ancient classics to the romantics to the moderns, but Terry Eagleton has a different way to say right. His in his new book, how to read literature if you get a you can get this book read it; it asks students by asking you to imagine a similar conversation a group of university students discussing, Emily Brontë's *Wuthering heights*; for Eagleton the problem with both conversations is the same both discuss everything about these novels except the qualities that makes them novels works of imaginative literature people will look at this sociological aspect, people will look at the political aspect people will look at the cultural aspect, but forget to read novel in its own context in his own human values what is missing from our classrooms.

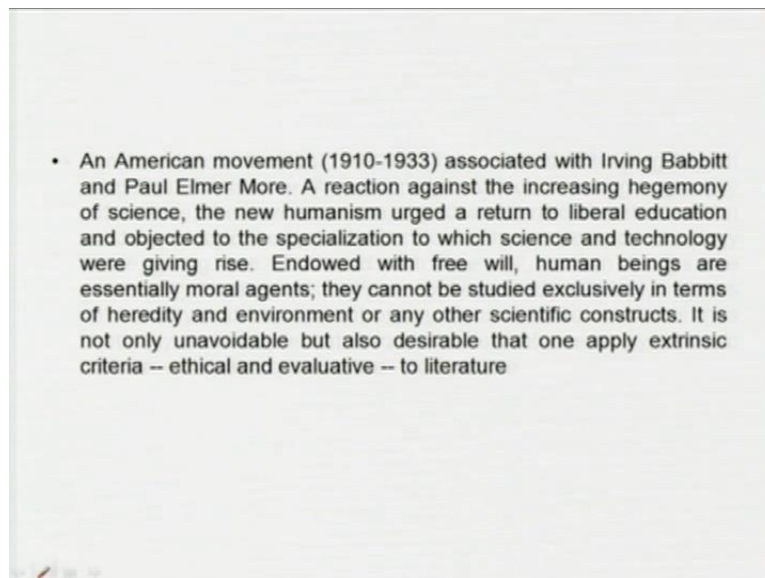
Therefore, what Eagleton says what we feel also as teachers of English literature is discussion of the literariness of literature of what makes a poem different from a stop sign or a novel about grief different from the account of grief as an English professor might say we're good on content not.

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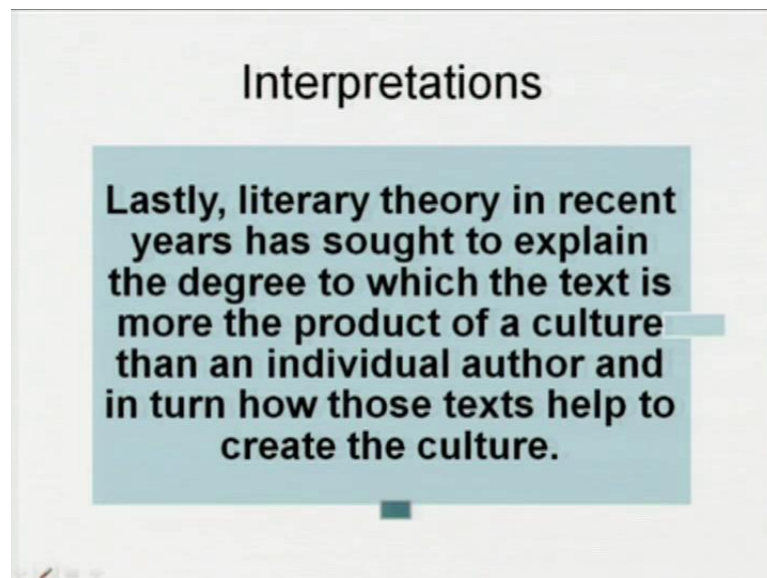
So, good on form we go straight for what the plat says and ignore how it says it therefore, literature began to be identified with imaginative or visionary creation this is what liberal humanism aims at approaches should there, where you have to see the value and the ethics and the human contender literature in its all its individuality in all its transformation of the self; in the way that, the close reading of the words of the content ultimately reveals is a revolution this world of vision offered a panacea for the middle class philistinism and profit driven mentality.

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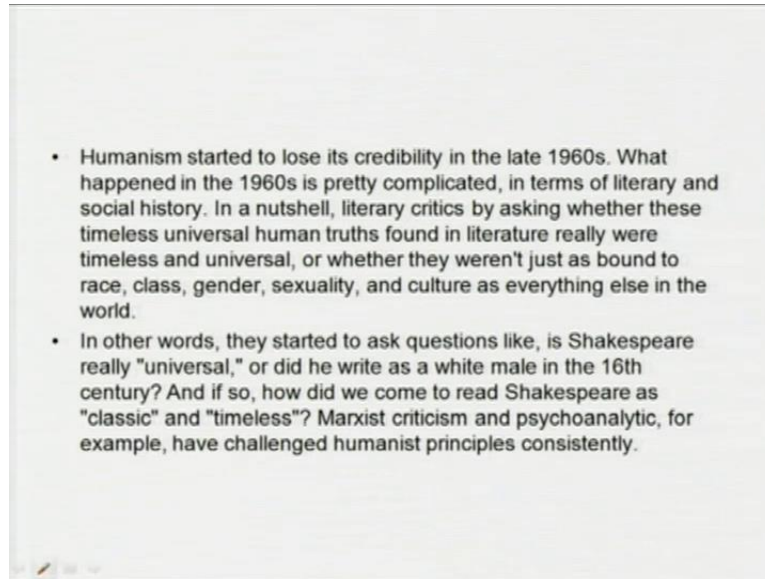


An American movement of cause which was going on in 1910 to 1930 associated with Irving Babbitt and Paul Elmer more was an extension of this liberal humanism. A reaction against the increasing hegemony of science, the new humanism urged a return to liberal education and objected to the specialization to which science and technology were giving rise; endowed with free will human beings are essentially more agents they cannot be studied exclusively in terms of heredity and environment or any other scientific constructs. So; we have to have a literal construct, we have to have a construct which is of imaginative domain it is not only unavoidable, but also desirable that 1 apply an extrinsic criteria ethical and evaluative to literature.

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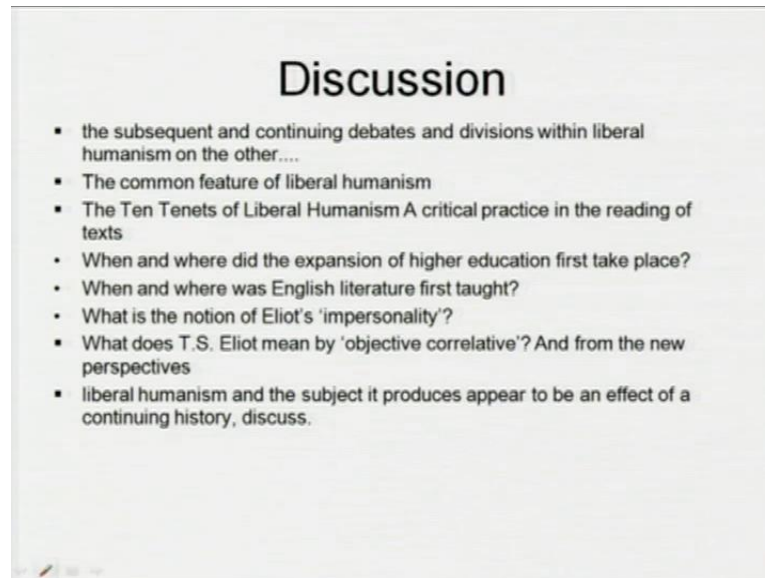
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So, the interpretation goes on lastly while we are doing literary theory while we are doing literary criticism in recent years has sought to explain the degree which the text is more the product of a culture than an individual author and in turn how those texts help to create the culture. So, therefore, we see that humanism started to lose its credibility in the late 1960s liberal humanism what happened in the 1960s is pretty complicated in terms of literary and social history. In a nutshell literary critics by asking whether these timeless universal human truths found in literature really were timeless and universal they became; however, skeptical or whether they weren't just as bound to race class gender sexuality and culture as everything else.

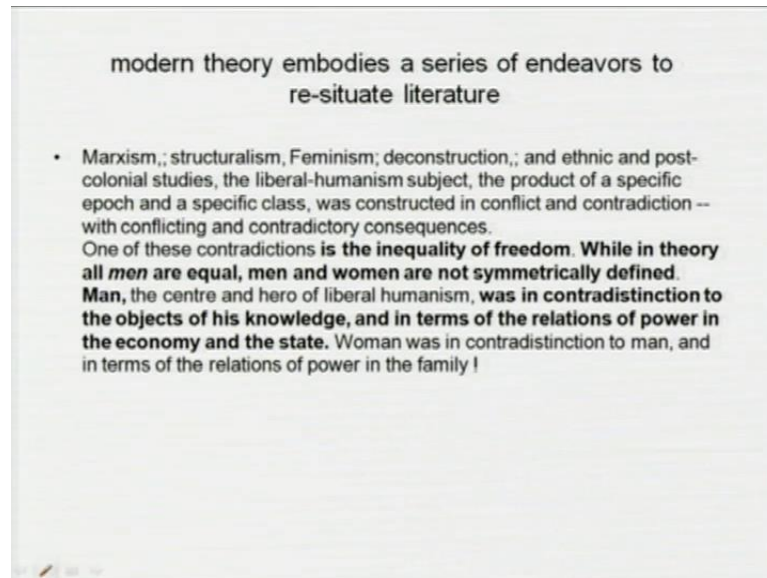
In the world in other words they started to ask questions like is Shakespeare universal did he write as a white male or if. So, why did we come to read Shakespeare as classic and timeless Marxist criticism psychoanalytic all they took on different domains?

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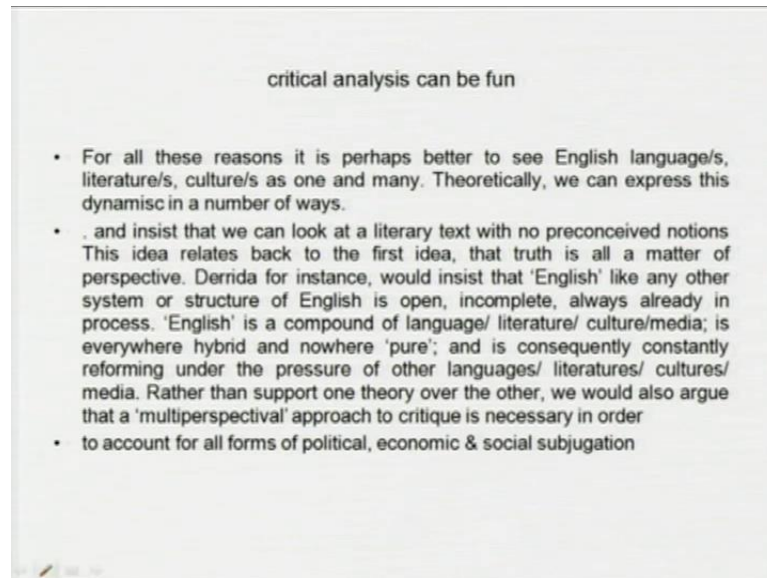
So, the discussion will be as follows in this lecture what does the subsequent and continuing debts and divisions within liberal humanism as a form of academic as a form of criticism. The common features of liberal humanism what are the tenets which were there in liberal humanism, the 10 tenets of liberal humanism; how do we practice in the reading of texts when and where did the expansion of higher education first place. In the first place, when and where was English literature first taught what was the notion of Eliot's impersonality what does Eliot mean by objective correlative when you find that, you are completely disinterested you are in domain a flow of events at the same time you are in observer looking at what is you are creating. And from the new perspectives liberal humanism and subject it produces appear to be an effect of a continuing history. So, you have to assess it whether it is static or it is dynamic whether the universal which had said apron to saying or whether there are contradictions.

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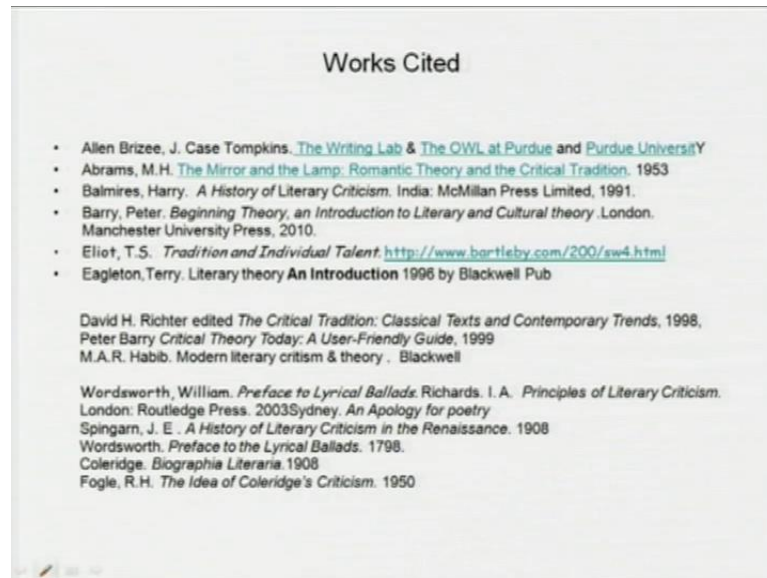
Yes; modern theory embodies a series of endeavors to re situate literature we have seen how all these different perspectives that we will be doing Marxism structuralism feminism and liberal humanism subject to product of a specific epoch and a specific class was constructed in conflict and contradiction with conflicting and contradiction 1 of this contra us contradiction is the equality of freedom we have the freedom of choice. At the same time, there are equalities involved in this freedom while in theory all men are equal yes men and women are not symmetrically defined we have that there are contradistinction to the objects of his knowledge and in terms of relations of power in the economy and state, women was in contradiction a contradistinction to men and in terms of the relations of power also in the family.

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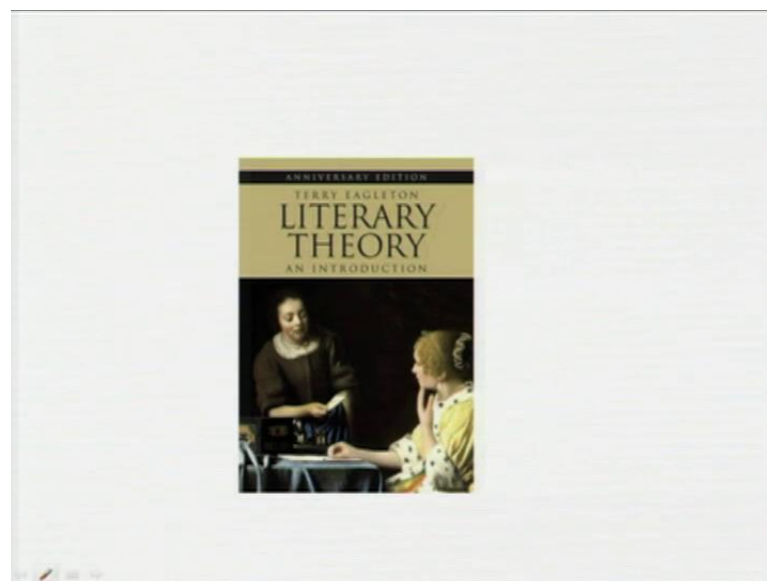


So, for you students I think critical analysis can be fun for all these reasons it is perhaps better to see English languages literatures cultures as 1 and many theoretically; we can express this dynamics in a number of ways insist that we can look at a literary text system, it is we can see it without any preconceived notions or we can see, with Derrida for instance that, English like any other system or structure of English is open it is incomplete always already in process or English becomes a compound of different languages, literatures, cultures media or it becomes a hybrid and nowhere pure everything is acceptable and is consequently constantly reforming under the pressure of other languages, but what we are doing in literary criticism is that, rather than support 1 theory over the other we would also argue that a multiperspectival approach to con to critique is necessary, in order to account for all forms of political economic and social subjugation.

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So, the work cited or I may say Abraham's the mirror and the lamp a Harry Blamires a history of literary criticism, we have Eliot tradition and individual talent a peter Barry William words worth preface to lyrical ballads and one of the main text, we had used terry Eagleton's literary theory and introduction.

Thanks.