

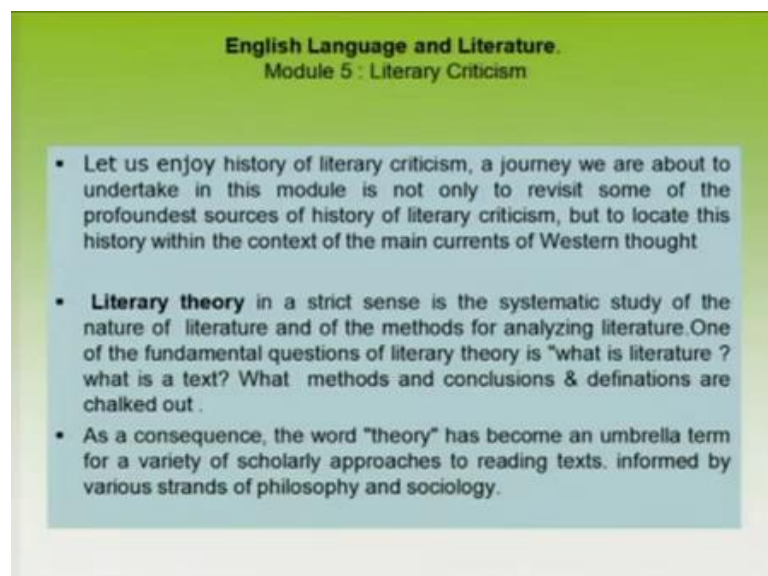
**English Language and Literature**  
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**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Guwahati**

**Module - 5**  
**Literary Criticism**  
**Lecture - 6**  
**New Historicism**

Hello and welcome back to NPTEL, National Program of Technology Enhanced Learning, as an adventure of Indian Institutes of Technology and Indian Institute of Science. As you are aware these lectures are first students upon the IIT's and other engineering colleges. And the role of humanities and social sciences is quite significant in the curriculum of engineering students. I am Krishna Barua. I teach English, in the department of Humanities and Social Sciences at IIT, Guwahati.

As you are aware, we are presently in the lecture series, language and literature. And we are in module 5 of this series, titled Literary Criticism. Today we are going to do lecture 5 of this module titled New Historicism. Well, as we have done many aspects of literary criticism. It would be valuable to let us see, what is literary criticism? As I have told you, this is only the message of how you interpret? How you find meaning in a text? which perspective that you take. So, it is necessary to have a perspective to read or interpret a work of literature. So, let us enjoy the history of literary criticism.

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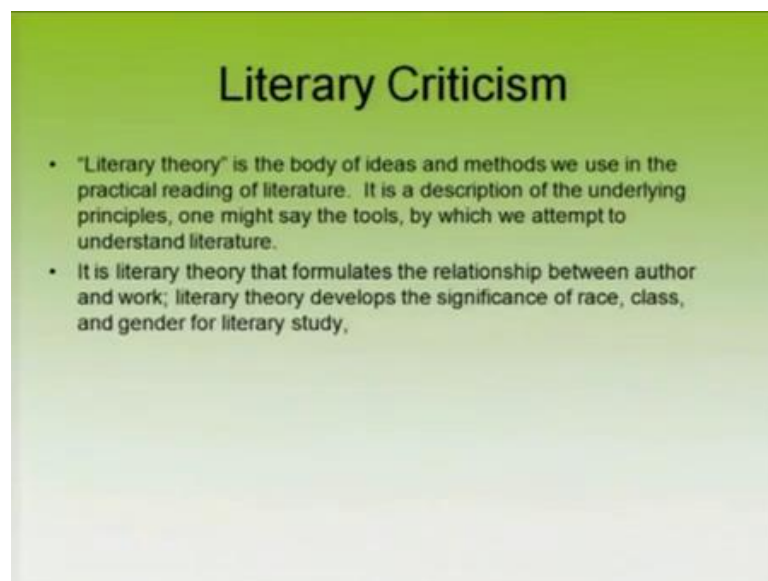
**English Language and Literature.**  
Module 5 : Literary Criticism

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

I hope you have done it till now, actually 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 thought. And literary theory, when we really come to the understanding of what is literary theory or literary criticism. It is in a strict sense is the systematic study of the nature of literature.

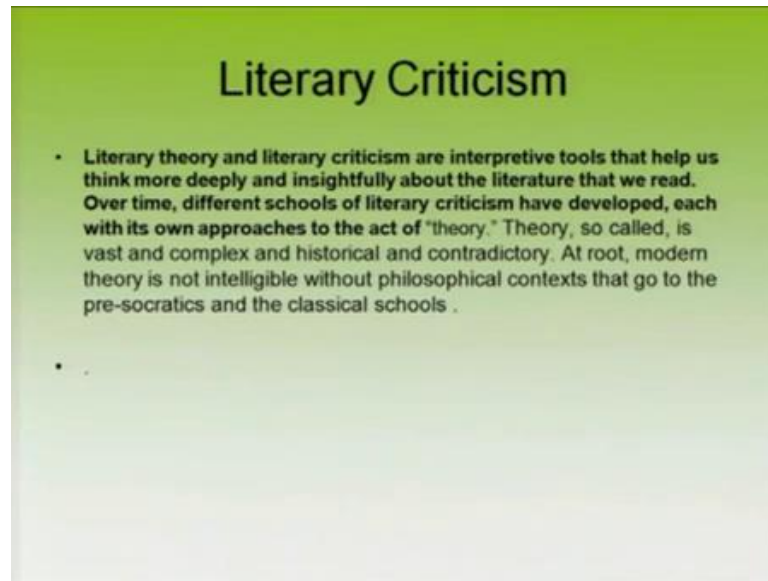
What is literature? What is a text? What are the contents? And of the methods for analyzing literature. As I had told you earlier, I think it is very close to your discipline, where you can analyze, you can deistic the text according to perspective you take. One of the fundamental questions of literary theory 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 all different ways that we look at the text.

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Therefore, it is also entails the body of ideas and methods we use in the practical reading of literature. So, this is a practical application of how you read a creative work. It is a description of underlying principles, one might say the tools, by which we attempt to understand literature. After you finish this module, may be you will be able to understand, that there are systematic methods of reading a text. It is literary theory that formulates the relationships between author and work. And literary theory develops the significance of race, class gender for literary study well.

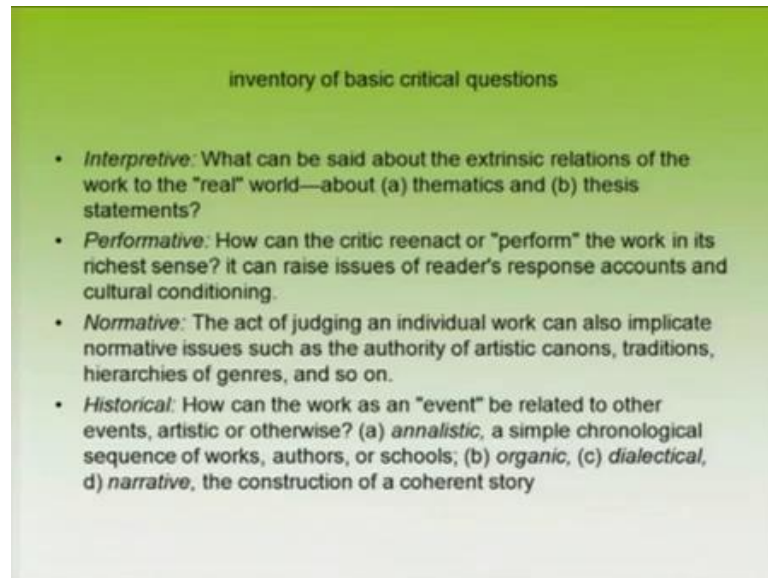
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Therefore, literary theory and literary criticism are interpretive tools these are tools of interpretation. How you find meaning or evaluate a text, that help us think more deeply and insightfully about the literary that we read. Over time, different schools of literary criticism have developed each with it is own approaches to the act of theory. And when we look at the inventory of basic critical questions, which literary theory deals with sometimes it becomes ontological, what is the works nature.

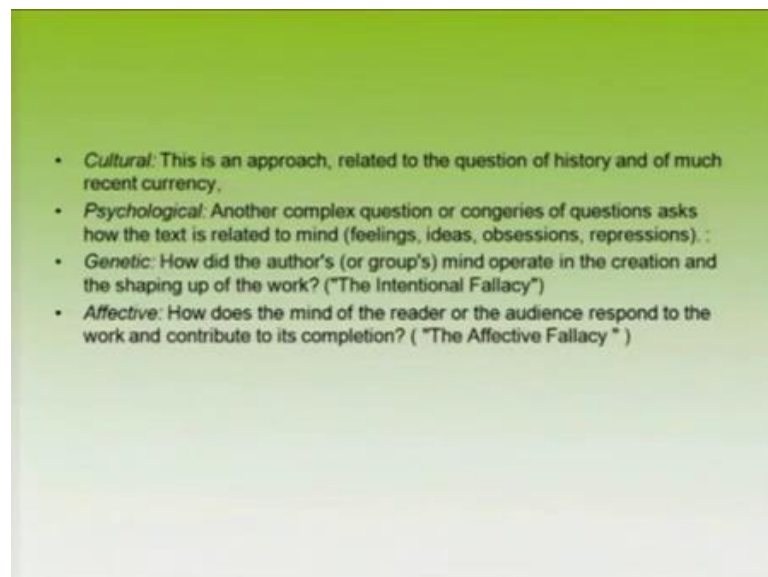
Sometimes it becomes apprise homological how can we know about the work, about the knowledge based, theorological what is the function and purpose of the work at a logical descriptive from the point of narratology.

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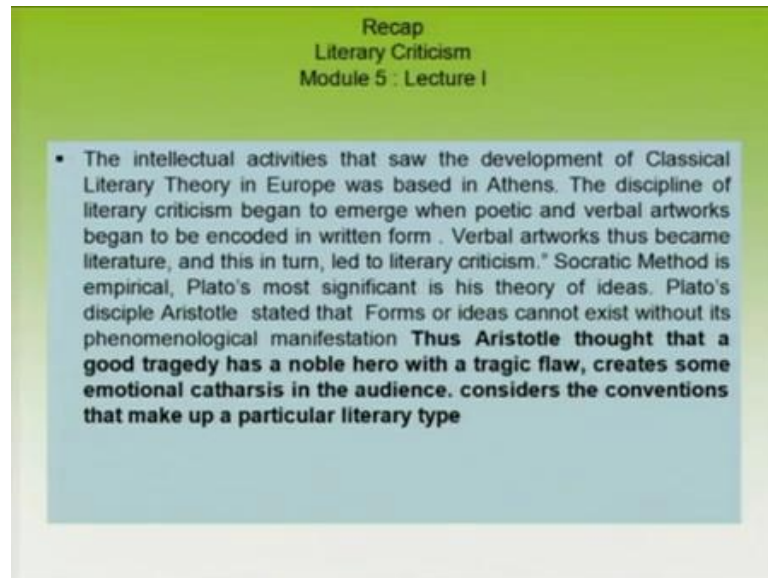
Interpretive, what can be said about the extrinsic relations of the work to the real world. It may become performative, normative and historical tool, were what are going to do today.

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Or it can be cultural, psychological, genetic and affect.

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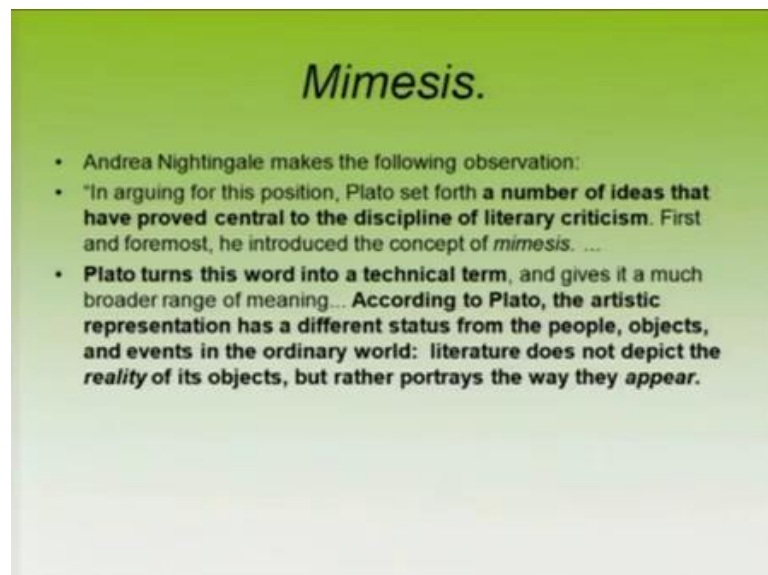


Recap  
Literary Criticism  
Module 5 : Lecture 1

- The intellectual activities that saw the development of Classical Literary Theory in Europe was based in Athens. The discipline of literary criticism began to emerge when poetic and verbal artworks began to be encoded in written form . Verbal artworks thus became literature, and this in turn, led to literary criticism." Socratic Method is empirical, Plato's most significant is his theory of ideas. Plato's disciple Aristotle stated that Forms or ideas cannot exist without its phenomenological manifestation **Thus Aristotle thought that a good tragedy has a noble hero with a tragic flaw, creates some emotional catharsis in the audience. considers the conventions that make up a particular literary type**

So, I recap of the previous lectures. In lecture 1 we had done classical criticism. Over day we have seen, how Plato and Aristotle pave the way for the basis of literary criticism or literary theory. The question of the orientation in mimetic theory. And how forms are ideas cannot exist without it is phenomenological manifestation.

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*Mimesis.*

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

And how Aristotle building upon Plato's theory of mimesis had talked about Genres of writing about tragedy, about structure and how he took it into technical terms.

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Recap  
Literary Criticism  
Module 5 : Lecture 2  
Liberal Humanism

- Liberal Humanism can briefly be defined as a grand narrative which emphasises upon the progress and liberation of humanity from a socialistic perspective. They believe in a unity or totality of the system of knowledge. During 1970s the term liberal humanism was valorised as an umbrella term to refer to a host of literary critics and commentators who were not politically radical and believed in an unchanging, fixed condition of human nature. The liberal humanist critic maintains that great literature must possess the power to transcend the barrier of time and space.

Lecture 2 we have liberal humanism, where we had talked about grand narrative which emphasizes upon the progress, and liberation of humanity from a socialistic perspective.

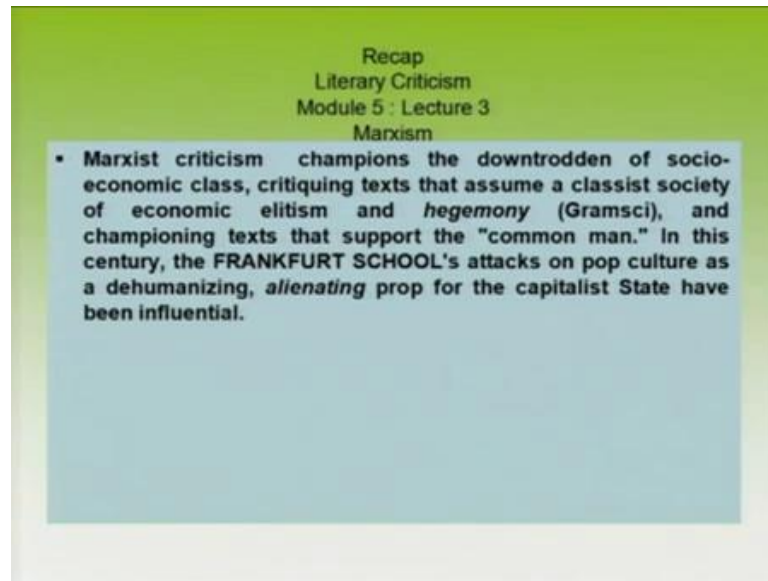
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some fundamental premises :Liberal Humanism

- 1. Good literature is of timeless significance.
- 2. The literary text contains its own meaning within itself.
- 3. close study
- 4. The text will reveal, universal truths, about human nature,.
- 5. The text can speak to the inner truths of each of us because our individuality, our "self," is something unique to each of us,
- 6. The purpose of literature is the enhancement of life and the propagation of humane values; on the other hand, literature should always be "disinterested," i.e. it should never have an overt agenda of trying to change someone (or it will become propaganda

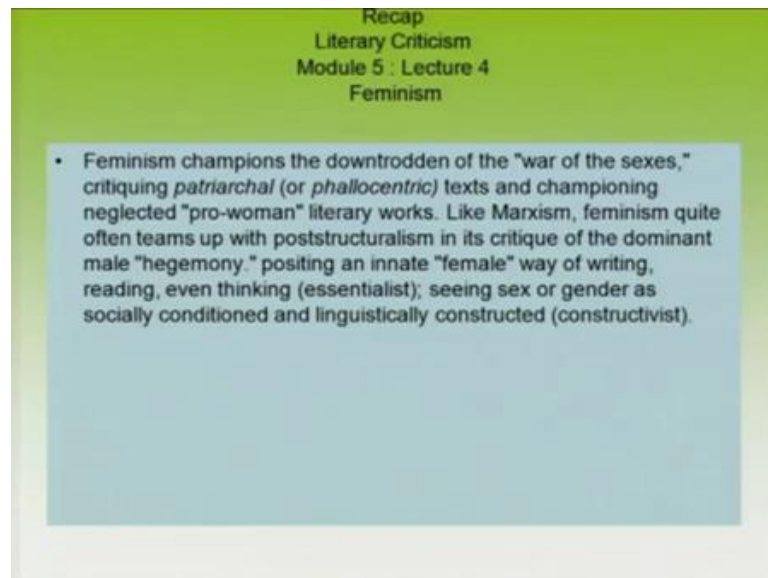
Where we studied the text for its timeless significance. It entails close reading and the authenticity and the sincerity and the honesty of the text is being emphasized.

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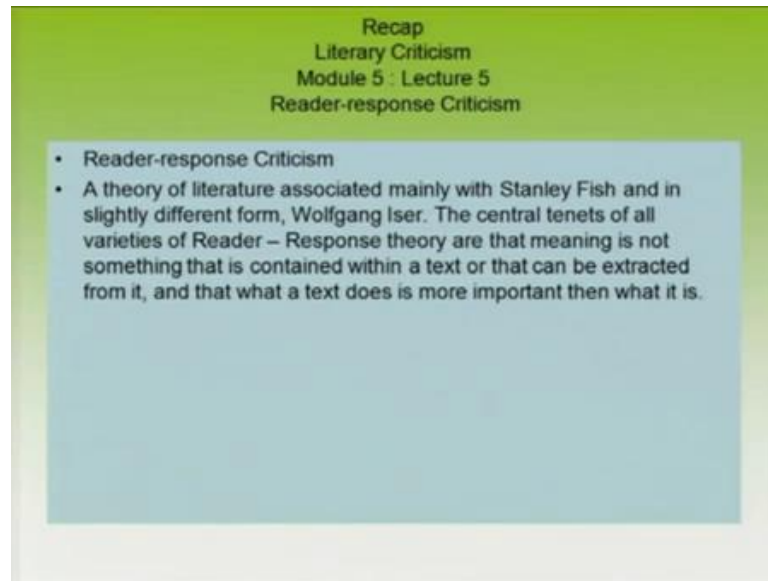
And lecture 3 the Marxist, where we were looking critiquing text, that has you might process the society of economic elitism and hegemony.

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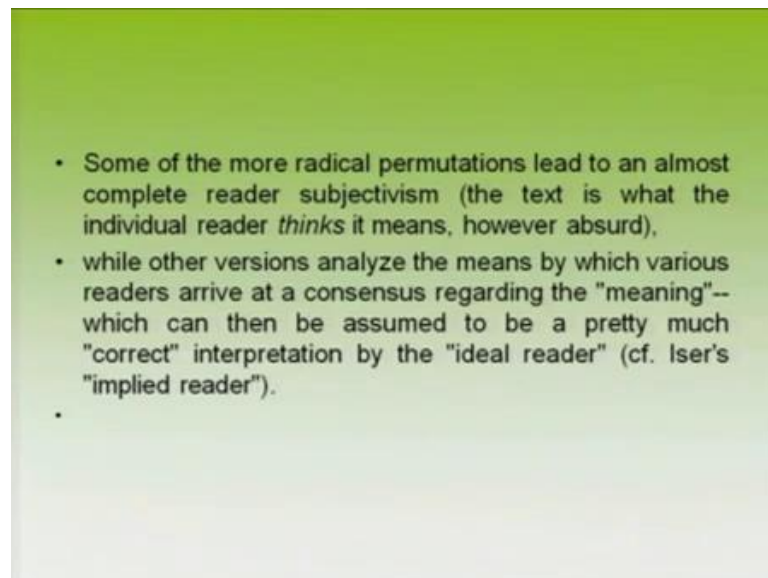
And lecture 5, feminism from the study of gender or social condition and linguistically construct quite often teams up with post structuralism in it is critique of the dominant male hegemony.

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And in lecture 5 we did reader response criticism, which is a theory of literature associated mainly with Stanley fish and slightly different form, Wolfgang Iser.

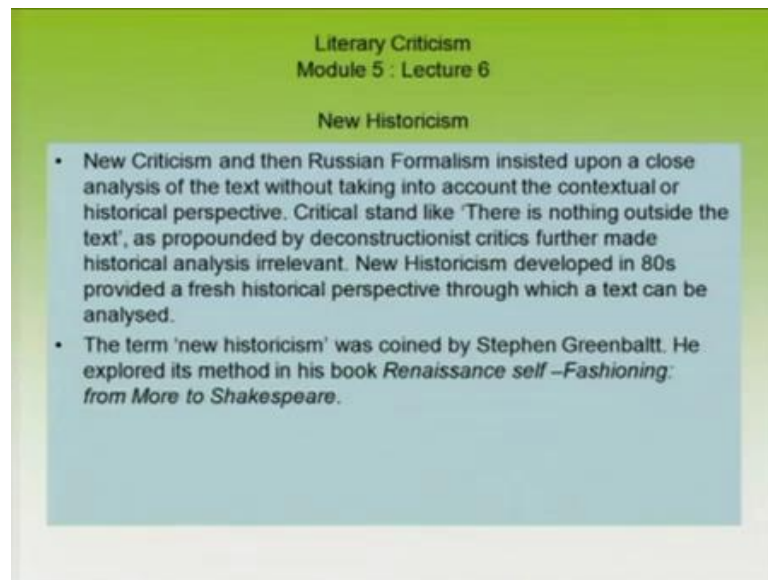
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And were the emphasis was on the readers, about meaning, about the way that one take goes on taking in the subjective ((Refer Time: 06:22)) from time to time.



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Literary Criticism  
Module 5 : Lecture 6

New Historicism

- New Criticism and then Russian Formalism insisted upon a close analysis of the text without taking into account the contextual or historical perspective. Critical stand like 'There is nothing outside the text', as propounded by deconstructionist critics further made historical analysis irrelevant. New Historicism developed in 80s provided a fresh historical perspective through which a text can be analysed.
- The term 'new historicism' was coined by Stephen Greenblatt. He explored its method in his book *Renaissance self-Fashioning: from More to Shakespeare*.

So, today we are in lecture 6 and title new historicism. By now, I hope you have not been confused by the different, different literary perspectives of reading the text. And new historicism will be adding more of it to what you have already done. And it is not that, it is a very exclusive field of study. But, it takes in different ways of how you take in the meaning of history in a text.

And by meaning of history, I would want to understand that what do you mean by history. As Alit had said, even though we are not doing new criticism. But, it purges into methods which had been formulated also a new criticism by Alit, when we had talked about the historical sense. A critique must have a historical sense. And when we have a historical sense, the meaning of historical sense is not that you have to understand the past as it has been recorded to you.

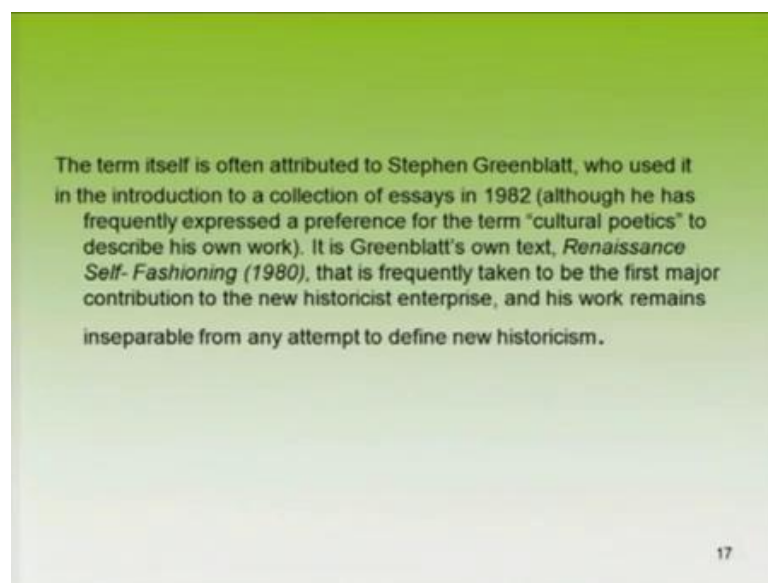
It is way you have to have context, which pervades all through the texts, all through that time has or even has to be analyzed and has to be understood. And this contextualization make bring in many ambiguities, may bring in many contrast. But, yet it is the historical sense, where you are aware of the currents, which are there in all levels. Whether, it is from digit graphical, from the Meta physical, from the anthropological, from the daily newspapers or from any other literary sources.

Well, so new criticism and then Russian formalism insisted upon a close analysis of the text. We had done that without taking in to account the contextual or historical

perspective. I have just telling you about the context now. Criticism stands like there is nothing outside the text is propounded by the de constructionist critics further make historical analysis, irrelevant ((Refer Time: 08:25)) however, developed in 80s provided a fresh historical perspective through, which a text can be analyzed.

So, this is your sense of history. We have to understand what is the meaning of history? The term new historicism was coined by Stephen Greenblatt he explored the method in his book *Renaissance Self-Fashioning from move to Shakespeare*.

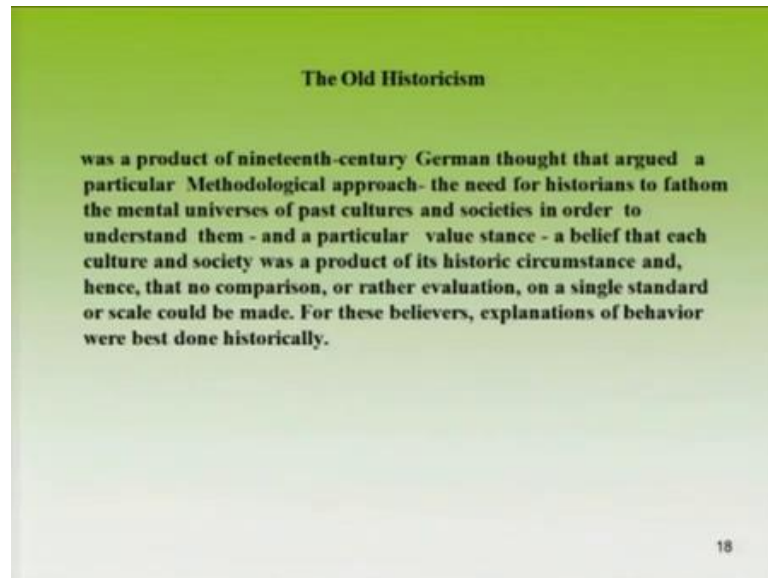
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Well, the term is self fashioning of an attributed to Stephen Greenblatt, who used it in the introduction to this collection of essays in 1982. Although he has frequently expressed a preference for the term, cultural poetics to describe his own work is very uncomfortable. Somehow with new historicism, even then we find that it is associated with Stephen Greenblatt.

It is Greenblatt's own text *renaissance self fashioning* in 1980. That is frequently taken to be the first major contribution to the new historicist enterprise. And his work remains inseparable from any attempt to define new historicism.

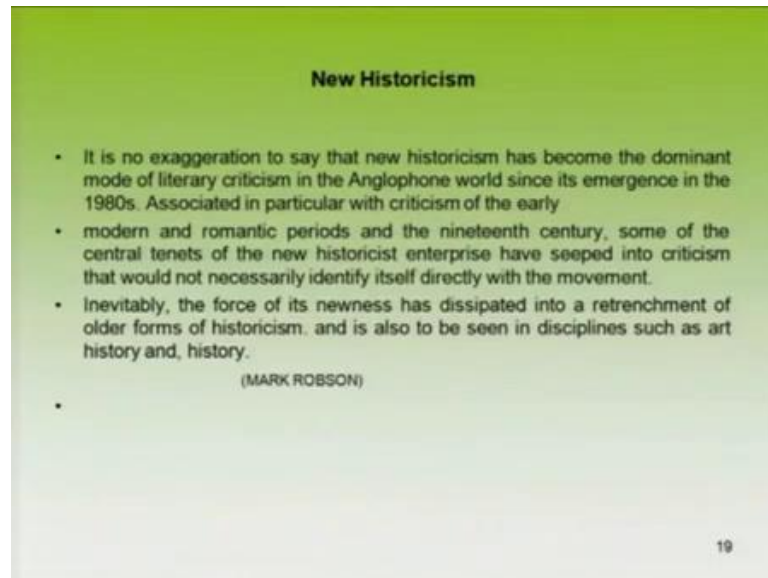
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Well, while we are doing new historicism let us see, what was the old historicism, like was a product of 19th century German thought. That argued a particular methodological approach the need for historians to fathom the mental universe of past cultures and societies in order to understand them. So, it was some sought of documentation of all the past events and society. And a particular value stance a belief that each cultural society was the product of historic circumstance.

And hence that no comparison or other rather evaluation on a single standard or scale could be made for these believers. Explanations of behavior were best done historical.

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**New Historicism**

- It is no exaggeration to say that new historicism has become the dominant mode of literary criticism in the Anglophone world since its emergence in the 1980s. Associated in particular with criticism of the early
- modern and romantic periods and the nineteenth century, some of the central tenets of the new historicist enterprise have seeped into criticism that would not necessarily identify itself directly with the movement.
- Inevitably, the force of its newness has dissipated into a retrenchment of older forms of historicism, and is also to be seen in disciplines such as art history and, history.

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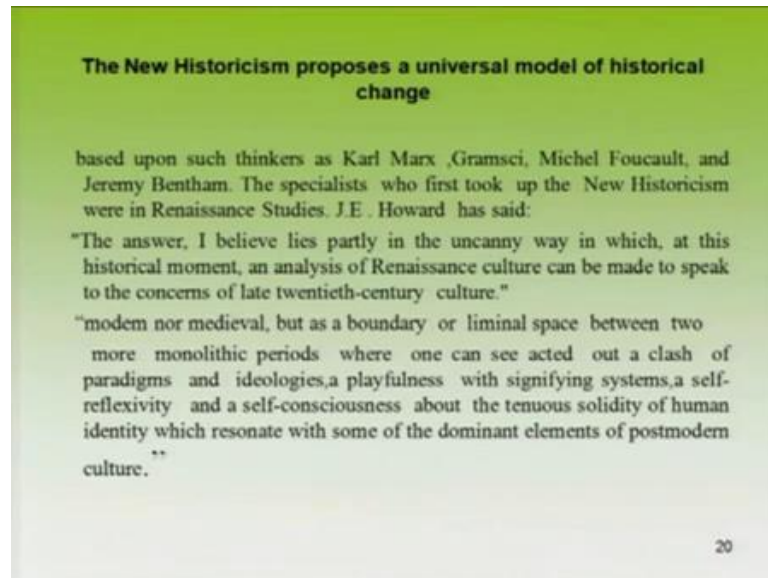
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Well, but what is new historicism according to Mark Robson. He said, that it is no exaggeration to say, that new historicism has become the dominant or mode of literary criticism in the Anglophone world. Since, it is emergence in the 1980s and associated in particular with criticism of the early modern and romantic periods. So, it was mostly there are resonance study, that they took as case study.

And then, 19 sesame of the central tenets of the new historicist enterprise have seeped into criticism that would not necessarily identify itself directly, with the movement. So, therefore, there is the margin of boundaries. Sometimes, when we see that new historicism has taken a other matters of literary. Inevitably the forces of it is newness has dissipated into a retrenchment of older forms of historicism. And is also to be seen in discipline such as art history and history. So, what is it?

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That we have to attend to the new historicism proposes a universal model of historical change. So, it must be something which we have to see, in a perspective which is how we look at a text from the historical perspective. Based upon such thinkers as Marx, Gramsci, Foucault and Jeremy Bentham the specialized specialists, who first took up the new historicism were in renaissance studies. They took for the study case study renaissance, the period of the renaissance.

J E. Howard has said the answer I believe lies partly in the uncanny way, so, why choose the renaissance period. In which at this historical moment an analysis of renaissance culture, can be made to speak to the concerns of the late 20th century culture. Modern nor medieval, but as a boundary or luminal space between two, when we look at it, from the 21st century of from the 20th century we look at the renaissance.

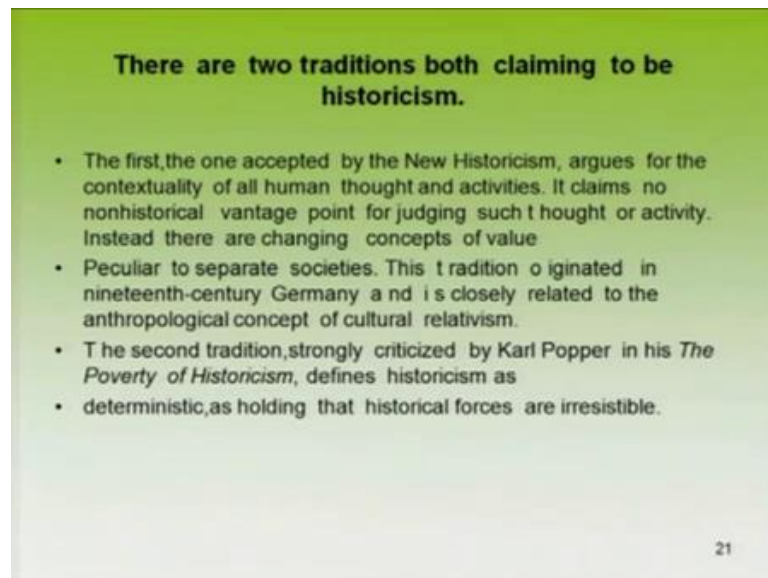
So, we find there is two space, which is medieval modern nor medieval and a luminal spaces there between two more analytic periods, where one can see acted out a clash of paradigms and ideologies. And there will be a playfulness, which signifying systems as self reflexivity and a self consciousness about the tenuous solidity of human identity, which resonate with some of the dominant elements of postmodern culture.

So, you find that it becomes mini narratives almost, which is connected with postmodernism. And the way that you see so many narratives being told, whether it is not only in the text when you go into the social sphere, when you go into the economic

sphere, you go into the newspaper and the diaries and anecdotes, which have been told at that time.

Take the example of Shakespeare as Greenblatt had done. He went into the stage craftsman's to those who had made costumes, those who had looked up after the theatre, all that anecdotes the way that they had functioned at that to the understanding of the text. So, there are two traditions both claiming to be historicism.

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**There are two traditions both claiming to be historicism.**

- The first, the one accepted by the New Historicism, argues for the contextuality of all human thought and activities. It claims no nonhistorical vantage point for judging such thought or activity. Instead there are changing concepts of value.
- Peculiar to separate societies. This tradition originated in nineteenth-century Germany and is closely related to the anthropological concept of cultural relativism.
- The second tradition, strongly criticized by Karl Popper in his *The Poverty of Historicism*, defines historicism as
- deterministic, as holding that historical forces are irresistible.

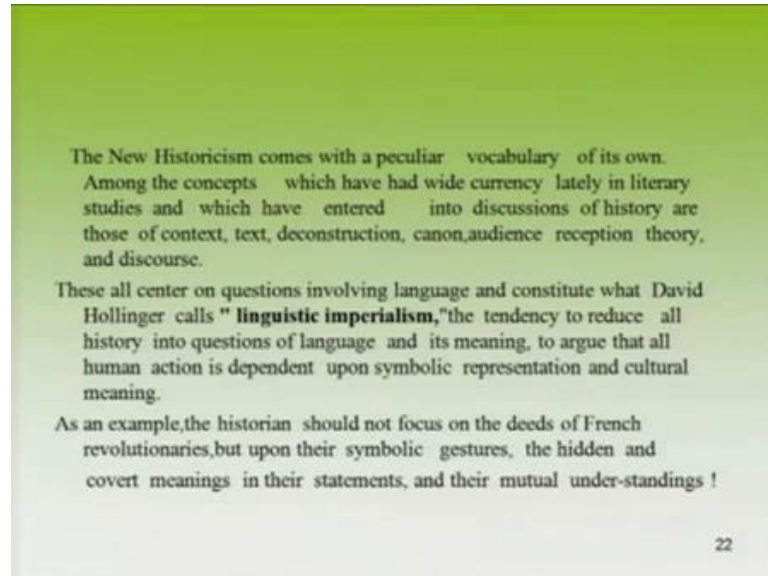
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First the one accepted by the new historicism argues for the contextuality, which I had told you just now, that you have to understand the work or a piece of literature in the light of the contextuality. In the contexts in which, it was written of all human thought and activities. It claims no non historical vantage point for judging such thought or activity instead there are changing concepts of value. So, you can go on thinking about different ways of looking at a context according to the way that you are placed.

Peculiar to separate societies this tradition originated in 19th century Germany and is closely related to the anthropological concept of cultural relativism, where culture is relative and it goes on changing according to different time and space. The second tradition strongly criticize by Karl Popper philosopher in his poverty of historicism. Defines historicism as deterministic and holding as holding that historical forces or irresistible.

So, there are two points, which claim to be the new historicism, not new historicism two traditions both claiming to be the to be historic.

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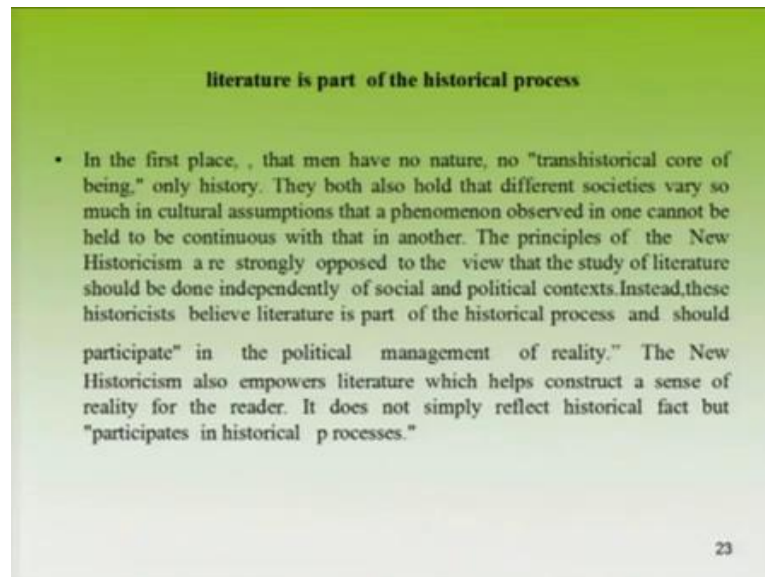
The new historicism comes with a peculiar vocabulary. It has a peculiar vocabulary of its own right. Among the concepts, which have had wide currency lately in literary studies, which have entered into discussions of history two are those of contexts, so what are this. This vocabulary, which we had done does now one main point was context. Then comes text deconstruction canon what that the canons audience reception theory and this course.

So, you see how the different perspectives or different theories have must together. These are centre and questions involving language. And how language is being interpreted or represented and constituted for David Hollinger calls linguistic imperialism. So, it is almost as a language is the imperial power. And power politics is played about how language is being created or it is represent ultimately it is all a question of representation.

To reduce all history into questions of language and it is meaning and therefore, a pure historical study is would not comply with what this new historicism really brings about. As an example, the historian should not focus on the deeds of French revolutionaries as they should they do. But, upon the symbolic textures, they hidden and coward meetings a meanings in the statements and the mutual understandings well.

So, literature becomes therefore, a part of historical process. So, it is not separate from the historical process. The historical process itself includes creative literature and all creative works.

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In the first place, the contention is that, that man have a human nature have no nature, no transhistorical core of being only history, they only have history. They both also hold that different societies vary the old historicism as well as the new historicism, who also hold the different societies vary so much in cultural assumptions. That a phenomenon observed in one cannot be held to be continuous with that of another.

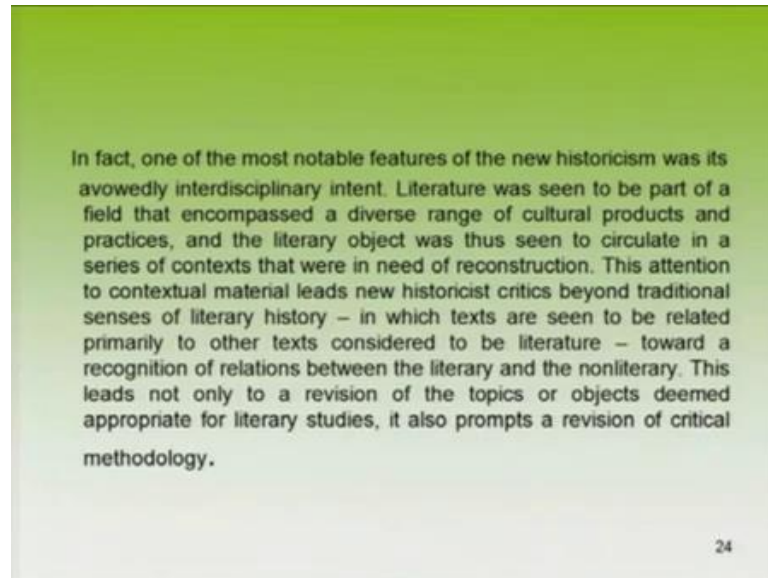
So, it is very close to cultural relativism. So, we are even on the verge of cultural studies, when we do new historicism, because you are taking into account, so many things, which denotes the culture of a time. The principles of new historicism are strongly opposed to the view, that the study of literature should be done independently of social and political contexts. Instead these historicists believe literature is part of the historical process and should participate in the political management of reality.

This is called the political management of reality. The new historicism therefore, empowers literature. So, literature becomes empowers as if which helps construct a sense of reality for the reader. It does not simply reflect historical fact, but participates in historical process. So, it is not just imagination, imagination is the source of this historical process.



And therefore, what they create an alternate reality or whatever it is. It is because of the contextualization of the text in that time and period. In fact, one of the most notable features of the new historicism was its avowedly interdisciplinary intent.

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So, we are going into different, different areas, is not it? In trying to find out what is this new historicism is or how we are going to look at the text. Literature was seen to be a part of a field that encompassed a diverse range of cultural products. So, it was all economic and cultural products, which was the cause for representation. And practices and the literary object was thus seen to circulate in a series of context that were in need of reconstruction.

So, because of this contextualization, it gave place to literature and all these context, all these cultural products and it is economic products ultimately, like to the meaning of representation. This attention to contextual material leads new histories critiques beyond traditional senses of literary is. So, we are going to what is the meaning of history it is being expanded.

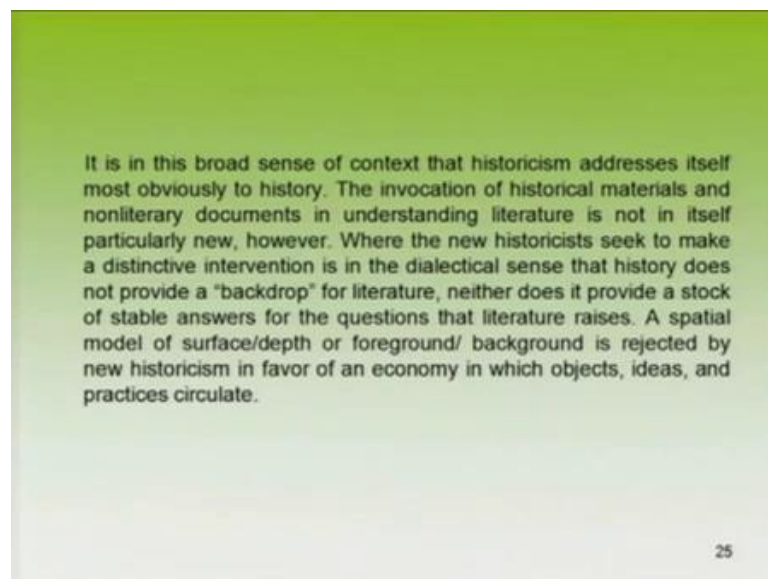
In which text that seem to be related primarily to other text considered to be literature, while we are studying literary studies we only consider that literature is confined to literary studies. But, here we are going into different, different reams and it becomes interdisciplinary. And a recognition of relations between the literary and the nonliterary,

this leads not only to a revision of the topics of objects deemed appropriate for literary studies.

It also prompts a revision of critical methodology. So, if you study suppose Shakespeare Hamlet, then you study it not only from comparing it with other place, which are written by other dramatist during the time. Or from the sources from where he had taken Shakespeare had taken, but you go and look into the different ways that at that time England was evolving. Whether, it was from the economics fear, from the social fear, from the different, different startles, which were involved in the making of theaters.

So, it is in the work sense of context and historicism. Therefore, new historicism has this motives which one has to be very clear about. It is the contextualization which is important ideas permit from the contextualization of the time of the event and of the period in which one comes.

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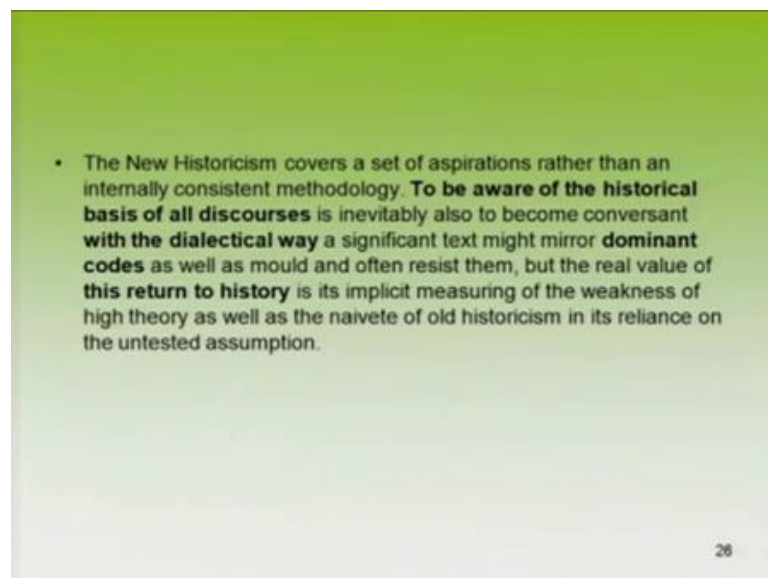


It is in this broad sense of context, that historicism addresses itself most obviously, to history. The invocation of historical materials and nonliterary documents, in understanding literature is not in itself particularly new, this was then refer to however, where the new historicists seek to make a distinctive intervention. So, the new intervention is where. Is in the dialectical sense it is in this sense of the dialectic, which is being brought about the dialectics of representation.

Where neither does it provide the stock or stable answers for the question that literary rise literature is so when we really go into new historicism. We will not find at this at the sting what would you call methodology. Will try to see the practical implications of the methodology, it is more practice oriented than theory oriented. As special model of surface, depth of our program by ground is to be checked by the new historicism in favor of an economy, in it is objects.

So, be clear about that where objects ideas and practices they circulate. There is this circulation of social energy you can call it as circulation of social energy a he said it, in Shakespeare's negotiation Greenblatt in his essay.

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The new historicism therefore, covers a set of aspirations rather than an internally consistent methodology. When we went to classical criticism or we went to liberal humanism are to co criticism deconstruction or any of the other theories. We are found that there was a definite consistent methodology. But, here in new historicism, historicism we will not find a consistent methodology. To be aware of the historical basis of all discourses is inevitably also to become a conversant with the dialectical way.

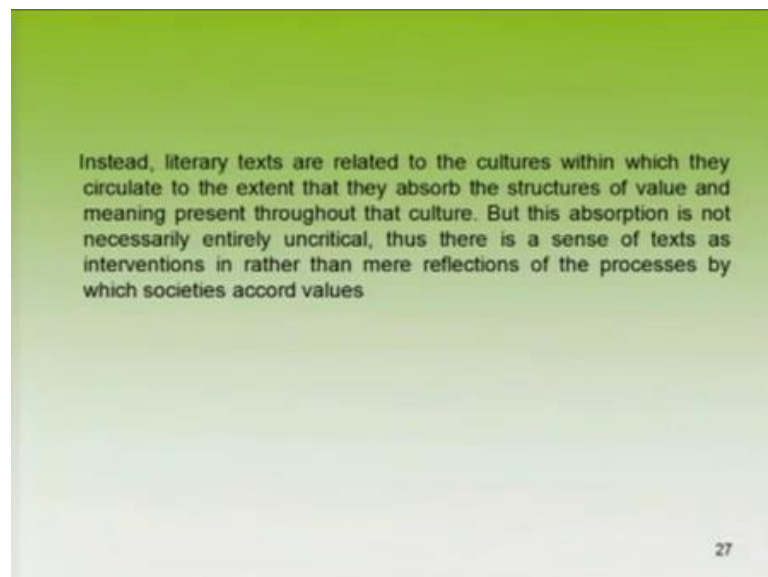
So, you have to become aware also of how the other theories had taken place. But, the real value of this return to history is it is implicit measuring of the weakness of high theory, as well as the naivete of old historicism in it is reliance on the untested assumption. So, now, you see everything has been put to test. That the way that high

theory was becoming exclusive and it becomes something which was not approachable by people ultimately destroying the text in some ways.

And on the other hand, we find old historicism, which only relied on the untested assumption. Well, instead literary texts are related to the cultures. So, to the context, to the cultures to the economic situation, to the literary situation within which they circulate to the extent that they observed the structures of value and meaning present throughout that culture.

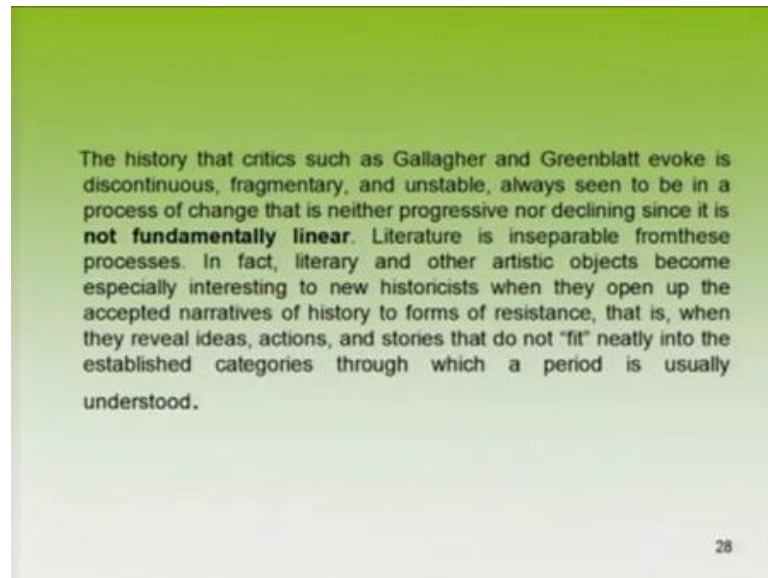
So, by now, I can it is quite clear, that we see a text in the circulation of energy. In the cultural context in the way that it circulates in a form of energy. But, this absorption is not necessarily entirely uncritical.

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Thus there is a sense of texts as interventions in rather than mere reflections of the processes by which societies accord values.

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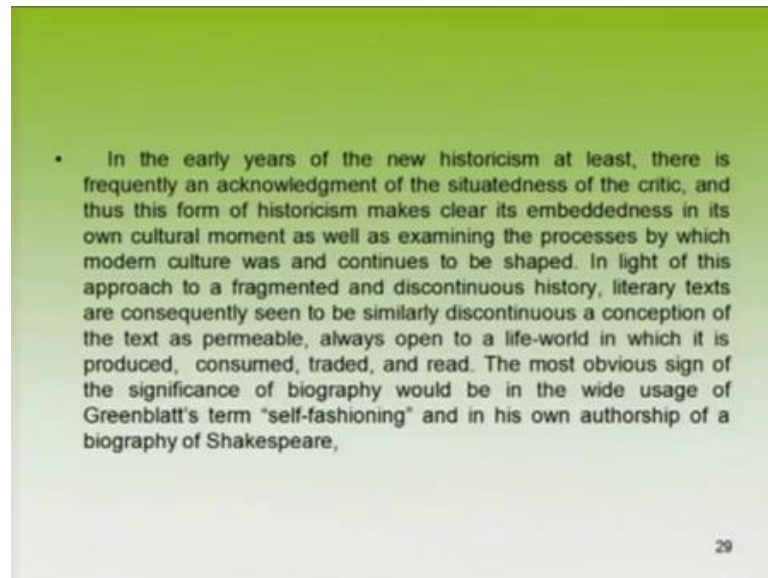


Well. So, the history that critics such as Gallagher and Greenblatt evoke is discontinuous. So, it not to be linear, you have to see that. From the present you go to the past and past you come to the present you modify the past then again the past modifies present. So, it is sought of a circular ren. And it becomes it is a history which is not history, which we a head been a custom to see as linear development of some events of time.

So, it is discontinuous it is fragmentary unstable very much like postmodernism always seen to be in a process of change. That is neither progressive nor declining, since it is not fundamentally linear. I hope it is clear to you now. Literature inseparable from these processes, in fact literary and other artistic objects become especially interesting, where because to new historicists, because they open up the accepted narratives of history. So now, we find that history becomes narratives of power.

History becomes narratives of representation of history to forms of resistance that is when they reveal ideas, actions, stories that do not fit neatly into the established categories through which a period is usually understood. Therefore, they become a part of the entire historical process.

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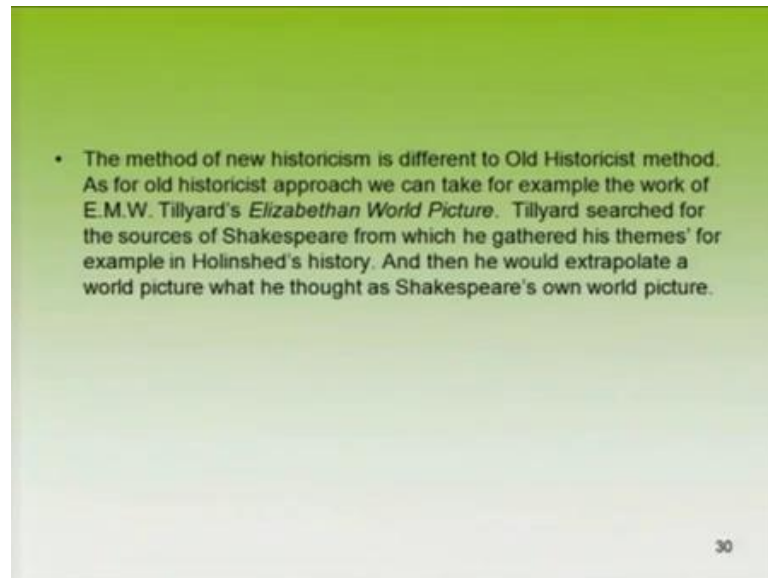


In the early years of the new historicism therefore, let us see at least there is frequently an acknowledgment of the situatedness of the critic. At least that the critic has some place somewhere. And thus this form of historicism makes clear its embeddedness in its own cultural moment. If you are saying a play by Shakespeare, from the modern times, so as a critique may be from the 21st century, you can look into the renaissance. So, here embeddedness of the critique in his own times situatedness.

You can situate the critique in the early years of the new historicism. In light of this approach to be fragmented and discontinuous history literary texts are consequently seen to be similarly, this discontinuous. A conception of the text that permeable always open to a life world in which it is produced, consumed, traded and read. You give up to see the marketing of the text to. You have to see the commercial value of the text. You have to see how the printed word came out.

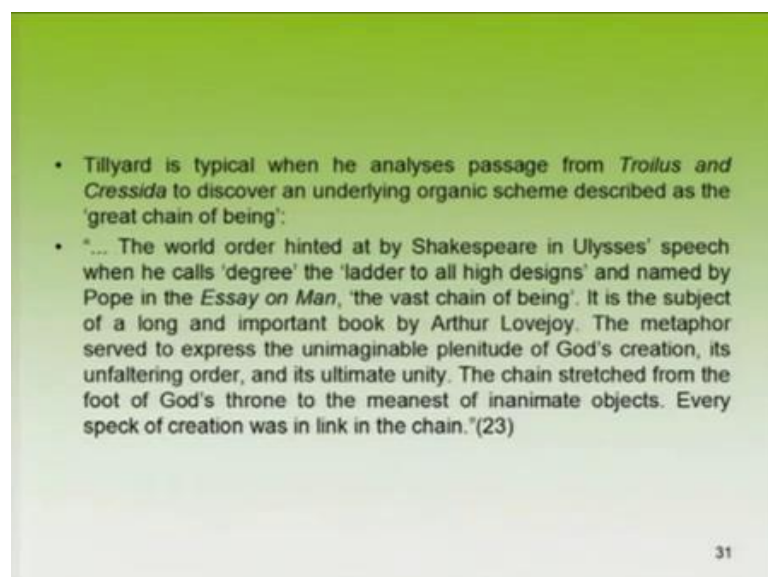
How it was written, what was the market about it, how it was consumed, who were the audience, who were the people, who were the taking part of in case of performance suppose of the light or of the stage or of the theatre a sight. The most obvious sign of the significance of biography would be in the wide usage of Greenblatt's term, self fashioning and in his own authorship of a biography of Shakespeare.

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So, this method as we have seen of new historicism is different to old historicist method. As for old historicist approach we can take for example, the work of Tillyard's *Elizabethan world picture*. Tillyard had showed this search for sources of Shakespeare, from which he gathered his themes for example, in Holinshed's history. And then, he would extrapolate a world picture what he thought as Shakespeare's own world picture. So, he went into the old method.

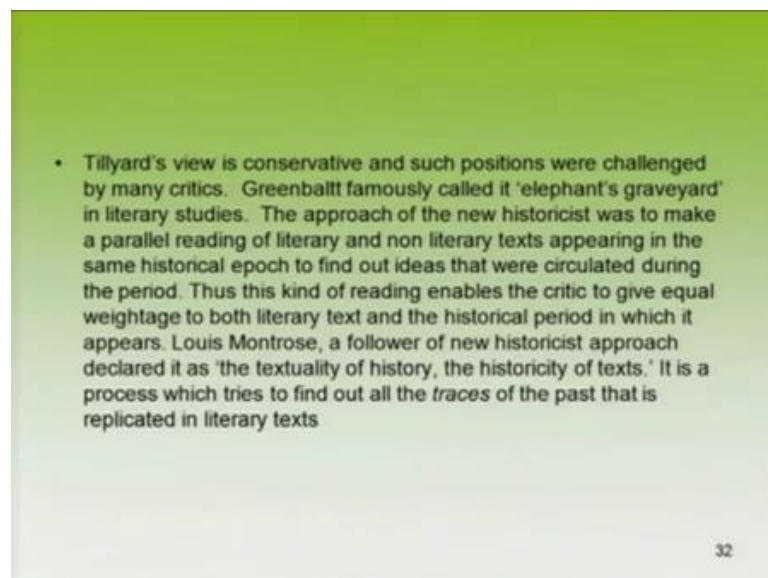
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Tillyard is typical when he analyses passage from Troilus and Cressida to discover, an underlying organic scheme described as the great chain of being. The world order hinted at by Shakespeare in Ulysses speech, when he calls degree the ladder to all high designs and named by pope in the essay on man the vast chain of being. So, he gives an explanation, how one takes to the old sources. The metaphor served to express the unimaginable plenitude of god's creation it is unfaltering order and it is ultimate unity.

So, these change the chain of being which goes from the height to the lowest ladder. The change stretched from the foot of god's throne to the meanest of inanimate objects. Every speck of creation was in link in the chain.

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Tillyard's view is conservative and such positions were challenged by many critics. Greenblatt famously called it elephant's graveyard. There was a famous quote in literary study. The approach of the new historicist was to make a parallel reading of literary and non literary texts. Appearing in the same historical epoch to find out idea that were circulated during that period. So, you have to find out during that time, any other text may be if that text too and we should find out how it was circulated during that period.

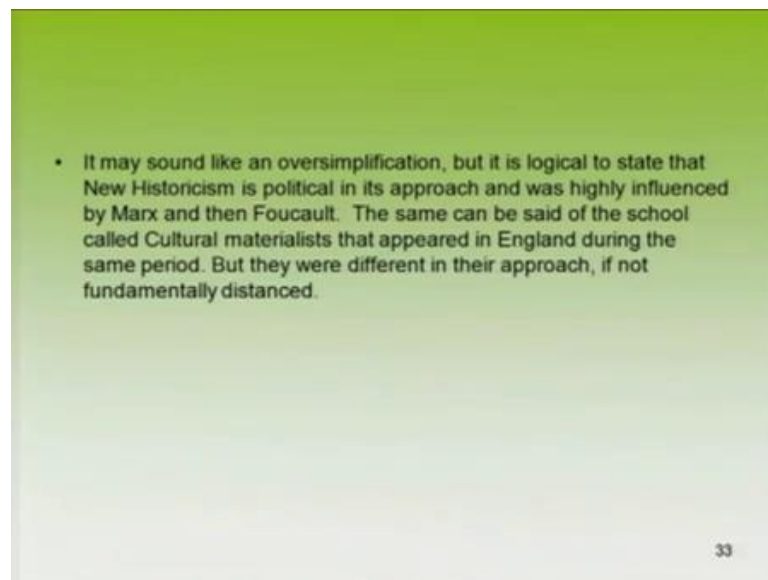
Thus this kind of reading enables the critic to find equal weight age to both literary as well as non literary to the most canonical text to the non canonical text, the follower of new historicist, approach declared it as the an one throws this famous quote from him. Is



that textuality, of history and the historicity of texts. So, he emphasis that the new historicist method approach the textuality of history and the historicity of text.

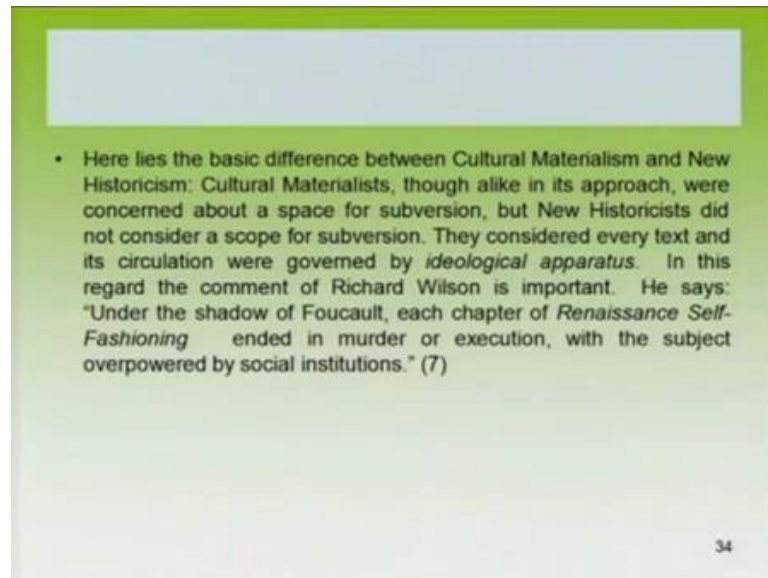
It is a process which tries to find out, all the traces of the past that is replicated in the literary texts. It may sound like a over simplification, but it is logical to state that new historicism therefore, is political, is it not? In it is approach and was highly influenced by Marx and then Foucault. It had it is impact, because the economic strata, the genealogical strata the way that you go into the culture studies.

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Especially, by the Raymond Williams will also be one of the, way that you look at the power structure of understanding a text. The same can be said of the school called cultural materialists that appeared in England during the same period. But, they were different in their approach if not fundamentally distanced.

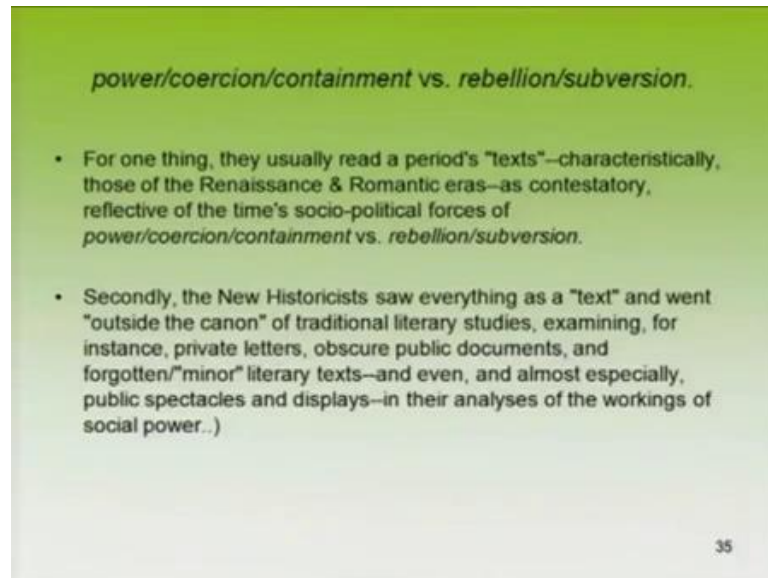
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Here lies the basic difference between cultural materialism. I think many of you are familiar with that and new historicism. What would the cultural materialist though I like in his approach were concerned about the space for subversion. But, new historicists did not consider a scope for subversion, they did not think it even fit that they were call it subversion. They considered every text any circulation in the circulation of ideas or circulation of energy as green blat have said, where govern by ideological apparatus.

There was a ideological apparatus in this regard the comment of Richard Wilson is important he says. On that study of fucko each chapter of renaissance self fashioning. And did in moder of execution or execution with the subject over powered by social institution.

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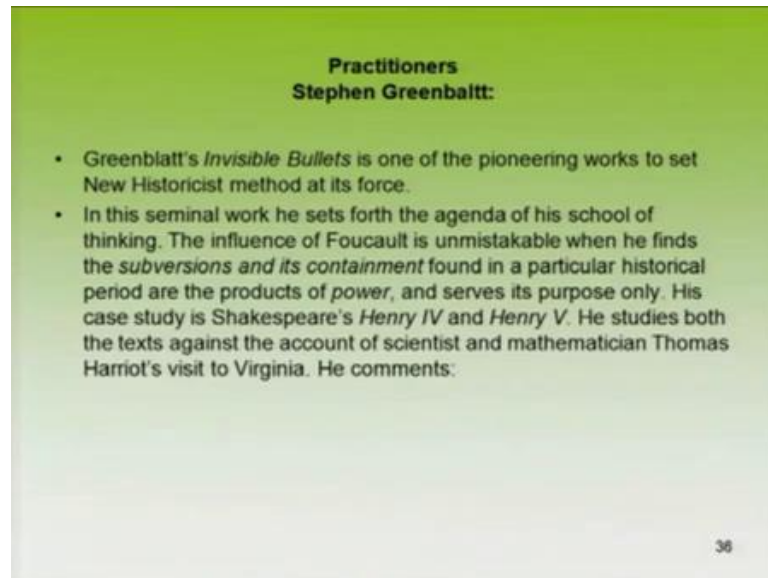


Well. So, these are the context that we are talking about power coercion, containment verses rebellion, subversion for one thing they usually read a periods text characteristically. Those of the renaissance and romantic eras where the fit or case studies that where to be studied. And as contestatory, reflective of the time socio political forces.

So, they were seeing as power from a stein of power, from the stent point of quotient, containment verses rebellion and subversion. Secondly, the new historicists saw everything as a text. And went outside of the canon what you considered a text, had no canonical order at all. Anything can become a text, an interview, a memory, recollected, orally, verbally also anything an anecdote or a diary could become a text and would become the contextualizing or representative.

Examining for instant private letters, obscurar public documents, documents which are no value at all. Those documents would also be fished out and forgotten minor literary text. And even almost especially, public spectacles and displays in the analyses of the workings of social power.

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**Practitioners**  
**Stephen Greenblatt:**

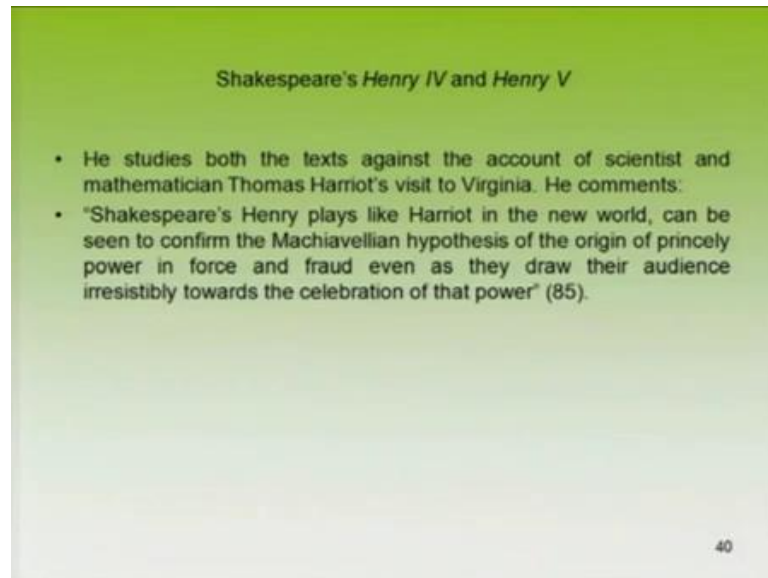
- Greenblatt's *Invisible Bullets* is one of the pioneering works to set New Historicist method at its force.
- In this seminal work he sets forth the agenda of his school of thinking. The influence of Foucault is unmistakable when he finds the *subversions and its containment* found in a particular historical period are the products of *power*, and serves its purpose only. His case study is Shakespeare's *Henry IV* and *Henry V*. He studies both the texts against the account of scientist and mathematician Thomas Harriot's visit to Virginia. He comments:

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So, let us now come to the practitioners of this new historicism of course, the key figure is Stephen Greenblatt. And Greenblatt, *Invisible Bullets* is one of the pioneering works to set new historicist method at its force. So, it was in the 1980s and to us the end of the 80s we find that he knew historicism has already come to the fore of literary criticism. In the seminal work he sets for the agenda of his school of thinking.

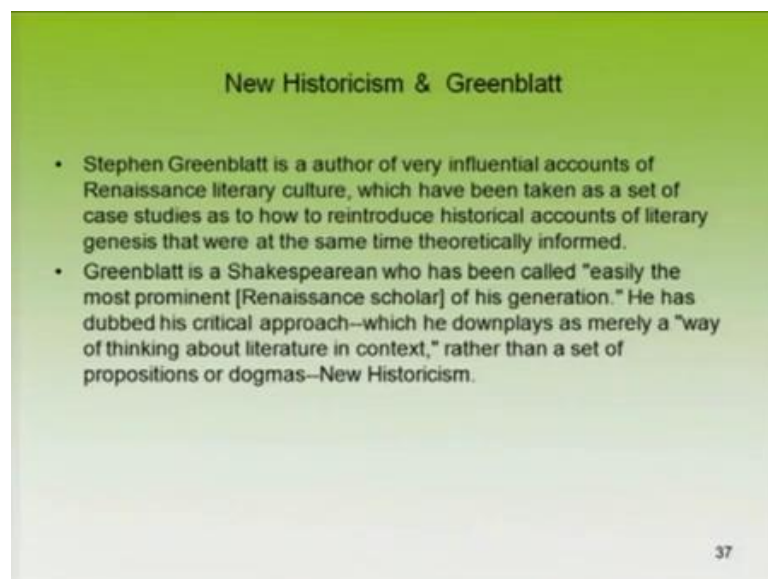
The influence of Foucault is unmistakable when he finds the subversions and its containment found in a particular historical period as a product of power. When you come into power, then you find that somewhere or the other he has when influenced by Foucault and serves his purpose only. This case study is expressed *Henry 4<sup>th</sup>* and *Henry 5<sup>th</sup>*. He studies both the text against the account of scientist and mathematician. Thomas Harriot's visit to Virginia he comments.

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Shakespeare's Henry plays like Harriot in the new world. Can be seen to confirm the Machiavellian hypothesis of the origin of princely power in force and fraud. Even as they draw the audience irresistibly, towards the celebration of that power.

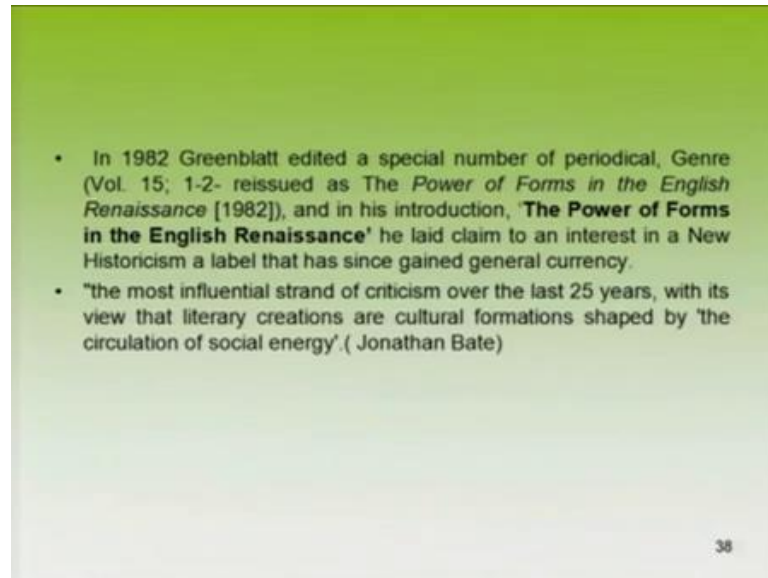
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Well. So, his author of very influential accounts of renaissance literacy studies naturally. And therefore, somewhere or the other it is almost synonyms with Shakespeare's studies renaissance studies. Even though, he has brought in a new form of criticism taking new historicism. Greenblatt Shakespearean who has been called easily the most prominent,

renaissance scholar of his generation. He has duped his critical approach, which it down please as merely a way of thinking about literature in context rather than a set of proposition or documents.

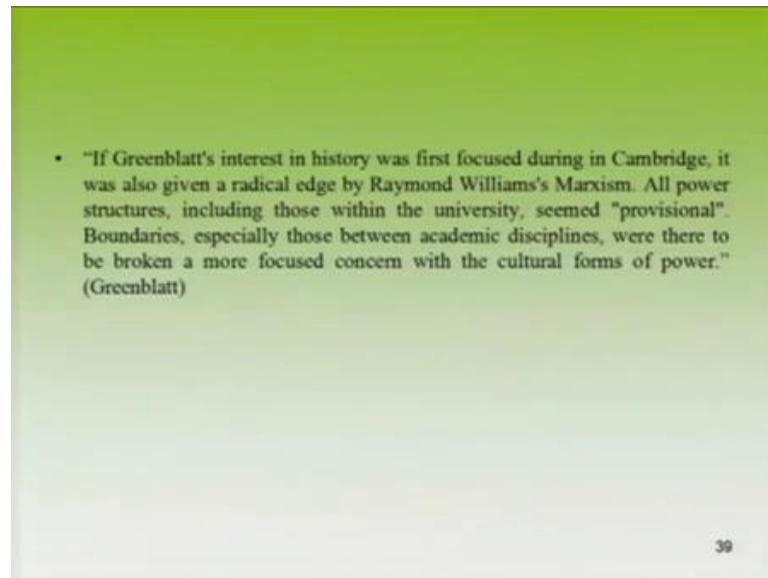
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And in 1982 when edited this special number of periodical, genre he reissued as the power of forms in the English renaissance. And in his introduction this was a very, very famous introduction. The power of forms in English renaissance, he make claim to and interest in the new historicism. And level that since came general currency. The most influential strand of criticism over the last 25 years with it is view that literary creations at cultural formations.

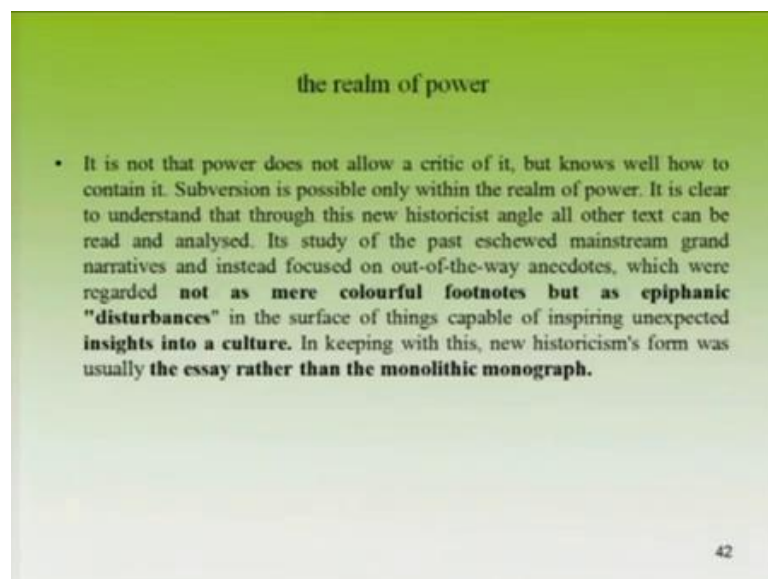
You was talking about forms, the power of forms, said by the circulation of social energy. So, by now, I hope you have understood, that this circulation which comes through that energy. And the forms, which ultimately interviewing or give contribute through the representation. If Greenbaltt interesting history was first focused during his Cambridge stage.

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It was also given a radical edge by Raymond Williams Marxism. All power structures including those within the university seemed provisional for him. Boundaries especially, those between academic disciplines were are there also to be broken. And a more focus concern with the cultural forms of power. If we have it in his way according to the new historicist way, we will have no departments. Everywhere, we will be not a every department will go interdisciplinary form. And there will be no provisions for power, forms of power.

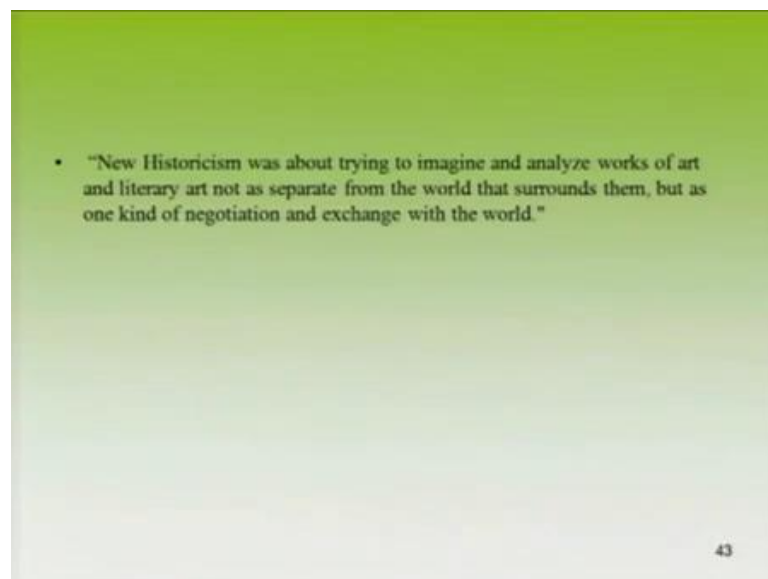
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Thus the realm of power therefore, that is what we had emphasize, it is not that power does not allow a critic of it, but knows well how to contain it. Subversion is possible only within the realm of power. So, there is no question of subversion at all. It is clear to understand the truth is new historicist angle all other text can be read and analyzed. It is study of the past eschewed mainstream grand narratives. And instead focused on out of did out of the way anecdotes.

That is why I was telling you, that there was a close connection between post modernism and post structuralism. In the sense back there where so many mini narratives which came out. There were colorful footnotes, but thus epiphanic disturbances. This was what if the set that, the out of there were anecdotes can be quoted as mere colorful nut as mere colorful foot notes, but as epiphanic disturbances in the surface of things capable of inspiring unexpected insights into culture. So, they are not in the modules they come as disturbances in the main surface. In keeping with this new historicism form was usually the essay rather than the monolithic monograph.

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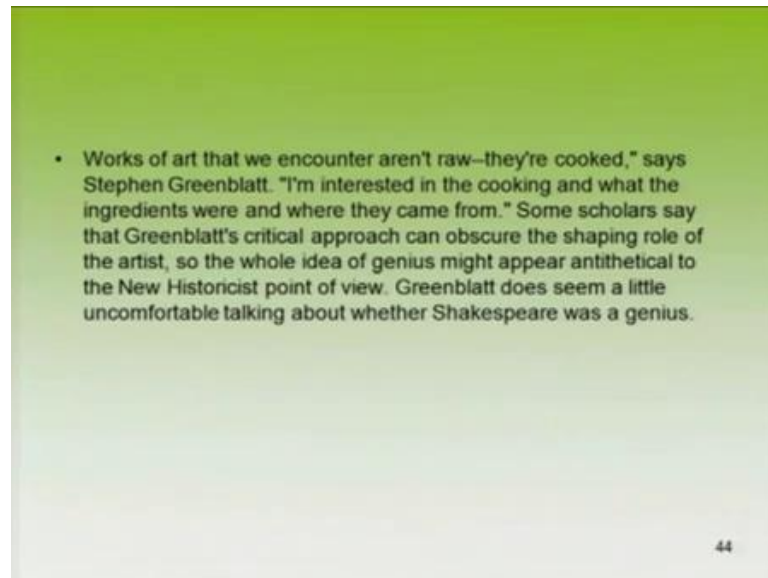


Therefore, we will go later in to this we will discuss this, where in the general representations. Stephen Greenbaltt had himself shown. How it is should essay form, which was itself incomplete at the same time it was not something documatic. But, it was in the essay form that new historicism could come out in practice. Therefore, new historicism was about trying to imagine and analyze works of art and literary art, not



separate from the world that surrounds them, but as one kind of negotiation and exchange with the world. So, this is where we were talking about the circulation of social energy and the negotiation and exchange with the world. Between the total artist and the society in it is totality. If we talk about the totality of society, we understand the different, different disturbances which occurred in the society.

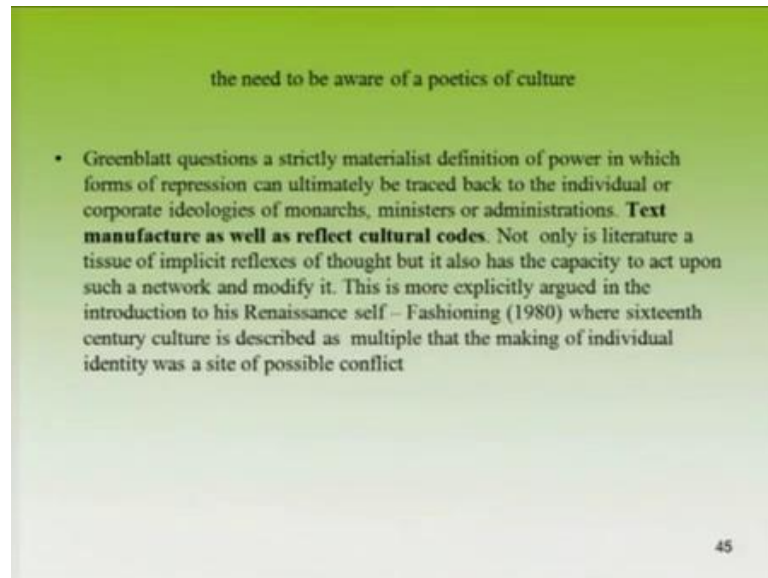
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Works of art then when that we encounter are not raw they are cooked says Stephen Greenblatt. I am interested in the cooking and what the ingredients where and where they come from. Some scholars say that Greenblatts critical approach can obscure the shaping role of the artist even. So, the whole ideas of genius might appear antithetical to the new historicist point of view. Greenblatt does seem a little uncomfortable talking about whether, Shakespeare was a genius or not.

So, this question of genius ultimately becomes an enigma or paradoxical. So, there need to be avoid of this poetics of culture, he was very happy with this term the poetics of culture than new historicism.

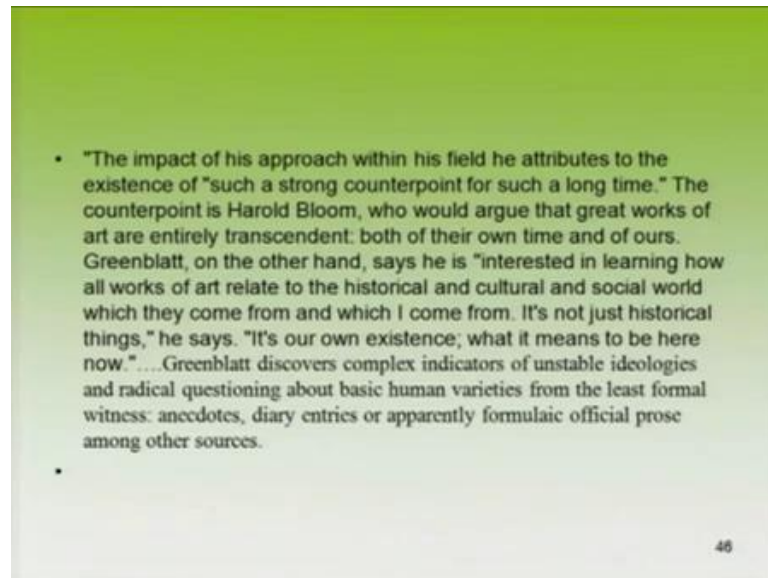
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So, Greenblatt questions a strictly materialistic definition of power in which forms of repression can ultimately be traced back to the individual or corporate ideologies of monarchs, ministers, administrators. How they have influenced the state, what was the hierarchy of power, how was he that it influenced the production of literature or not. Texts manufacture as well as reflect cultural codes. Not only is literature at issue of implicit reflexes of thought.

But, it also has the capacity to act upon such a network and modify it. So it is some more close to materialism. This is more explicitly argued in the introduction to this renaissance self fashioning, where 16th century culture is described as multiple. And the making of individual identity was a site of possible conflict. So, what was this individual identity? It was the convergence of so many codes or so many forms that was in the society. The impact of his approach within his ((Refer Time: 39:42)) attributes existence of such as strong counter point for such a long time.

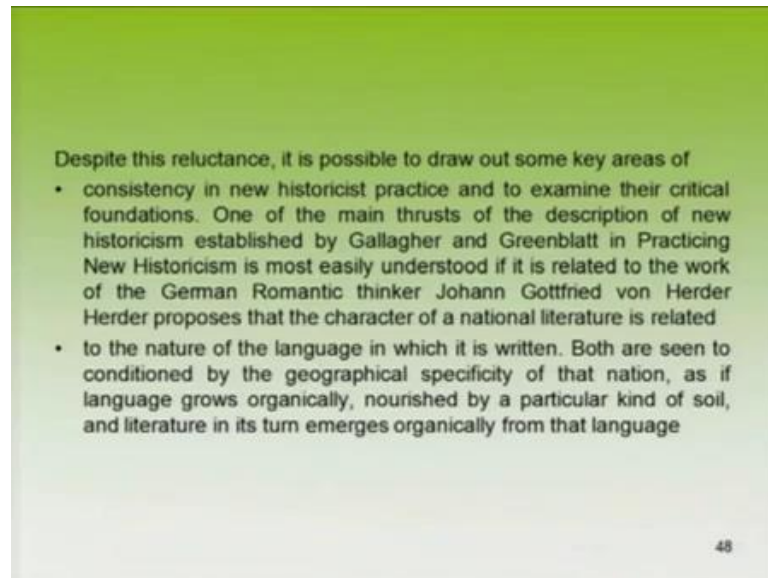
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The counter point is Harold bloom, who would argue that great works of art are entirely transcendent both of their own time and of ours Greenblatt on the other hand says he is interesting in learning. How all works of art related historical and cultural and social world, which they come from and which I come from it is not just historical thing he says. It is our own existence, what it means to be here now. So, it is almost you take in the entire aspect of this collective consciousness of whatever you can call it.

Greenblatt discovers complex indicators of unstable ideologies and radical questionings about basic human varieties from the least formal witness. So, you come into not cannon, non canonical text. From witnesses from anecdotes, diary entries, official, non official prose among other sources. The northern Shakespeare which he edited was very different anthology that he created.

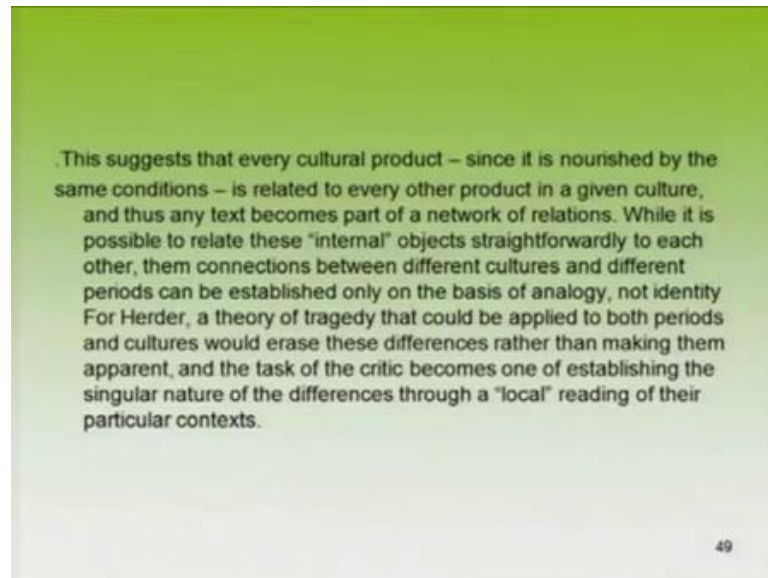
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Despite this reluctance it is possible to draw some key areas of consistency, in new historicist practice and to examine their critical foundation. One of the main thrusts of the description was of course, laid out by Gallagher and Greenblatt in practicing new historicism. And just was easily understood if it is related to the works of the German romantic thinker. Johann Gottfried von herder, herder proposes that a character of a national literature is related to the nature of the language.

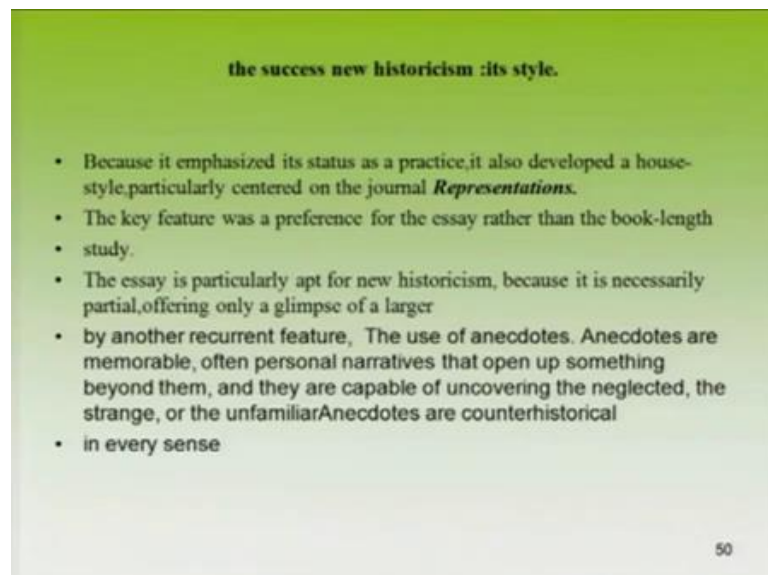
The linguistic imperialism other way you can call it inquisition it is written. Both are seem to be conditioned by the geographical specificity of that nation, as if language grows organically nourished by a particular kind of soil. And literature in its turn emerges organically from that language. This was idea who had said, that literature is related to the nature of the language in which it is written from the soil, from the place, where it has come from the different organic structures that literature comes out. Is suggest that every culture products since it is nourished by the same conditions. We should related to every other product in a given culture. And does any text becomes part of a network of relation.

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So, whatever comes out from that it becomes a network of production. While it is possible to relate this internal object straight forwardly to each other. There connections between different cultures and different periods can be established only in the basis of analogy not identity. So, this was herder.

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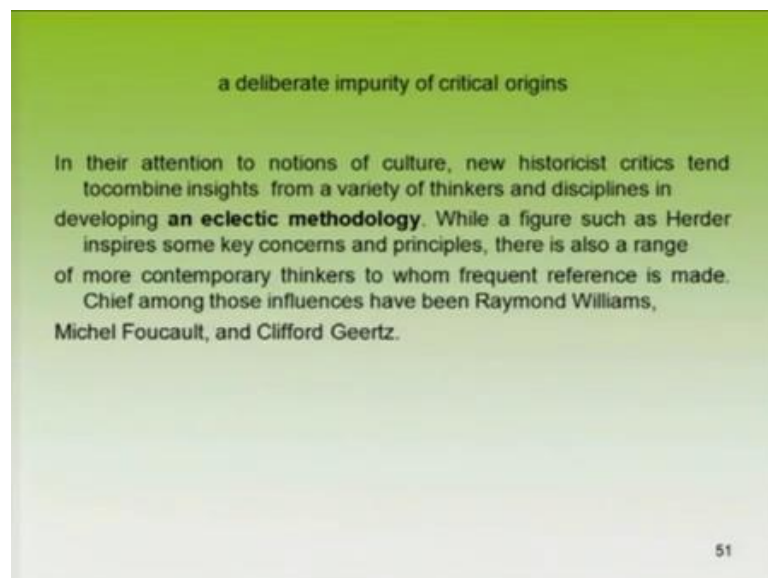


Well. So, the success of the new historicism actually, because it had its way for almost 25 years is mostly in its style. Because, it emphasizes its textures as I practice more or less. I think this was one of the literate criticism, which was absolutely practically

formulated, for practically implemented. And it also developed a house style particularly centered on the journal representations. The key feature was a preference for the essay rather than the book length study.

The essay is particularly at for new historicism, because it necessarily partial offering only a glimpse of the larger narrative. The use of anecdotes again, anecdotes are memorable, very personal, very interesting. And therefore, the open up something beyond them and they are capable of uncovering the neglected, the strange or the unfamiliar. And anecdotes are counter historical in every sense. They will just give a different opinion all together of what history say.

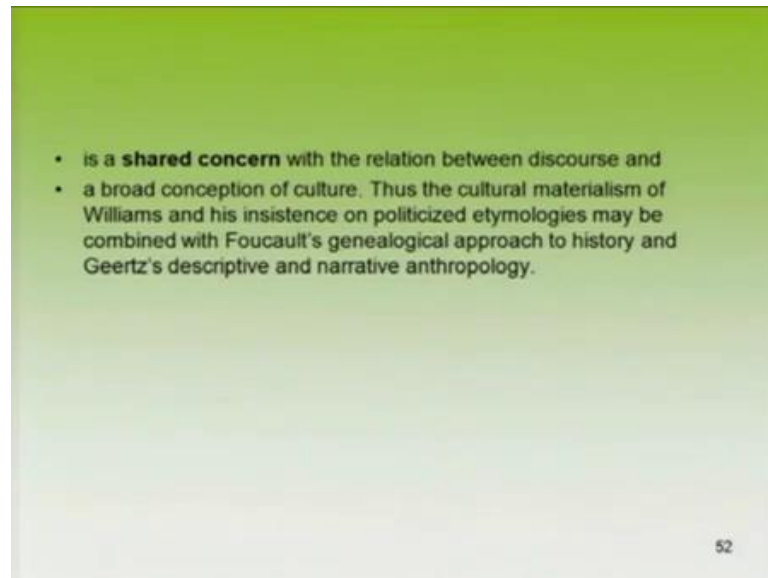
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And it deliberate in purity of critical origins. Therefore, you cannot pinpoint then say that this is the methodology, that new historicism takes. In the attention to notions of culture new historicist critics tends to combine insights from a variety of thinkers naturally and disciplines in developing an eclectic methodology. While a figure such as herder inspires some key concerns and principles about the way that the, literature comes out of a as the organic whole.

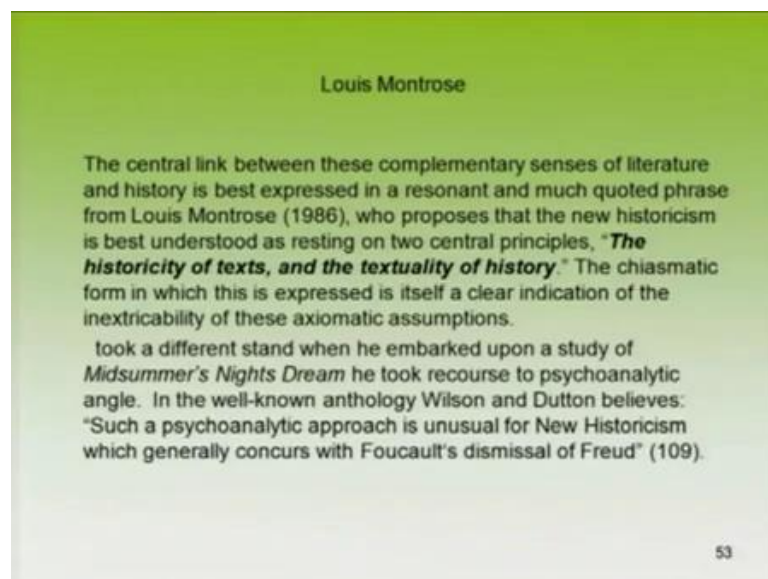
There is also a range of more contemporary thinkers to home frequent references made. Say from among this inferences I have been Raymond Williams, Mr. Foucault and Clifford Geertz. So, it is a shared concerned the relation between discourse and abroad conception of culture.

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Thus the cultural materialism of Williams and his insistence on politicize etymologies, may be combined with Foucault's genealogical approach to history and Geertz's descriptive and narrative anthropology.

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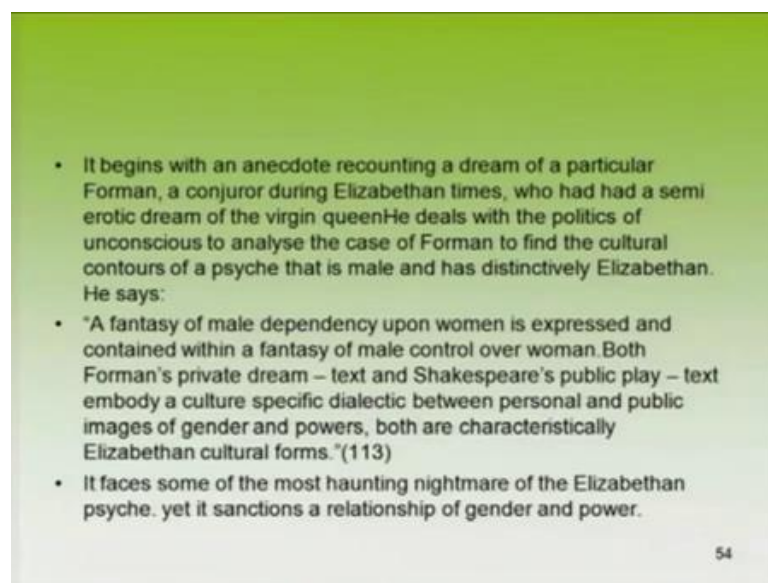


Well, coming to another key figure of new historicism Louis Montrose, who had talked about a historicity of texts and the textuality of history. The central link between these complementary senses of literature and history is best expressed in a resonant and much quoted phrase from Louis Montrose. Let a chiasmatic form in which this is expressed is

itself a clear indication of the inextricability of these axiomatic assumptions, where the historicity of text.

And the textuality of history becomes a sort of Chiasmatic took a difference then when he embarked upon a study of midsummer's nights dream, when he studied midsummer's night dream Shakespeare's. He took recourse to psychoanalytic angle in the well known anthology Wilson and Dutton believes, such a psychoanalytic approach is unusual for new historicism, which generally concurs with Foucault's dismissal of Freud.

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It begins when an anecdote recounting a dream of a particular Forman a conjuror during Elizabethan times, who had a semi erotic dream of the virgin queen. He deals with the politics of unconscious to analyze the case of Forman to find the cultural contours of a psyche that is male and has distinctively Elizabethan. So, we find here when he looks into it that he traces some of the haunting nightmares of the Elizabethan psyche. And yet it sanctions a relationship of gender and power and how it is reflected in the text of Shakespeare.



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**Leonard Teenhouse**

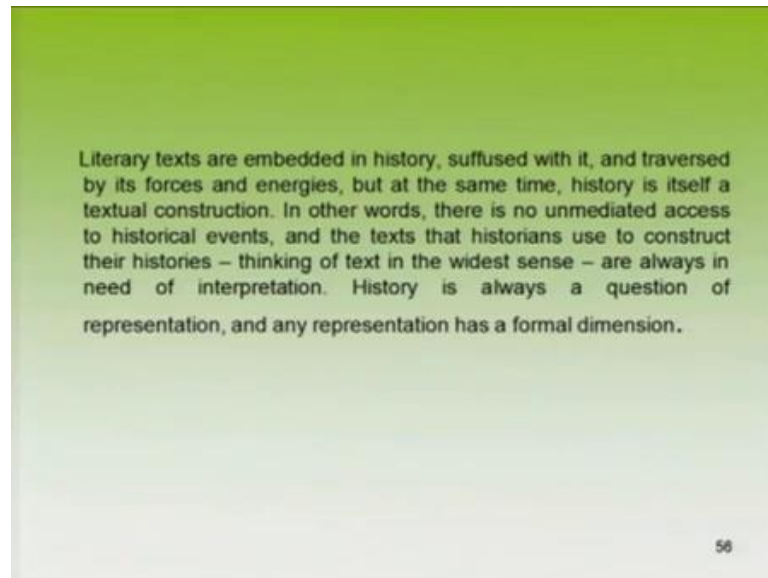
- The tenets of Teenhouse's criticism can be analysed in his essay "Strategies of State and Political Plays: *A Midsummer Night's Dream, Henry IV, Henry V, Henry VIII*". He says:
- "If we take the example of *Midsummer Night's Dream*, a play surely characteristic of Shakespeare's romantic comedies, we can see that the problem which the authority has to master is a problem with authority itself, authority grown archaic" (111).
- The play, for him, though offers a space for subversion and escape basically provides opportunity for the authority to consolidate its position.

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Another key feature is Leonard teen house. And his criticism can be analyze in his essay again. All of them base the case studies on a renaissance studies and midsummer night's dream Henry 4<sup>th</sup>, Henry 5<sup>th</sup>, Henry 7<sup>th</sup>, Henry 8<sup>th</sup> he says. If we take the example of midsummer's night dream, a play surely characteristic of Shakespeare's romantic comedies.

We can see that the problem, which the authority has to master is a problem with authority itself, authority grown archaic. The play for him though offers a space for subversion and escape basically provides opportunity for the authority to consolidate it is position.

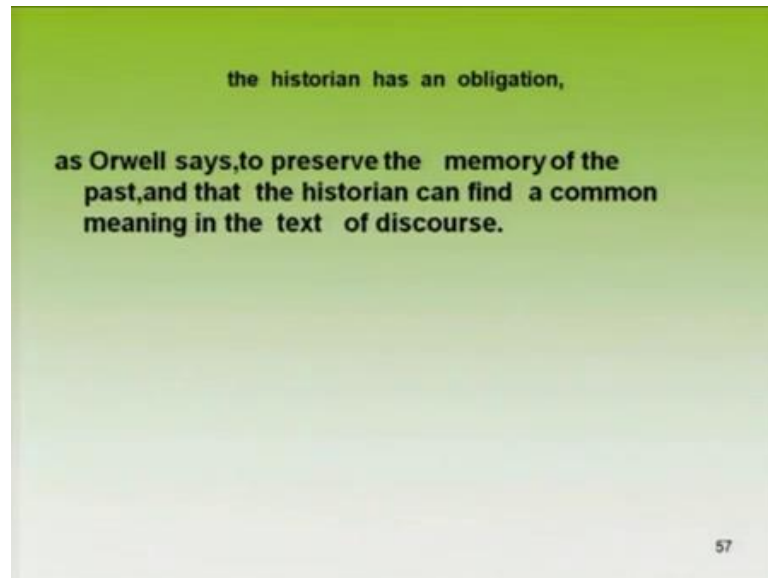
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So, therefore, coming to the end of it all, we see how that new historicism, literary text embedded in history, suffers twit it and travels by it is forces and energies. It becomes the part of the historical passes. But, at the same time history is itself textual construction. So, we have to understand that history itself also is a textual construction. In other words, there is no unmediated access to historical events. And a text that historiancy used to construct histories.

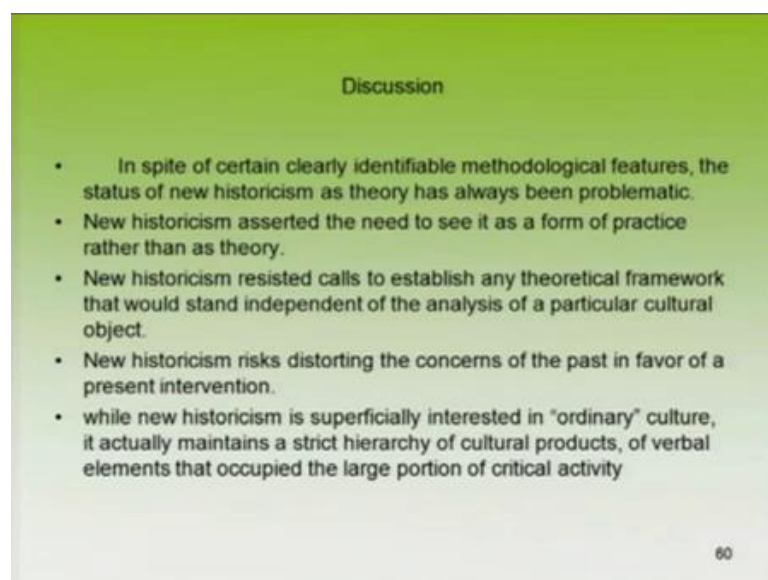
Thinking of text in the wider sense or always in need of interpretation, history is only one of the text, which are in that historical process. Therefore, all this text had to be interviewing has to be interrogated have to be interpreted. History is always a question of representation and any representation has a formal dimension.

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So, the historian has an obligation as Orwell says, to preserve the memory of the past, and that the historian can find a common meaning in the text of discourse. So, one has to find the history of the traces or the way that the circulation of energy goes on between the artist and the totally literate or totalizing society. The method that new historicism is different to old historicist method we had already seen this.

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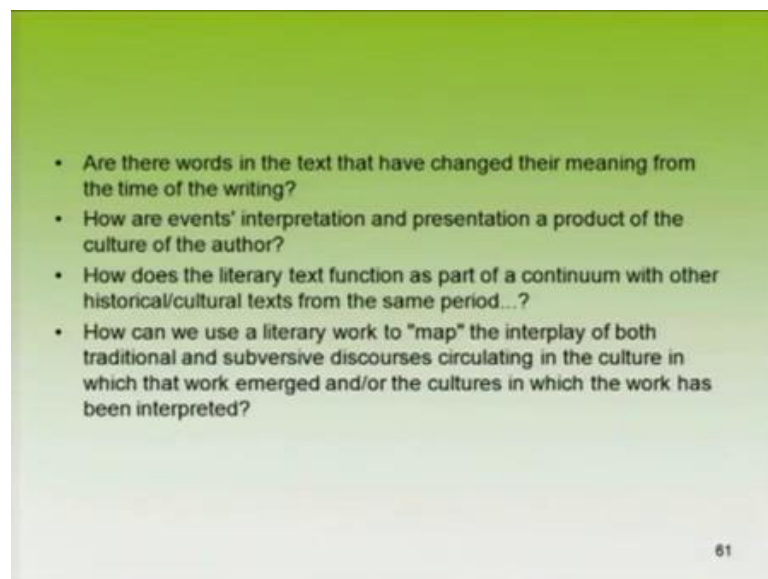
Therefore, the discussion that we will take place today is, in spite of certain clearly identifiable methodological features. The status of new historicism as theory has always

been problematic. So, you have to discuss this, why it has been problematic. Even Greenblatt was not happy with new historicism. New historicism as certain beneath to see it as a form of practice rather than us story. So, it is more a form of practice than a theory.

New as the culture poetics of culture we can call it that. New historicism resist that costs you establish any theoretical framework that would stand independent of the analysis of a particular cultural object. New historicism risks distorting the concerns of the past in favor of a present intervention. So, it is a question of quite a past cannot be distarted in the manner of the present intervention. But, the past can be modified or the past can modify the present intervention.

While new historicism is superficially interested in ordinary culture, this is some of the ambiguities auk on tradition. It actually maintains a straight hierarchy of cultural products, of verbal elements that occupied the larger portion of critical at our activity.

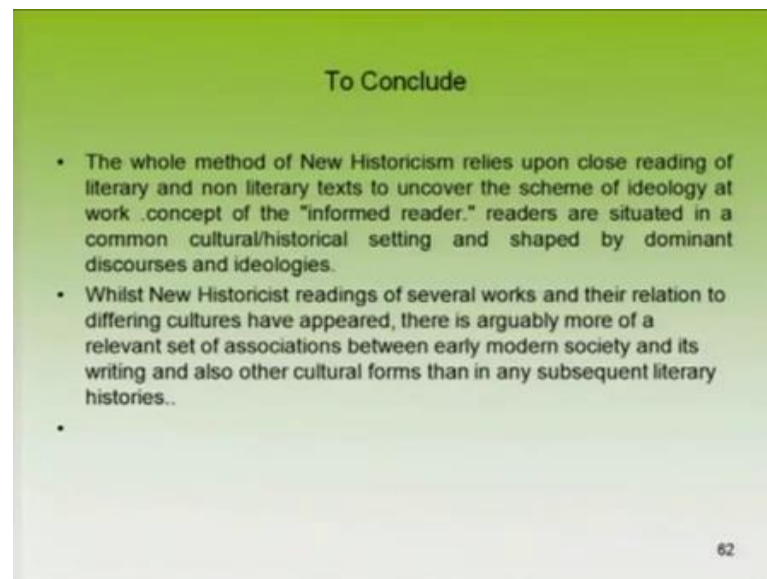
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Then some of the typical questions which may be asked, other words in the text that have change the meaning. And time of the writing when you look at the world. However, events interpretation and presentation a product of the culture of the author. How does the literary text function as part of a continue with other historical cultural text from the same period.

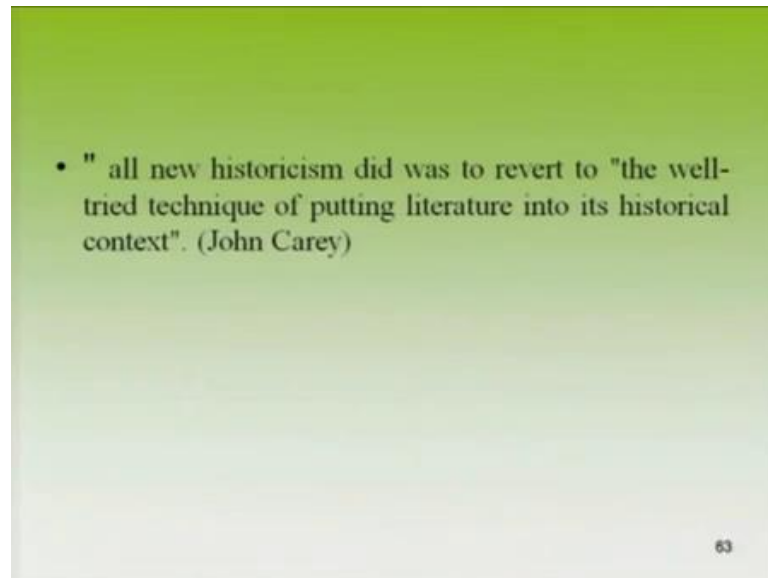
So, if you compare with it other, you know canons or non canonical text, which are there whether an interviewer or anecdote or a diary or anything, which is their in that period. How does it differ from that? How can we use a literary word to map take interplay about traditional and sub verse if discourses circulating in the culture, in which that work emerge or and the cultures in which the work has been interpreted.

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So, to conclude the whole method of new historicism relies upon close reading of literary and non literary texts to uncover the scheme of ideology at work. Concept of the informed reader comes in readers are situated in a common cultural historical setting. and shaped by dominant discourses and ideologies. Not, only them but those which are also in the margin. Whilst new historicist readings of several works and their relation to different cultures have appeared, there is arguably more of a relevant set of associations between early modern society during the renaissance. And his writing and also other cultural forms that in any subsequent literate histories.

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Therefore, all new historicism did was to revert to the well tried technique of putting literature into its historical context.

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The works cited Greenblatt a lot of his books. Then, renaissance self fashioning, learning to course, marvelous possessions, then hamlets negotiating hamlet than we have till yard, Richard Wilson and gone in Wilfred and the rest.

Thanks.