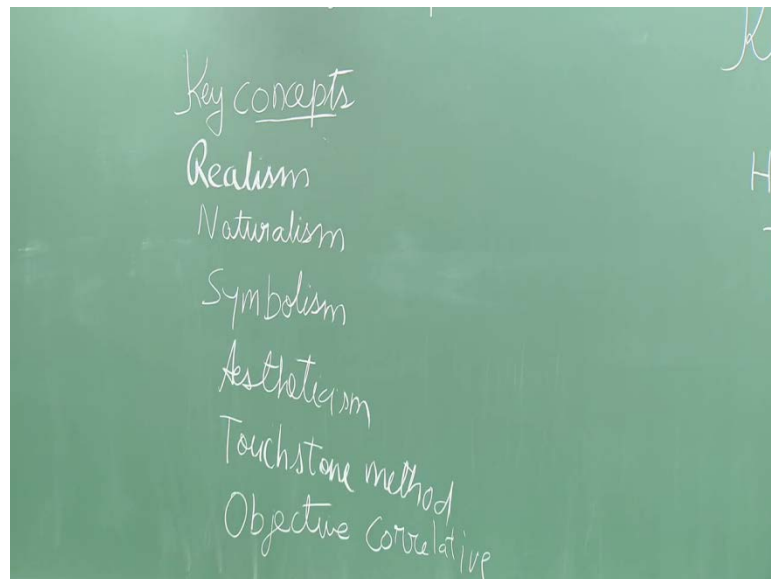


**Literary Theory and Literary Criticism**  
**Prof. Aysha Iqbal**  
**Department of Humanities and Social Sciences**  
**Indian Institute of Technology, Madras**

**Lecture - 09**  
**Late Nineteenth Century**

Good morning. So, welcome to today's class which is on Late Nineteenth Century Criticism.

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The key concepts are realism, naturalism, symbolism, aestheticism, touchstone method and objective correlative and also dissociation of sensibility. So, what is realism? Most of us understand realism as a slice of life, which is true and holding up mirror to nature, which is also true. So, this is a phenomenon which dominated the 1850's and 1860's and was an artistic need that the purpose of art was to depict life with complete and objective honesty and to show things how they really are.

Realism valued concrete verify bill details more than sweeping generalizations and impersonal photographic accuracy more than the artist individual interpretation of experience. Fiction and painting are the artistic activities in which realism found, it is

greatest scope and most systematic exploitation. Realism portrait the world and humans exactly as they are, it is aim is the truthful treatment of the subject.

Realism is more concerned with literary, flourishes and technique than naturalism is. Realism acknowledges the darker side of humanity, but it is in nearly as focused on it as nationalism is. Realism is all about interpreting or analyzing the depth to which human nature, human character can fall, realism is not. So, that is the one of the key distinctions between naturalism and Realism.

Naturalism tends to have a rather bleak and pessimistic view of the human condition, which is by a large absent in realism. So, realism is an attempt to present life, realistically all the good and bad. Realism is present in all the literary movements, but it was the specially prevalent after the American civil war, it is the depiction of the everyday, the middle lower class. The everyday as opposed to that heroic the outstanding the ideal as worthy of high art.

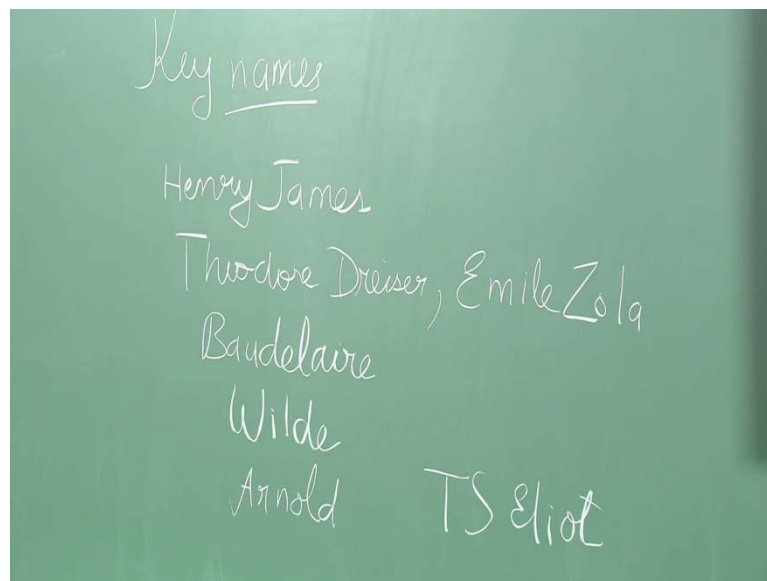
Realism is concerned with documentation of life. So, it is a depiction of characters, places and situations as they actually appear in life not perfect, not completely floored, but a natural combination of the two. Back to realism, the norm was to make characters less like a real people and more like symbolic characters. Example, the hero, the Villain, they themselves in the stress, but realism was more about the common people and their everyday experiences.

Realism is also one of the key features or highlights of realism was the depiction of local color of regionalism and it is realistic in that, it portrays real people who sound and act like become from real places. Settings are places that you could actually find on a map. So, they are not set in some kind of a la, la land or something that is far, far away, it was very much there.

So, the realist involved or where interested in detailing the descriptions of places and also interested in the dialogues of a region. For example, the vernacular speech or a minority voice including females and racial minority also. So, realism is used by literary critics in two major ways, one is to identify a literary movement of the 19th century, especially in prose fiction.

Beginning with honour of Balza in France, George Eliot in England and William Dean Howells in America and secondly, to designate recurrent mood in various areas of a presenting human life and experience in literature, which was especially demonstrated by the writers of this moment. Realistic fiction is often opposed to a romantic fiction, the romance is said to present life as we would have it be prettier way of life and where is realism is concerned more with an accurate imitation of life.

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For example, let us understand how Henry James the great American author is friction access an opposite of romance. He is realistic in the sense that is characters always remain consistence to their essential nature, we as readers are always able to follow the art of the characters. And there are no contradictions implicit within the James saint characters that is, one feature that we find, constantly in his works and therefore, we call him a realistic.

Now, the typical realize out to write fiction still gives illusions that it reflects life and the social world as it seems to the common reader. The realist in other words is deliberately selected material and prefers the average, the common place and the everyday over the rarer aspects of the social scene. Realism involves not only a selection of subject matter, but more importantly a special literary manner as well.

The subject is represented or rended in such a way has to give a reader the illusion of ordinary experience. Think for example, R. K. Narayan and all his Malgodi novels which

are extremely realistic based depict, a small town in a Tamil nadu, but the idea perhaps you know a place like Malgudi does not exist on the map exactly speaking. All though there have been researches who has tried to locate Malgudi as a specific town, but for the purpose of this course, we would not get into that.

The idea is that we need to consider how realistic the portal is, the sound, the size, the smells of the place. So, the local color is very well depicted in Narayan's Malgudi novels. Think of the British writer Daniel Defoe, who was the first novelistic realist in the early 18th century and he dealt with the extraordinary adventures of a ship pragmareaena is his famous work Robinson Crusoe.

And also with the extraordinary misadventures of his heroine, one of the earliest heroines to be depicted soon, so that is Moll Flanders. But, these novels are made to seam to the reader, a mirror held up to real life by the Crusoe manner which was more like a report. So, by reportorial manner of rendering the events whether it is trivial or extraordinary in a circumstantial and seemingly selective way.

In the broad sense of the term authors of fiction such as Hendry Fielding, Jane Austen, Blazac, George Eliot and Tolstoy are realist. For they often represent ordinary people and settings so richly and persuasively, that they manage to convince as that men and women as we find them in their novels, they are really existence and talked and behave the way they did in these novels.

Some critics; however use the term realist more narrowly for writers, who render a subject so as to make it seem a reflection of the casual order of experience, without too patently shaping it into tightly constructed the comic or ironic tragic pattern. In the narrow sense, realism is applied more exclusively to work such as William Dean Howells, the rise of the Silas Lapham which was published in 1885.

And Arnold Bennett's novels about the Five Towns, 1902 and the following the period and Sinclair Lewis's an American novel Main Street, which was published in 1920. So, from realism we move to estheticism which was a movement an European phenomenon during the late 19th century. It was an idea that the French writers develop that a work of art is the supreme value or has the supreme value among human products, because it is self sufficient.

The historical roots of estheticism can be found in Immanuel Kant's Critique of Judgment, this was published in 1790. Kant was a German philosopher, he proposed that the pure esthetic experience consists of a disinterested contemplation of an object that pleases for its own sake. As a movement, French estheticism dates in early 19th century and in France, it was developed by ((Refer Time: 10:41)) the well-known art for art's sake. So, Charles Baudelaire is also at the forefront of the symbolist movement, Baudelaire states everything form, movement, number, color, perfume in the spiritual sense and as in the natural world is significant, reciprocal, converse and correspondent.

His seminal work is *Le Peintre de la Vie Moderne*, which was published in 1857 and his symbolist movement included and influenced a group of French writers such as Arthur Rimbaud, Paul Verlaine and Stéphane Mallarmé. The esthetic theory in it is less respected sense, there was a great number of issues and a look at the definition of art, the relationship among the arts, the status of representation, the relationship of art to truth, realism versus naturalism and above all the concept of artistic autonomy.

French estheticism was later developed in Victorian England by Walter Pater and Pater educated the supreme value of beauty and insisted on the love of art for its own sake. The influence of ideas is stressed in his estheticism, particularly the concept of autonomy of a work of art and instances of intrinsic values had influences on the writings of 20th century writers such as W. B. Yeats, T. S. Eliot as well as a practitioner's of the literary theory called new criticism.

So, when we talk about estheticism, we cannot do, of course ignore Oscar Wilde, the great writer the British writer and playwright and also a philosopher though he is more well known for his work like *Lady Windermere's Fan* and of course and importance of being earnest. His novels *The Picture of Dorian Gray* all these are well known to us, but Oscar Wilde was also a philosopher and a literary theorist and that is what we are going to consider here.

So, Oscar Wilde who lived between 1854 and 1900, wrote in his preface to the picture of *Dorian Gray*, where he says, it is the spectator and not life that art really mirrors. That was quite a radical idea in those days, where that it is the spectator that there are mirrors. The idea is, that human personality with all its subjectivity, inspires the best literary

criticism, while works of literary criticism and included in the *Decay of Lying* published in 1889.

And the critic as artist 1890 and these works demonstrates his philosophical and critical thoughts. In his complete works worldwide stage, dialogue can never lose for the thinker his attraction, by it is means, he can both revealed and concealed himself and give form to every fancy and reality to every mode. He also remarked that only in and through art criticism, we can realize Hegel system of contrariness, by himself mention in the *Decay of Lying*, the truth itself is contrariness.

He also believed in constantly negotiating and renegotiating the construct of point of view and also like if you have read Henry James, which I would have it I recommend that you should. And see how Henry James looks at, because the idea of point of view. So, next idea is naturalism which is the subjoined of realism. The term naturalism describes the type of literature that attempts to apply scientific principles of objectivity and detachment to it is study of human beings.

Unlike realism, which focuses on literary technique, naturalism implies a philosophical position. For naturalistic writers since human beings are and I am using a phrase by Emilee Zola, he gives us the French term ((Refer Time: 15:55)) with that is human beings and characters can be studied through their relationship to the surroundings. A person inherits personal trades and compulsive instinct is especially hunger, the accumulative drive and other basic instance and his, then subject to the social and economic forces in the family, the class and Emilee into which that person is born.

So, Emilee Zola beginning in the 1870's did much to develop this theory in what he called *Le Roman experimental* that is the novel organized in the mode of a scientific experiment. Therefore, *Le Roman experimental*, Zola and other naturalistic writer such as an American writer Frank Norris, Stephen Gane, Theodore Dreiser and James Ferrell, they all tried to present the subjects with an objectiven scientific attitude, they did this with elaborate documentation.

Sometimes, including and almost medical frankness about body and it is functions usually unmentioned and undescribed in earlier literature. So, these aspects of the naturalistic selection and management of materials and it is ostirier or harsh. Frankness

and manner are apparent in many modern novels and dramas. Just think of Eugene O'Neill and his *Plays* under the end, which is the supreme example of naturalistic theatre.

Also, consider Thomas Hardy's *Jude the Obscure* which was published in 1895 and also Norman Mailer's novel of *The Second World War*, *The Naked and the Dead*. According to the naturalist life is a wish trap and we are doomed to struggle a little of course, against that environment, the struggle given by a fundamental animal's fear, anger and instinct to procreate. So, this present existence has a futile and a meaningless struggle between the individual and the environment. Naturalists believed in the depiction of man as an animal struggling to survive in the elements of environment.

The depiction of the ravages of the elements on our bodies and souls are given in extremely detailed by naturalist writers and also the fact that scientific documents are extremely vital and essential to these theories. The key ideas that actions are determined by the environment we inhabit and naturalism also suggests that anyone placed in the same situation will react exactly the same way.

We simply react to forces that we can either understand or control and also the fact that individuality is an illusion as a result of other appearances of civilization, for example reason or technological power or scientific understanding. So, the world can be understood only by scientific observation. At this point I would like to read out a passage from Theodore Dreiser's *American Tragedy*, which I have just today is a good example of naturalism.

So, *American Tragedy* which details the life of the hero, who comes from an extremely empowering environment, but who has this desire for this American dream to reach the highest pinnacle of society. And his life and his career is described in extreme details minute details by Dreiser. Here, I am reading a passage which describes his relationship with Roberta, who is one of the factory girls that Clyde works with the hero Clyde Griffith and their relationship and how it is demonstrated by Dreiser.

The wonder and delight of a new and more intimate form of contact of protest against his office scruples overcome. Days, when both having struggled in vain, against the greater intimacy which each knew that the other was desirous of yielding to. And eventually, so yielding looked forward to the approaching night with an eagerness which was as a fever embodying fear for what comes.

But, not this on the part of Roberta, what determination yet not without a sense of evil, seduction, betrayal or part of cried. Yet, the things once done awhile convulsive pleasure motivating both, yet not without before all this and exaction on the part of Roberta to the effect that never come what might, the natural consequences of so wild and intimacy strong and thought would he desert her.

Since, without his age should be helpless, yet with no direct statements is to marriage and he so completely over comments saved by his desire thoroughly presenting that he never would never, she might depend on that. At least although even then there was no thought in his mind of marriage, he would not do that. Yet, nice and nice all scruples for the time being abandoned.

And however, much by their Robert Amative Rude and convey my cell when each yielded to the other completely. Now, we go on to a touch stone methods given to us by Matthew Arnold, Matthew Arnold the British poet and also the poet laureate. He has given us some everlasting critical terms and phrases such as the grand style, the modern spirit, the best that has been known and thought and culture and energy.

So, Arnold introduced the world touch stone and his work the study of poetry as we all know. A touch stone is hard stone to determine the purity of gold and Arnold to select passages from the modern authors and compare them with selected passages from the ancient authors. And thus, decided the marriage of the den contemporary writers, this method was called touchstone method.

Arnold develops this as a corrective so call correctly for the so cal fallacious estimates of poems according to their historic importance. The touch stone passages that he compares the den contemporary passages with are from classic slice that come from people like Hummer and Dante, Shakespeare and Milton. And the next idea is a T. S Eliot and his objective correlative.

The term objective correlative was coined by the American painter and poet, Washington Austin and was introduced by T. S Eliot is in essay Hamlet and his problems, which was published in 1990. According to their T.S Eliot, the only the way of expressing emotions is by finding and objective co relative. In other words, it is a set of objects as situation events, this shall be the formula of that particular emotion and which will leave the same emotions from the reader.

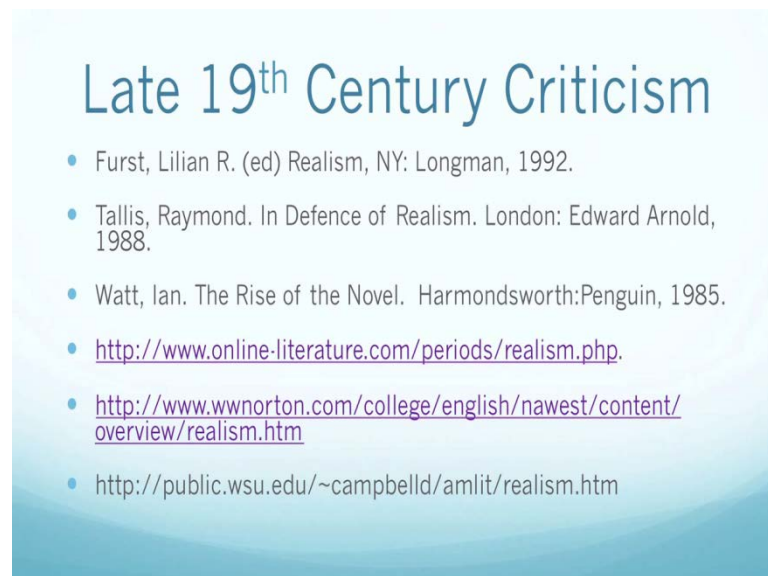


In films, I can give you the example of the hat, which is owned by the protagonist in movie called the conformist by Butler Beutlich. So, let us talk about this dissociation of sensibility which is also by a term given by T.S Eliot. So, if this is a phrase introduced by Eliot in his essay, the metaphysical poets published in 1921. And Eliot feels that John Donne another metaphysical poet of the earliest 17th century puzzles a mechanism of sensibility which could devour any kind of experience.

He believed that in the 17th century dissociation of sensibility certain from which we have never recovered. Eliot's ideas influence the new critics and it was widely believed that the dissociation of sensibility weakened most poetry. So, two key terms by T.S Eliot dissociation of sensibility and objective correlative. Eliot also gives us another important term impersonality of art which comes from the theory of impersonality of art.

When, he says the poet and the artist these are two different entities. The poet has no sensibility of his own perfect the poet the most completely separate in him will be the person who experiences and creates. So, these are the ideas and when we do theories like and the new criticism, we will understand that how far reaching Arnold and Eliot's ideas work on the critics of that era.

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So, this brings us to the end of the late 19th century criticism.

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- <http://education-portal.com/academy/lesson/the-literary-realism-movement-a-response-to-romanticism.html#lesson>
- <https://www.youtube.com/watch?v=Rq3Fq1Q9R20>
- <https://www.youtube.com/watch?v=scck3YCiRyg>
- <http://www.online-literature.com/periods/naturalism.php>
- <http://public.wsu.edu/~campbelld/amlit/natural.htm>

And here are a few links to some important websites and references, and we will do Marxism and social realism in our next class.

Thank you very much.