

Short notes:

6th sem' 2020, ①

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Asst. English.

② The Grand style:

Matthew Arnold popularized the term saying "The grand style arises in poetry when a noble nature, poetically gifted, treats with simplicity or severity a serious subject." For example: Milton, Dante, Virgil.

⑥ Ecriture feminine: It is a term reserved for a particular kind of critical writing by women. It has emanated from the radical feminism of contemporary French critics such as Helene Cixous and Julia Kristeva. This form of feminist criticism is based on the belief that there is an area of Textual Production that can be called 'feminine'. It exists beneath the surface of masculine discourse. It is assumed that woman is given a specific identity within the masculine structure of language and Power.

⑦ Disinterestedness: The term was used by Matthew Arnold in his essay 'On the Function of Criticism at the Present Time'.

⑧ Bakhtin, Mikhail (1895-1975): First major

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work was 'Problems in Dostoevsky's Poetics' (1929). His most famous work 'Rabelais and His World' could appear in 1965. Bakhtin's concern is as under:

To show how ideology functions in the process of the production of the linguistic sign and to develop and identify the concept of 'dialogism' as it operates in literary texts.

© Barthes, Roland: (1915-80).

Barthes claims to be the best known and most influential of all structuralist and Post-structuralist critics. His main works are: 'Writing Degree Zero' (1953), 'Mythologies' (1957). He aimed at exposing the following:

(i) How language functioned, and its relationship with ideology.

(ii) Uncovering the distinctions between the following: — The literary texts which operated on the basis of a stable relationship between signifier and signified and those for whom the act of signification itself was of primary importance.

The terms, he uses to distinguish between the two types of text are:

Readerly and Writerly

In later works such as 'The Pleasure



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of the text (1975), he investigates the sources of pleasure which the texts afford to the reader. He concerns himself with the structural analysis of all cultural representation, including topics such as advertising, photography, film and music.

(F) Affective Fallacy: It is a phrase coined by American new critics W.K. Wimsatt and Monroe C. Beardsley in 1954. The affective fallacy is the belief that literature can be evaluated by assessing how it affects the readers emotionally. Wimsatt and Beardsley rejected the importance of affective reactions on the ground that these were too often contaminated by ignorance or inaccurate understanding. They held that criticism should be based upon the analysis of 'objective features' — the identification of irony and structure.

(G) Grammatology: This term is used by Jacques Derrida to denote 'a general science of writing'. It aims at disturbing the traditional hierarchical relationship between 'speech' and 'writing'. In this relationship, the writing was regarded

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as the instrument of the former. Derrida tries to deconstruct the metaphysical assumption upon which the hierarchical relationship between speech and writing is based.

(K) Intentional fallacy: It is a term coined by W.K. Wimsatt and Monroe C. Beardsley two American New critics. It implies the understanding of a work of literature can usefully be directed by the intentions of the author. However, the critics give so many practical reasons why this procedure might be misleading. Writers may give contradictory statements about them and they may change their minds.

(i) Objective Correlative: The term 'objective Correlative' was used by T.S. Eliot in his essay on 'Hamlet' (1919). Eliot calls the play "an artistic failure" as it lacks objective Correlative. He means to say that it lacks an external representation of an emotion. Eliot says, "The only way of expressing emotion in the form of art is by finding an 'objective Correlative'; in other words, a set of objects, a situation, a chain of events which shall be the formula of that particular emotion; such that when the external facts... are given,



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the emotion is immediately evoked."

(j) New Criticism: This term is given to a movement which developed in the late 1940s in the U.S.A. and which dedicated itself to opposing the kind of criticism that is associated with — Romanticism and 19th century realism. New Criticism became popular in the forties and fifties of the 20th century. By the time, the sociological criticism had come to an end. New criticism was a kind of reaction against the stress and strain concomitant with the supremacy of science due to which man had been reduced to an automaton. New critics asserted that content and form are inseparable. In this way content of a poem could be located only in the specific dynamics of the form. Some of the important new critics are: Robert Penn Warren, Allen Tate, John Crowe Ransom, W.K. Wimsatt, Cleanth Brooks etc. They appreciated the use of irony and other rhetorical devices in literary works.

(K) New Historicism: It is a theoretical movement developed in America in 1980s. It was partly a reaction against the historical approaches of New Criticism and historicism of earlier criticism. It insists that historical

⑥

Context can never be recovered objectively. The literature doesn't reflect reality.

11/4/2020



- ① Who is the author of 'Ion'?
- ② In whose opinion 'Art imitates Nature'?
- ③ How many elements have Aristotle prescribed for a Tragedy?
- ④ 'On The Sublime' was written by \_\_\_\_\_.  
(Fill in the blank).
- ⑤ 'Ars Poetica' is a work belonging to \_\_\_\_\_.
- ⑥ which book of Plato's 'Republic' deals with 'imitation'?
- ⑦ Who claims to be the first romantic critic?
- ⑧ 'An Apology for Poetry' was written by \_\_\_\_\_.
- ⑨ 'The School of Abuse' was dedicated to \_\_\_\_\_.
- ⑩ What does Aristotle mean by "Anagnorisis"?
- ⑪ Stephen Gosson's attack on Poetry came out in the year \_\_\_\_\_.
- ⑫ Horace who was born in 65 B.C. died in \_\_\_\_\_ B.C.
- ⑬ In whose opinion was Poetry, 'A Mother of Lies'?
- ⑭ Who said, "Probable impossibilities are to be preferred to improbable possibilities"?
- ⑮ The Concept of 'Negative Capability' belongs to \_\_\_\_\_.
- ⑯ Who distinguished between 'Fancy and Imagination'?

- (17) The concept of 'Catharsis' is mentioned in the (Poetics/ Republic) Choose the right option.
- (18) Who Propounds the 'Touchstone Method'?
- (19) What, according to Aristotle is meant by 'Peripeteia'?
- (20) In whose opinion, the origin of poetry is in "emotions recollected in tranquillity"?
- (21) How many chapters are there in the Poetics?
- (22) Coleridge's 'Biographia Literaria' came out in the year \_\_\_\_.
- (23) Plato equated poetry with painting, and Aristotle equated it with \_\_\_\_.
- (24) Coleridge's statement that imagination "dissolves, diffuses, dissipates in order to recreate" relates to \_\_\_\_.
- (25) What is 'hubris'?
- (26) In which text does Wordsworth's definition of poetry appear?
- (27) What, according to Longinus, is the most important source of the Sublime?
- (28) Dr. Johnson defended Shakespeare's use of \_\_\_\_.



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(29) Whom did Keats regard as the Prime example of 'negative capability'?

(30) Coleridge's concept of 'organic form' is based on an essay on a famous poet/dramatist. Name the poet/dramatist.

Alhina  
HOD English  
12/4/2020

## 6.2 Model short questions: (4)

- (a) With which literary group is T.S. Eliot associated?
- (b) Where was the essay 'Tradition and Individual Talent' first published?
- (c) What, according to Eliot is the only way of expressing emotion in the form of art?
- (d) Who wrote "Discipline and Punish and Archaeology of Knowledge"?
- (e) According to Terry Eagleton, the Formalist think of all literature as \_\_\_\_\_.  
(Fill in the blank)
- (f) What is the other term for 'Heteroglossia'?
- (g) Who coined the term 'Affective Fallacy'?
- (h) In which year was Said book 'Orientalism' published?
- (i) Derrida's 'Difference' unites the senses of 'to differ' and 'to \_\_\_\_\_'. (Fill in the blank).
- (j) Name a leading exponent of new historicism.
- (k) Name a powerful poet of the 17th century in the opinion of Eliot, which aggravated 'dissociation of sensibility'.
- (l) The Progress of an artist is a continual \_\_\_\_\_, a continual \_\_\_\_\_. (Fill in the blank)
- (m) What do you understand by the term 'foregrounding'?



- ② To what does Eliot compare the mind of the poet in his analogy as a catalyst?
- ③ Name the Shakespearean play cited by Eliot as an 'artistic failure' for not having 'objective correlative'?
- ④ "The orient was almost a European invention":  
Who said this?
- ⑤ Name the scholar who coined the phrase  
"the historicity of the text and the textuality of history".
- ⑥ Which poem does Empson talk about for his illustration of the seventh type of 'ambiguity'?
- ⑦ How many ambiguities does Empson discuss in his book on 'ambiguity'?
- ⑧ Who claims to have coined the phrases  
"Dissociation of Sensibility" and "Unification of Sensibility"?
- ⑨ Who claims to have coined the phrase  
'New Criticism'?
- ⑩ The theory of 'Deconstruction' belongs to \_\_\_\_\_.  
(Fill in the blank).
- ⑪ 'Structure, Sign and play' belongs to \_\_\_\_\_.  
(Fill in the blank).
- ⑫ Who coined the term 'Difference'?

*[Signature]*  
HOD  
14/12/2020

6.2 <sup>(5)</sup> Sixth Sem. (Major) Students.

Prepare the following questions:

1. Write short notes:

- (a) Emerson's Ambiguity:
- (b) Bakhtin's Heteroglossia
- (c) Leaves' Enactment.
- (d) Language of Paradox (Clement Brooks).
- (e) Signifier/Signified in Derridean  
Deconstruction.
- (f) Helen Cixous and Écriture Feminine.
- (g) Binary Structures (Lévi Strauss).
- (h) The Feminist Re-reading of  
Freudian Psychoanalysis. (Juliet  
Mitchell).
- (i) Objective Co-relative.  
Narrative Questions:

2. Discuss Edward Said's ideology regarding 'Orientalism' as a major feature of Post-colonial studies.

3. Examine the Feminist re-reading of Freudian Psychoanalysis as put forward by Juliet Mitchell.

4. Discuss the fundamental concepts of 'Sign' and 'binary structures' as propounded by Saussure and Lévi Strauss respectively.



(5) What are the main principles behind 'new historicism' as a theoretical approach.

OR

(6)

"In place of dealing with a text in isolation from its historical context, new historicists attend primarily to the historical and cultural conditions of its production, its meanings, its effects and also of its later critical interpretations". Analyse the basic tenets of 'new historicism' in the light of 'new historicism'.

(6) Examine T. S. Eliot's views on the nature of Poetic Process in the light of his arguments on behalf of 'impersonality' and 'unified sensibility' of the Poet.

(7) Give an account of the main concepts associated with the aesthetics of 'new criticism'.

  
1760  
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British Poetry and Drama From: HOD, ENGL  
Model Questions: 11 Sem. (Honours)

1. Answer the following.

1x10=10

(a) At what age did the Wife of Bath first get married?

(b) How many weddings did Jesus Christ attend in his lifetime according to the Prologue to Wife of Bath's tale?

(c) Edmund Spenser's 'Amoretti' is:

(i) An elegy on the death of Sir Philip Sidney.

(ii) A collection of love sonnets.

(iii) A collection of his miscellaneous songs.

(choose the right answer).

(d) "One day I wrote her name upon the strand".

What is the significance of 'name' in the poem?

(e) Who is compared to a 'huntsman' in the sonnet 'Lyke as a huntsman'?

(f) What is the nature of wounds referred to in Spenser's sonnet LVII (Sweet Warriors)?

(g) What is a metaphysical conceit?

(h) "Love, all alike, no season knows, nor clime,  
 Nor hours, days, months, which are the drags of time."  
 Name the poem and the poet of these lines.

Please do not write questions below the line

Reference

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- (i) Faustus was a brilliant scholar from \_\_\_\_\_. (Name the university).
- (j) What are Macbeth's first words in the play 'Macbeth'?
- (K) What is the sub-title of Shakespeare's 'Twelfth Night'?
- (L) Who is 'Wagner' in Marlowe's 'Dr. Faustus'?
- (m) In 'Dr. Faustus', whom does Marlowe employ as the speaker in the Prologue and what role does it play?
- (n) Who is the poet of 'Valediction: Forbidding Mourning'?
- (o) What was Lady Macbeth's nature?
- (p) How did the Birnam wood would come to Dunsinane Hill?
- (q) What is the name of Macbeth's castle?
- (R) Who becomes the King of Scotland at the end of the play 'Macbeth'?
- (s) Who is Antonio?
- (T) What is a dramatic irony? Give an example from 'Twelfth Night'.

TI sem. students → Try to answer these questions. These questions will serve as models. Please feel free to make queries;

Please do not write questions below the line

11/11/2020



## Deconstruction

The most influential of all Postmodernist/Poststructuralist theories is Deconstruction propounded by the French philosopher (of Algerian roots), Jacques Derrida. By the 1970s the basic principles of structuralism were being questioned by Poststructuralists and Deconstruction emerged as a serious challenge to other systems of thought.

Deconstruction is a theory that assumes that language refers only to itself rather than to an external reality outside the text. There is nothing outside the text. It emphasizes 'undecidability' and 'play' and attention to the problems involved in arriving at an idea of what is real through its representation. All experiences are expressed/represented only through the text or language.

A certain view of the world, of consciousness and of language has been accepted as the correct one, but if the minute particulars of that view are examined a different picture emerges. For example, Derrida examines Rousseau's *Confessions*. Derrida points out that Rousseau practises the art of concealment through writing to express the opposite of what he feels. According to Rousseau writing acts as the supplement for speech. We often say or use the expression, 'Derrida says' even when things are being expressed in writing.

Derrida minutely examines Saussure's ideas on language and points out what he says:

Language and writing are two distinct systems of signs; the second exists for the sole purpose of representing the first. The spoken word is so intimately connected to the written image that the latter manages to usurp the main role. People attach more importance to the sign itself. (*Course in General Linguistics*)

Derrida argues that Saussure, like Aristotle, Plato and Rousseau takes speech as privileged because of its self presence; privileging speech over writing is called Phonocentrism. Derrida does not deny that the use of speech comes before the use of writing, but, he argues that the original/ true form is not necessarily the purest form.

Derrida uses writing in both the narrow sense as well as in the broader sense to indicate all systems that show or trace thinking; interior speech precedes exterior speech. In Derridean deconstruction, writing in the sense of 'traces' already always exists before perception and its presence is understood as speech. Trace is writing in general and it serves as the foundation of speech.

Derrida proceeds to deconstruct another important Saussurean statement that says:



In language there are only differences without positive terms. Saussurean differences operate at two levels – signifiers (formal expression) as well as signifieds (concepts). Both signifiers and signifieds are purely differential.

Derrida doesn't oppose the term 'signified' but keeps it under critical examination. Derrida argues that 'difference' will mean presence, both entities are present. But not everything is present in the language system. The present is elusive. Any attempt to define the meaning of a word illustrates the point for it inevitably ends up in a circulatory of signifiers, with the signifiers sliding over the signified. For example in the *Concise Oxford Dictionary* the meaning of the word, 'meaning' is given as 'what is meant'; significance, 'meant' in turn refers us to 'mean', 'mean' leads to 'signify', 'signify' leads to 'significance', 'significance' refers us to 'significant' which is defined as having a meaning. The meaning of 'meaning' does not become present to us, it simply slips beneath a circulatory of signifiers. Moreover these signifiers are open to multiple meaning areas; 'mean' also refers us to 'inferior, poor' etc. Thus elements or entities are never fully present because language is a state of dissemination





(unfulfilled meaning). So he coins the term 'differance' to express not only difference but also the endless deferment. According to Derrida:

Language is structured as an endless deferral of meaning and any search for the essential, absolute stable meaning must therefore be considered metaphysical; there is no fixed element, no transcendental signified that is meaningful in itself and escapes the ceaseless interplay of linguistic deferral and difference. The free play of signifiers will never yield a final, unified meaning that in turn might ground and explain others.

If there is no signified, we are left with the impressions or traces of the object that is absent. No sign is complete in itself and it depends on another sign and that sign in turn depends on others.' Trace', 'Differance', 'Supplement' are the important features of writing before speech and conventional writing. Any system that includes these three features is 'writing' in the Derridean sense. The idea of play is very crucial in the deconstructive lexicon. We can play with language. Rather than a set of enclosed and rigidly defined concepts deconstruction sets itself up as a liberating, playful activity in tracking down of the text's secrets.

According to Derrida, if a sign is a sign of another sign, a text must be a text of another text. The same notions of trace, difference and supplement are applicable to texts also. A 'text' is henceforth no longer a finished corpus of writing, some content enclosed in a book referring endlessly to something other than itself. This interweaving is the text produced only in the transformation of another text.

Roland Barthes, another French Structuralist turned deconstructionist, following Derrida, makes a useful distinction between 'work' and 'text':

The work is concrete, occupying a portion of book-space(e.g. in library); the text, on the other hand, is a methodological field ... The work can be seen in book stores, course lists, while the text reveals itself, articulates itself according to or against certain rules. While the work is held in the hand, the text is held in language; it exists only as a discourse ... the text is experienced only in an activity, a production. The text practises the infinite deferral of the signified ... it cannot be apprehended as part of a hierarchy or even a single classification of genres ... the text is dilatory ... the text is plural

Derrida's deconstruction urges us to think beyond what is given as absolute knowledge into the area of unheard/unthought thoughts. To deconstruct is to do and undo ceaselessly, to decentre it without destroying it. To deconstruct is to examine minutely in order to dismantle conventional hierarchies in the given system to arrive at an exactly opposite position.

*John*  
11/4  
2020

**Q. 129. Discuss Eliot's concept 'Dissociation of Sensibility'.**

**Ans.** The phrase '*dissociation of sensibility*' occurs in Eliot's essay on *The Metaphysical Poets*. He uses this phrase to describe the characteristic fault of the later seventeenth century poetry. The opposite of this phrase which Eliot has used is 'unification of sensibility'. According to T.S. Eliot 'unification of sensibility' produces good poetry, and the cause of bad poetry is 'dissociation of sensibility.' By the phrase 'unification of sensibility' Eliot means "direct sensuous apprehension of thought, a recreation of thought into feeling"

A poem is the 'emotional equivalent of thought.' Thus the fusion of thought and emotion is essential to poetic creation. When this happens, the result is good poetry. The poet should have a unified sensibility and should be able to transform his thoughts into feelings. This fusion of intellect and emotions is to be found in the Metaphysical poets and also in the later Elizabethan and early Jacobean dramatists and poets : their mode of feeling was directly and freshly altered by their reading and thought. But due to many reasons a dissociation of sensibility set in ever since the seventeenth century. Eliot deplores this fact and says : "Tennyson and Browning are poets, and they think; but they do not feel their thought as immediately as the odour of a rose. A thought to Donne was an experience; it modified his sensibility."



## Q. 121. Discuss Eliot's Theory of Impersonality of Poetry

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**Ans.** In 1928 Eliot declared himself to be "a Classicist in literature, a royalist in politics, and an Anglo-Catholic in religion."

**1. Eliot's Classicism :** Eliot's classicism arose, in part at least, out of his reaction to the Romantic theory which regarded poetry as the expression of the personality of the poet.

1. The romantics believed that the poet should follow his "inner voice" in writing poetry. But inspiration is fitful and unreliable, it is only a matter of chance and accident.
2. Again, unrestrained and unlimited freedom is likely to generate into chaos and confusion.

Eliot was a classicist and strong supporter of tradition and therefore he condemned the Romantic school and praised highly the classical school.

**2. Eliot's Views On The Impersonality of Poetry :** Eliot has expressed his views on the impersonality of poetry and the poetic process in his essay *Tradition and the Individual Talent* (1919).

He says that poetry is not the expression of the personality of the poet. He propounds a theory of poetry which views poetic process not as an externalization of personal feelings, but as a complete surrender of personality.

**3. Poetry An Organisation :** To him the whole of European literature is a continuity where each work of the present modifies the past works and is in turn modified by them. Poetry, is not inspiration, it is organisation. A great number of varied feelings, emotions and experiences are stored up in the mind of the poet who amalgamates them and forms a new wholes out of them. The poetic process, is that of organisation, of fusing different experiences and feelings into new wholes. Perfect poetry can be produced only when there is "unification of sensibility."

**4. Elucidation of Eliot's Impersonal theory of Poetry :** Eliot elucidates his impersonal theory by examining the following :

- (i) First, the relation of the poet to the past, and
- (ii) Secondly, the relation of the poem to its author.

The past is never dead; it lives in the present. Every poet's significance, his appreciation, is the appreciation of his relation to the dead poets and artists. We cannot value him alone; We must set him, for contrast and comparison, among the dead.

Eliot insists on the importance of the relation of the poem to other poems by other authors, and suggests the conception of poetry as a living whole of all the poetry that has ever been written.