

INDEX

S.NO	TITLE	PAGE NO
1	Aristotle - Poetics	1
2	Dryden - Essay of Dramatic Poesy	30
3	Coleridge - Biographia Literaria Ch. XIV and Ch XVII	54
4	T. S. Eliot - Metaphysical Poets	61
5	I. A. Richards - Four Kinds of Meaning	68
6	William Empson - The Seven Types of Ambiguity	72
7	Northrop Frye - The Archetypes of Literature	79
8	Cleanth Brooks - Irony as a Principle of Structure	90
9	Allen Tate - Tension in Poetry	97
10	Elaine Showalter - Towards a Feminist Poetics	107
11	Simone de Beauvoir - The Second Sex	114

- ❖ Popularized the use of heroic couplets in English poetry.
- ❖ His works bridged the Renaissance and Augustan literary traditions, influencing Alexander Pope and others.

ESSAY OF DRAMATIC POESY

Introduction to "An Essay of Dramatic Poesy" by John Dryden

- ❖ **Written in 1668**, *An Essay of Dramatic Poesy* is one of the most important works of **English literary criticism** from the **Restoration period**.
- ❖ The essay is structured as a **dialogue** among four characters – **Crites, Eugenius, Lisideius, and Neander** – who represent different perspectives on **drama and poetry**.
- ❖ Dryden defends **drama as a legitimate form of poetry**, arguing that it can be as artistic and meaningful as other forms of literature.
- ❖ The essay explores **the classical unities (time, place, action)**, **the superiority of ancient vs. modern drama**, and **the differences between English and French plays**.
- ❖ **Crites** argues in favor of **ancient drama**, believing that Greek and Roman playwrights followed stricter artistic rules.
- ❖ **Eugenius** supports **modern drama**, claiming that contemporary playwrights have improved upon the past.
- ❖ **Lisideius** praises **French drama**, emphasizing its adherence to **the unities and decorum**.
- ❖ **Neander (Dryden's own voice)** defends **English drama**, particularly the works of **Shakespeare and Ben Jonson**, for their creativity and depth.
- ❖ Dryden takes a **balanced approach**, acknowledging the strengths and weaknesses of different dramatic traditions.
- ❖ The essay is influenced by **Aristotle's Poetics** and **neo-classical theories** but also supports the **innovations of English playwrights**.
- ❖ *An Essay of Dramatic Poesy* remains a foundational work in **literary criticism**, shaping the debate on **drama, poetic forms, and the evolution of literature**.

1. The Purpose of the Essay

- ❖ The essay aims to **defend the honor of English writers** against critics who unfairly favor **French writers**. It seeks to justify the use of **rhyme in drama** and to argue that English writers deserve recognition for their contributions.

2. The Dedicatory Epistle to the Right Honourable Charles Lord Buckhurst

- ❖ The author, **John Dryden**, left London due to the **plague** and stayed in the countryside. During this time, the **theatres were closed**, and Dryden found himself thinking about plays and drama, much like one would think of an **absent mistress**.

The "Lyrical Ballads"

- ❖ Coleridge contributed poems like "**The Ancient Mariner**", "**The Dark Lady**", and "**Christabel**", which subtly and effectively treated the **supernatural**.
- ❖ Wordsworth, on the other hand, wrote poems about **rustic life** and characters, working with **industry and speed**. As a result, Coleridge's poems seemed somewhat **out of place** in the collection.
- ❖ The first edition of "**Lyrical Ballads**" was published with a brief '**Advertisement**', explaining that the poems represented **ordinary incidents and characters** in **simple, unadorned, and colloquial language**.
- ❖ In 1800, a second edition was published in two volumes, accompanied by a '**Preface**'. This preface asserted that the language of the poems was inspired by the speech of **peasants and rustics**, which sparked a **heated controversy**.
- ❖ Despite criticism, the poems grew in **popularity**, impressing even the critics with their **genius**. The **real merits** of the poems and the **aversions** they stirred kept them alive in public discourse.

Coleridge's Disagreement with the Preface

- ❖ Coleridge disagreed with many parts of the '**Preface**', arguing that they were **wrong in principle**. Critics often mentioned Coleridge as a **co-writer** of the preface, so he felt compelled to clarify which parts he agreed with and which he did not.
- ❖ To explain his views, Coleridge first distinguishes between a **poem** and **poetry**.

Coleridge's Definition of a Poem

- ❖ A **poem** contains the same elements as **prose**, but the difference lies in their **combination**. A poem may use **metre** or **rhyme**, which aids **memory** and provides **pleasure** through the recurrence of sounds.
- ❖ In **scientific and historical compositions**, the primary goal is to convey **truth**, with pleasure being secondary. In **novels and romances**, the immediate goal is to communicate **pleasure**.
- ❖ Coleridge argues that adding **metre** to prose does not automatically make it a poem. However, if metre harmonizes with the composition, it can deserve the name of a poem.
- ❖ He defines a **poem** as a class of composition that, unlike works of science, aims for **pleasure** rather than **truth**. A poem is an **organic whole**, where all parts work together to provide the unique pleasure of poetry.
- ❖ Philosophical critics argue that **metrical compositions** where individual lines stand out and can be enjoyed separately do not qualify as true poems.

Coleridge's Definition of Poetry

- ❖ **Poetry** can exist in works that do not use **metrical language**. Examples include the prose of **Plato**, **Jeremy Taylor**, and the **prophetic books of the Bible**.

- ❖ Eliot disagrees with defining Metaphysical poetry solely by its **faults** (e.g., forced comparisons) and advocates for a **positive approach** that focuses on its unique strengths and contributions.

Donne and the Elizabethan Tradition

- ❖ Eliot views **John Donne** and his contemporaries as a **natural progression** from the Elizabethan age, carrying forward valuable characteristics that later diminished in English poetry.
- ❖ Johnson notes that Metaphysical poets were **analytic**, often dissecting emotional situations to an excessive degree. However, Johnson overlooks their ability to **reunite** these analyzed concepts into new, unified wholes.
- ❖ Eliot emphasizes the **fusion of heterogeneous ideas** into a new unity after dissociation, a hallmark of Metaphysical poetry.

Examples of Metaphysical Techniques

- ❖ **Samuel Johnson**, who coined the term "**Metaphysical poets**," focused on Donne, **Cleveland**, and **Cowley**, criticizing their tendency to juxtapose disparate ideas without always achieving unity.
- ❖ Eliot counters this by arguing that **heterogeneous material** can still achieve unity through the poet's mind. He provides examples from Johnson's own poetry, such as these lines from *The Vanity of Human Wishes*:
 - "His fate was destined to a barren strand, / A petty fortress, and a dubious hand..."
 - Eliot notes that the **contrast of ideas** in these lines mirrors the principles Johnson criticized in Metaphysical poetry.

Bishop King's "Exequy"

- ❖ **Bishop King's** poem *Exequy* exemplifies successful **extended comparisons**, merging ideas and similes seamlessly. In the poem, King expresses his longing for his deceased wife through the metaphor of a journey:
 - "Stay for me there; I will not fail / To meet thee in that hollow Vale..."
 - The poem conveys a sense of **urgency and desire**, with each minute symbolizing progress toward reunion. The final lines evoke a sense of **terror**, reminiscent of **Edgar Allan Poe's** style.

Lord Herbert's Ode

- ❖ **Lord Herbert's** *Ode* contains quatrains that exemplify the Metaphysical school. For example:
 - "So when from hence we shall be gone, / And he no more, nor you, nor I..."
 - "Her eyes, which did that beauty crown, / Were like two stars, that having fallen down..."

tailored to suit the listener's expectations and the context of the communication.

- ❖ For instance, a speaker may adopt a formal tone for an academic audience or a casual tone for friends.

4. Intention (Purpose or Aim)

- ❖ Beyond the **sense** (what is said), **feeling** (the speaker's attitude toward the subject), and **tone** (the speaker's attitude toward the listener), there is the **intention** or **purpose** of the speaker. This is what the speaker is trying to achieve through their speech.
- ❖ A speaker usually speaks with a **purpose**, and this purpose shapes their speech. Understanding the speaker's intention is crucial for interpreting the meaning of their words. Without understanding the intention, we cannot judge whether the speech is successful.
- ❖ The success of a **writer** depends on the reader's ability to grasp the **four kinds of meaning**: sense, feeling, tone, and intention. Sometimes, the writer's purpose may simply be to convey sense, feeling, and tone, but often, the intention works through a combination of these three.
- ❖ **Intention** can influence:
 - The **emphasis** placed on certain points in an argument.
 - The **arrangement** of points.
 - The use of phrases like *"for contrast's sake"* or *"let it be supposed,"* which highlight the speaker's intention.
 - The **plot** in literature, especially in dramatic and semi-dramatic works.
- ❖ The writer's intention can be seen when they **hide their hand**, subtly guiding the reader or audience. Its influence on language is distinct from the other three functions (sense, feeling, tone) and can be analyzed separately.

Failures in Understanding

- ❖ Misinterpretation can occur if a reader:
 - ❖ Misunderstands the **sense**.
 - ❖ Distorts the **feeling**.
 - ❖ Mistakes the **tone**.
 - ❖ Disregards the **intention**.
- ❖ A partial misunderstanding of any one function can lead to errors in interpreting the others.

Shifts in Language Functions

- ❖ In different contexts, one function of language may dominate over the others.
For example: In a **scientific treatise**, the **sense** is prioritized. The writer focuses on clarity and precision, subordinating their feelings and maintaining a conventional tone. The intention is to make the sense easily understandable and acceptable.

- ❖ The intensity of the negatives implies a strong **desire to escape** – whether into pure sensation, abandonment of life’s difficulties, or even death. This creates a **conflict** in the reader’s mind, as the poem assumes the reader shares this desire.

Lovelace’s *To Althea, from Prison*

- ❖ The poem *To Althea* by **Richard Lovelace** uses paradox to explore the idea of freedom:
 - “Stone walls do not a prison make, / Nor iron bars a cage...”
- ❖ The poem describes **freedom** as found in **constancy to a mistress, loyalty to a political party, obedience to God**, and the **comfort of good company**. The **negation** in the first two lines serves to define the poem’s mood and the meaning of “**not**” in the context of the paradox.

Crashaw’s Religious and Sexual Imagery

- ❖ The text then discusses **Richard Crashaw’s poetry**, which often blends **religious** and **sexual imagery**. For example, in his *Hymn to Sainte Teresa*, the saint’s **chastity** is described using metaphors that also suggest **sexual desire**:
 - “...she breathes all fire; / Her weak breast heaves with strong desire...”
- ❖ This duality creates a **seventh-type ambiguity**, where two **opposed judgments** (religious purity and sexual passion) coexist and reconcile in the reader’s mind.

Hopkins’s *The Windhover*

- ❖ **Gerard Manley Hopkins’s** poem *The Windhover* is analyzed as an example of **indecision** and its reverberation in the mind. The speaker admires the **brute beauty** and **valor** of the windhover (a kestrel) but contrasts it with his own life of **spiritual renunciation**:
 - “Brute beauty and valour and act, oh air, pride, plume, here / Buckle; AND the fire that breaks from thee then, a billion / Times told lovelier, more dangerous, oh my chevalier.”
- ❖ The word “**buckle**” is ambiguous: it can mean to **prepare for action** (like a military belt) or to **collapse** (like a bicycle wheel). The speaker cannot decisively judge whether the **active life** of the bird or his own **life of renunciation** is superior, holding both in tension.

Herbert’s *The Sacrifice*

- ❖ Finally, the text examines **George Herbert’s** poem *The Sacrifice*, where **Jesus** speaks as both **scapegoat** and **tragic hero**. The poem culminates in a **contradiction**:
 - “Lo here I hang, charged with a world of sin / The greater world of the two...”
- ❖ Jesus is portrayed as both **loved and hated, tortured and freeing, weak and strong**, and **outcast yet the source of society**. This paradoxical treatment reflects the **complexity** of Christ’s role in Christian theology.

	Solar cycle	Seasonal cycle	Organic cycle	Myth
1	Dawn	Spring	Birth phase	The Birth of the Hero, of revival and resurrection, of creation, of the defeat of the powers of darkness, winter and death. Subordinate characters: Father, Mother; Archetype: Romance, dithyrambic & rhapsodic poetry
2	Zenith	Summer	Marriage / Triumph phase	Apotheosis, sacred marriage, entering into Paradise Sub. characters: Companion, Bride; Arch.: Comedy, pastoral & idyll
3	Sunset	Autumn	Death phase	Myths of fall, of the dying god, of violent death and sacrifice, and of the isolation of the hero Sub. characters: Traitor, Siren; Arch.: Tragedy, elegy
4	Darkness	Winter	Dissolution phase	Myths of triumph of darkness; myths of flood, of the return of chaos, of the defeat of the hero, götterdämmerung myths Sub. characters: Ogre, Witch; Arch.: Satire

Myth of the Quest

- ❖ The **myth of the quest** is derived from the four phases of myth and is central to many narratives.
- ❖ The **questing hero**, who seeks truth or a sacred object, appears in all religions and literatures. A famous example is the **quest for the Holy Grail** in T.S. Eliot's *The Waste Land*.
- ❖ To interpret these myths, critics must closely examine **scriptures** and **texts** to locate and analyze their archetypes.
- ❖ Frye advocates a **deductive method of analysis**, where critics move from the **general truth** (the myth) to the **particular truth** (the specific text or character's behavior).
- ❖ This approach allows critics to analyze how **drama**, **lyric**, or **epic** forms are derived from myths.
- ❖ Frye notes that many **literary genres** have evolved from the **quest-myth**, and it is the critic's duty to analyze these myths to uncover the **essential message** of a work.

Similarities Between Literary Criticism and Religion

- ❖ In literary criticism, **God** is often seen as an **archetype** of a hero or central figure in a narrative, such as in **Milton's *Paradise Lost*** or the **Bible**.

"IRONY AS A PRINCIPLE OF STRUCTURE"(1949)

Cleanth Brooks, a major figure in **New Criticism**, argues in *Irony as a Principle of Structure* that **irony is central to poetic meaning**. He asserts that poetry should not be read as a collection of direct statements but as an **interwoven structure where meaning emerges from contrasts, tensions, and ambiguities**.

Brooks believes that **poetry does not impose meaning from outside but generates it organically through metaphor, irony, and contextual pressure**. His essay explains how irony **modifies meaning** and prevents poetry from becoming **simplistic or purely abstract**.

Concept of Metaphor

- ❖ Represents a rediscovery of modern poetic techniques.
- ❖ Allows poets to address universal themes through specific objects or experiences.
- ❖ Example: In "A Red, Red Rose," the rose symbolizes the universal concept of love.
- ❖ The poem is like a drama.

Poet's Intention in Using Metaphor

- ❖ Metaphors risk obscurity while conveying particular meanings.
- ❖ Direct statements lead to abstraction, diminishing the essence of poetry.

Principle of Organic Relationship

- ❖ Metaphor implies an organic relationship among poetic elements.
- ❖ Poetry comprises interdependent components: words, phrases, images, symbols, figures of speech, rhyme, rhythm, and meter.
- ❖ All elements contribute to the poem's meaning, creating a coherent structure.
- ❖ Analogy: Poetry likened to a kite or plant, where each part is essential for the whole.
- ❖ In both poetry and drama, every element is crucial, with no waste or superfluity.
- ❖ Small components are vital in forming a complete work.

A poem is not a collection of poetic images. The elements of a poem are related to each other not as blossoms juxtaposed in a bouquet, but as the blossoms related to a growing plant. The beauty of the poem is the flowering of the whole plant, and needs the stalk, the leaf and the hidden roots.

Metaphor of the Kite

- ❖ Brooks compares poetic structure to a **kite**:
 - A kite **needs a tail** (concrete details and irony) to stabilize it, allowing it to **fly properly**.
 - Similarly, **poetry must be grounded in concrete details** to support abstract or universal themes.

- ❖ Even if difficult, this line **holds together** under examination.

3. From Shakespeare's Sonnet 73

*That time of year thou mayst in me behold
When yellow leaves, or none, or few do hang
Upon those boughs which shake against the cold,
Bare ruined choirs where late the sweet birds sang.*

- ❖ A **masterpiece of tension**:
 - **Literal extension**: a tree losing its leaves in autumn.
 - **Symbolic intension**: the speaker's **approaching death** and spiritual barrenness.
- ❖ The image of "**bare ruined choirs**" is **devastating** and **beautiful**, combining **decay and memory** in one image.

4. From Thomas Nashe

*Beauty is but a flower
Which wrinkles will devour;
Brightness falls from the air,
Queens have died young and fair,
Dust hath closed Helen's eye.
I am sick, I must die.
Lord, have mercy upon us!*

- ❖ A brutally honest reflection on **death and transience**.
- ❖ **Tension** arises between the **simple, physical facts** of decay and the **spiritual plea** at the end.
- ❖ The rhythm and sound also carry the **emotional weight** of the imagery.

5. From Thomas Wyatt

*And then may chance thee to repent
The time that thou hast lost and spent
To cause thy lovers sigh and swoon;
Then shalt thou know beauty but lent,
And wish and want as I have done.*

- ❖ The speaker combines a **personal emotional confession** with a **universal moral - reflection**.
- ❖ The line "**beauty but lent**" expresses a deep truth: beauty is **temporary, borrowed**, not owned.

THE SECOND SEX

Volume 1: Facts and Myths

Introduction

- ❖ Beauvoir begins with the first-person pronoun "I," signaling her personal engagement with the subject matter. She identifies herself as a woman, challenging the traditional academic detachment and emphasizing the lived experience of women.
- ❖ She introduces the central thesis: women are defined as the "Other" in relation to men, and this otherness is perpetuated by both societal structures and women's complicity.

Part 1: Destiny

Chapter 1: Biological Data

- ❖ Beauvoir examines the biological differences between males and females in the animal kingdom, arguing that while biology plays a role, it does not determine the social and cultural subjugation of women.
- ❖ She critiques the reduction of women to their reproductive functions, emphasizing that human existence transcends mere biology.

Chapter 2: The Psychoanalytic Point of View

- ❖ Beauvoir critiques Freudian psychoanalysis, particularly its emphasis on penis envy and the idea that women are developmentally stunted.
- ❖ She argues that psychoanalysis fails to account for the social and historical factors that shape women's identities.

Chapter 3: The Point of View of Historical Materialism

- ❖ Beauvoir engages with Marxist theory, which posits that women's oppression is rooted in economic structures.
- ❖ While she acknowledges the importance of economic factors, she argues that Marxism alone cannot fully explain the complexity of women's subordination.

Part 2: History

- ❖ This section traces the historical evolution of women's roles and status, from pre-agricultural societies to modern times.
 1. **Pre-agricultural Societies:** Women and men shared labor and responsibilities.
 2. **Agricultural Societies:** Women gained prestige due to their childbearing roles, but this also tied them to domesticity.
 3. **Advent of Private Property:** Women's status declined as property and inheritance became central to societal organization.