CONTENT

1	HISTORY OF ENGLISH LANGUAGE	1
2	INFLUENCES ON THE ENGLISH LANGUAGE	13
3	SOUNDS AND LETTERS	52
4	SOCIOLINGUISTICS	88
5	MORPHOLOGY – 1 WORD FORMATION PROCESS	96
6	NATURE AND FUNCTIONS OF LITERATURE	114
7	PLATO'S THOUGHTS ON ART AND POETRY	122
8	ARISTOTLE'S ANSWERTO PLATO AND HIS THOUGHTS ON ART, POETRY AND TRAGEDY	132
9	PLATO ARISTOTLE DEBATE	141
10	LITERATURE AND EMOTION	147
11	LITERATURE AND IMAGINATION (CRITIQUE OF ROMANTICISM)	154
12	THE NATURE AND FUNCTIONS OF LITERARY CRITICISM 166	162
13	SOCIOLOGICAL APPROACH TO LITERATURE	172
14	PSYCHOLOGICAL APPROACH TO LITERATURE AND CRITICISM	176
15	FEMINIST APPROACH TO LITERATURE	189
16	MARXIST APPROACH TO LITERATURE	196
17	FORMALISM	202

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FURTHER READING

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14. Barry Peter, Beginning Theory
15. Abrams, M. H. A Glossary of Literary Terms.
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English Paper V

English Language and Literary Criticism

Syllabus

I) **History of English Language:**

a) Influence and development from Anglo Saxon to Modern times.

b) Modem Influences up to 21st century.

i) Non European languages

ii) Technological influences

II) **Structure of English Language:**

a) Origin.

b) Morphology, phonology .

c) Sounds of English-intonation, Accent .

d) Socio - linguislics.

e) Varieties of English - Dialects - Southern, Northern, Pidgins and Creole. Register/Jargon/Slang.

f) English as Lingua-Franca - Bi-lingual and Multi lingual.

III) **The theory of Literature :**

The nature and function's of Literature :

Theory of Mimesis - The Plato - Aristotle debate.

Literature and Emotion.

Literature and Imagination - Critique of Romanticism.

IV) **The Nature and Function of Criticism**

Who is a critic? A review of his qualifications - explication, evaluation analysis and theorizing.

V) **Critical Approaches to Literature with Particular reference to**

Sociological

Psychological

Feminist

Marxist

Formalist

[With effect from the Academic Year 2008-2009]

1

HISTORY OF ENGLISH LANGUAGE

STRUCTURE

1.0 OBJECTIVES

1.1 INTRODUCTION

1.2 BRANCHES OF THE INDO-EUROPEAN FAMILY OF LANGUAGES:

1.2.1 Indian

1.2.2 Iranian

1.2.3 Armenian

1.2.4 Albanian :

1.2.5 Balto-Slavic

1.2.6 Hellenic

1.2.7 Italic

1.2.8 CeItic

1.2.9 Germanic or Teutonic

1.2.10 West Germanic

1.2.11 Old English Vocabulary

1.2.12 Old English Poetry

1.12.13 Old English Grammar

1.2.14 The Adaptability of English or The flexibility towards foreign influenced

1.0 Objectives

1. This chapter will introduce the students to the origin and growth of English Language and the family of Indo European Language.
2. After the study of this chapter the students will be able to know old English and its nature.

3. The chapter will also make students to understand the flexibility of English Language and how it accepted the foreign words so easily.

1.1 INTRODUCTION :–

After the long research, many philologists have come to the conclusion that the languages can be grouped in families, and the origin of any language can be traced to the common ancestor language. Out of several families of languages, there is only one family concerned, regarding the descent of English language. It is the family including most of the European tongues and also some from Asia. This parent language has been named as *Aryan – Indo – German* or *Indoic -European*. But the first two names cannot be accepted because they do not include all the languages spoken in Europe and Asia. So the *Indo- European* is the proper name given to this family which includes English.

It is generally accepted that this language, Indo - European, was spoken about 3500 B. C. by Nomadic Tribes around the Black Sea. In the course of time, these tribes split up into various sections and moved in different directions across the continent of Euro – Asia – (Euresia). Each section took the parent language with it, but after being geographically isolated, they developed their own tongues taking the parent language as a basis. As a result of this process, by 2000 B.C., the original Indo – European had been split up into eight language groups. Again in the course time, each of them sub divided into further language groups.

Whatever the knowledge of this parent tongue is available, it can be said that its vocabulary was very limited, and it must be a difficult language. There are two important facts to prove that all the different groups of languages in the Europe belonged to this family. For example, the words describing very common family relationships such as, “Father, Mother, Brother” have close resemblance in most of the modern European languages. Secondly there is close resemblance in the cardinal numbers up to ten in these languages. These two examples show that all these words Originated from the parent tongue. The primitive man had very limited knowledge about the relations and counting.

From the point of view of the study of English, the Primitive – Germanic group of this family is very important because most of the Germanic Languages have their origin from this branch. The primitive Germanic was spoken on the large part of Central and Northern Europe from about two thousand to one thousand B.C. But in this

period this language was in a constant state of change. It was broken up into several different dialects on Geographical basis. So far the descent of English is concerned, one change is very important to note. It is called, “Primitive Germanic Consonant Shift”. The consonant shift was from Latin and Germanic and then to English. Generally the consonants. ‘P’ and ‘D’ from Latin were changed into “F” and “t” in Germanic words, and the same change continued in Anglo – Saxon English. This consonant shift looked very unimportant in the beginning, but it has far reaching result on the development of Germanic languages.

The primitive Germanic ultimately split up into three important branches.

1) Gothic
2) Scandinavian
3) West Germanic

We are concerned with the third group which was sub - divided into three parts. German, Dutch and Anglo – Saxon (middle East). Most of the consonant sounds of Anglo – Saxon resemble with the other west Germanic languages. So the philologists believe that the form of old English has the origin in the west Germanic sub – group of the Indo – European family.

1.2 BRANCHES OF THE INDO-EUROPEAN FAMILY OF LANGUAGES :–

Although we have no first hand knowledge from any textbooks of the Indo-European language, yet by a comparison of its surviving descendant languages it has been possible to form some idea of the parent tongue.

The Indo – European language was a synthetic language with complex inflexional endings. Simplicity and directness of expression are products of the later stages of the evolution of the language. It was centuries later that Indo-European languages developed analytical tendencies. However, the vocabulary of Indo – European language was limited, only large enough to serve the needs of the primitive, aboriginal tribes who spoke it. Some traces of it are still to be found hanging over its descendant languages. It is noticeable in most of the European languages and their ancestral languages from which they derived. The singular personal pronouns bear a very close resemblance. The Indo – European languages have common words for the primary family relationships like father, mother, brother. And evidently the early tribes did not recognize any relationship outside the family. While there are no anciently common Indo – European

words for animals like camel, tiger, lion etc. there are common words for snow, cold, beech, beer, wolf etc. A cumulative evidence of this list is that the original community was an inland one. Most interesting is the resemblance in the ancient language and their modern descendants of the cardinal numbers up to ten. Early man counted on fingers and could not go beyond ten. More complicated counting was done with the help of pebbles for counters. The Latin word for pebbles is 'calculus' from which 'calculate' was derived. The Indo – European languages were classified on the basis of the differences that developed in the descendant languages of the parent tongue spoken by the parent community – a homogeneous language. The parent tongue split into, nine chief branches. These branches seem to fall into two well defined groups according to the modification which certain consonants of the parent tongue underwent in each. The two well – defined groups are called Satem Group and Centum Group (from the words Satem and Centum in Avestan and Latin respectively). The eastern and western divisions of the Indo – European family have thus come to be known as Satem. Former historians divided the Indo – European languages into eight groups, later historians divided it into nine groups. Either of the classifications can be considered correct or final because recently valuable records of some dead Indo – European languages have been unearthed and we are made to wonder how many more branches of Indo – European have already disappeared totally or remain to be discovered yet. The Satem group includes the Indian, Iranian, Armenian, Balto-Slavic and Albanian branches. The Centum group includes the Hellenic, Italic, Celtic and Celtic and Teutonic branches. Let's have the description of each group in detail.

1.2.1 Indian :

The Indian branch of the Indo – European family has preserved the oldest literary texts, such as the Vedas written in the Vedic Sanskrit. These books are believed to have been written about 1000 B.C. A later form of the language was fixed and given a literary form by Indian Grammarians of whom Panini is chiefly celebrated. This form is known as classical Sanskrit which is the medium of rich variety of literature including the two national epics, the *Ramayana* and the *Mahabharata*, and a wealth of dramatic literature. Vedic Sanskrit was different from the classical Sanskrit. The classical Sanskrit, too, inspite of being the literary language in India has long ceased to be spoken. A large number of colloquial dialects known as Prakrit existed along with Sanskrit. One of them, Pali was given literary status and was made the language of Buddhism in the 6th century B. C. Prakrit gave rise to 'Apabhramsa'

which in turn gave rise to the present languages of North India and Pakistan. The most important of these are Hindi, Bengali, Marathi and Punjabi. Romany, represents a dialect of North – Western India which the nomads carried to many parts of the world, in course of their long history of wandering.

1.2.2 Iranian :

The earliest recorded language of this group is Avestan. It is the language of Avestan, the sacred writings of the Zoroastrians. Some of these writings go as far back as 1000 BC. Avestan has left no direct descendants, but is it related to old Persian. Another language belonging to this group is old Persian which is preserved in inscriptions recording the achievements in wars made by Xerxes. A later form of this language is called Middle Iranian or Pehlavi, from which modern Persians derived. It is spoken throughout a large part of Iran and it is also an important secondary speech among Muslims in Pakistan and India. Related to Persian, are Kurdish – the language spoken in the mountain regions of Eastern Turkey, Iraq and Western Iran, and Balcchi – the language of Baluchistan and Pashto and the Chief language of Afghanistan.

1.2.3 Armenian :

The earliest records of Armenians are preserved in a Bible translation of the fifth century A. D. It stands alone as a separate branch of the Indo – European family although for some time, it was thought to be related to Iranian group. Throughout their long troubled history, the Armenians have preserved their individuality and have not allowed themselves to be dominated by the imperial ruler of Persia, Rome and Byzantuem. The modern form of this language is spoken by about four million people in the southern Caucasus and Eastern Turkey. Its distinctive features like a constant shifting comparable to that of the Germanic branch, require that Armenian should be treated as a separate identity.

1.2.4 Albanian :

This is by far the smallest of the surviving branches of the Indo – European family. It is spoken by only one and a half million people. It constitutes a branch by itself. The evidence is sufficient to believe this. Albanian contains a very large portion of loan words from neighbouring languages, chiefly from the languages of Turkey. It is wrapped in history and we do not have intimate knowledge of it because, apart from some legal documents, as literature there is no other literary writings of literature surviving till seventeenth century.

1.2.5 Balto-Slavic :

This branch of Indo-European language consists of two groups, the Baltic and Slavic which have some common features and may be said to have descended from the same branch. Lithunian and Lellish are derived from Baltic while the Slavonic branch has given rise to Russian, Polish, Czech, Serbocrotian etc. Lithunian is of special importance to the students of Indo-European because this conservative descendant preserves some old features of the parent language which have disappeared in almost all other branches. The earliest records in Slavic is known as Church Slavic or old Bulgarian are translations of parts of the Bible made in the 9th century A.D.

1.2.6 Hellenic :

Hellenic consists of the Greek dialects which are spoken in ancient Greece and in the islands of the Aegean and in Asia minor. Until recently its antiquity was dated back to the 9th century B.C. But recent discoveries have antedated the beginnings of Greek, carrying it back to a long time before the fall of troy (1183 BC). Fortunately we possess abundant literature and large mass of inscription documents in the dialect of Attic, the dialect of the city of Athens which owed its supremacy to the dominant political and cultural position of Athens in the 5th century B.C. After the death of Alexander the Great in 323 B.C. it became a general language of Mediterranean countries. The dialects of Modern Greek have only eight million speakers. Its forms and many of the common expressions have remained unchanged in three millennia. Although by a capricious turn of fortune's wheel the Greek language has shrunk to narrow confines in Greece. It has richly expanded as the inexhaustible source of supply for the ever-growing scientific and the technological vocabulary.

1.2.7 Italic :

The languages of this group present a larger collection of recorded evidence than any other branch of Indo – European. We have evidences that as early as the sixth century B.C. a number of languages were spoken in Italy. Of all the languages spoken in those times, Latin became supremely important because of the political supremacy of Rome when it was a chief language. The minor languages were expelled from the country and they are known today only from inscriptions and place - names. The expansion of Roman Empire spreaded Latin called Classical Latin. From the spoken form of Latin, called the vulgar Latin, are descended the Romance languages like Italian, Spanish, Portuguese, French and to some extent Rumanian. These languages have been carried into different

parts of the World. The subsequent conquest and colonization of the speakers of the Romance languages have carried them to many countries away from original homes. Portuguese is now spoken in Brazil, Spanish in most parts of South America and French in many parts of the world.

1.2.8 Celtic :

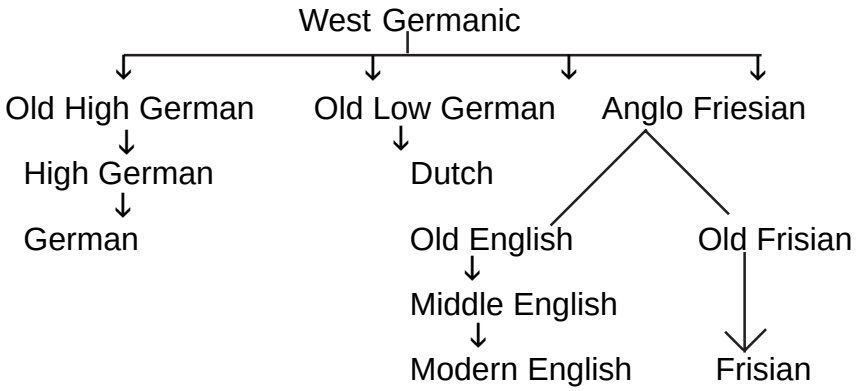
Celtic is a branch of Indo – European which was spoken in many parts of Western Europe early in the Christian era. Now it is confined to some small communities of people in France and the British Isles. On the basis of their treatment of Indo – European labio – velum consonant, the Celt language is divided into two groups. In the former the consonants in question became labials and in the latter they became velar consonants. This group was extensive in Europe in the beginning of the Christian era. But, in modern times, it survives by only four names Breton, Welsh, Irish and Scots Gadic. These are spoken today by a comparatively small minorities in France and British Isles.

1.2.9 Germanic or Teutonic :

The branch of Indo – European language to which English belongs is called Germanic, and it includes German, Dutch, Swedish, Norwegian and Icelandic. The parent language of all these languages was a dialect of Indo – European and it was later called Proto – Germanic. Round about the beginning of Christian era, the speakers of Proto – Germanic still formed a homogeneous cultural and linguistic group living in the north of Europe. We have no evidence of the language of this period, but we know something of the people who spoke it from the works of Tacitus. Tacitus calls them Germans and describes them as a tribal society living the in settlements in the woody and marshy country of Northern Europe. It is essentially an agricultural community, keeping flocks and growing grain crops. But their agriculture is not of an advanced type. The family is the basic unit of social organization among them. They are monogamous and women are held in high esteem in their society. They love war because it is often a means to renown and booty. Such was, in brief, the account of the people who spoke Proto – Germanic. Perhaps because of over – population and the poverty of their natural resources, in the course of time, they spread in different directions. As a result of this, expansion of the Germanic peoples dialect differences within Proto – Germanic became more marked. Three main branches of Proto – Germanic are distinguished. They are West Germanic, North Germanic and East Germanic. Modern Scandinavian languages like Norwegian, Swedish and Danish belong to the North Germanic branch. Gothic descended from the East Germanic dialect of Proto-Germanic.

The West Germanic dialect is the most important one, because English, Dutch, Frisian and German have descended from this branch. All of these languages and their dialects bear common Germanic characteristics which distinguish this group of languages from other Indo – European groups. Though we have no records of the earliest forms of Proto – Germanic languages, yet by comparing its various descendent languages we can reconstruct it to quite a considerable extent. The reconstructed Proto – Germanic language shows some structural and phonological affinities with the other Indo – European languages. A family – tree for the West Germanic languages is given below.

1.2.10 West Germanic:



By Old English (Anglo Saxon) we mean the language spoken by Englishmen down to about 1150 A.D. Dr. Sweet has called the period lasting down to A.D. 1200 the period of full inflexions, because during this period the endings of the noun, the adjective and the verb are preserved more or less unimpaired. Again Old English means mainly the West Saxon (Southern) dialect, and not other dialects (e.g. Northumbrian, Mercian etc.). It will be interesting to note here that Modern Standard English (written and spoken) has not descended from Old English (West Saxon). Modern English emerged in the fifteenth century from a completely different dialect – the East Midland dialect, particularly the dialect of the metropolis, London.

1.2.11 Old English Vocabulary :

Old English was a very resourceful language. The notion that a language which lacked the large number of words borrowed from Latin and French, which now constitute an important part of the English Vocabulary must be somewhat limited in resources is not correct. The contrary is rather true, because Old English possessed the wonderful power of utilizing its native resources to provide expressions for new ideas and objects that came along its way. This character of Old English is in sharp contrast to that of Modern English which calls

foreign words whenever occasion arises to express new ideas and objects for which it has no words. Old English had a great flexibility, a capacity for bending old words of new uses. Old English made liberal use of suffixes and prefixes to form new words from old words or to modify or extend the root idea. It also specialized in forming self-explaining compounds.

Old English, was a very resourceful language like Modern German. The manner in which it managed to provide natural and expressive terms even for such a new world of concrete things and abstract ideas as Christianity meant for the Anglo – Saxons is a great testimony to its resourcefulness.

Jespersen has rightly said that the Old English language “was rich in possibilities, and its speakers were fortunate enough to possess a language that might with very little exertion on their part be made to express everything that human speech can be called upon to express.” There is no denying the fact that Old English prose is clumsy and cumbrous, but “that is”, as jespersen says, “more the fault of the literature than of the language itself.” A good prose style is everywhere a late development and the work of whole generations of good authors is necessary for bringing about the easy flow of written prose. Again, the subjects treated in Old English. Prose were not suitable for drawing out the highest literary quality.

1.2.12 Old English Poetry :

If Old English, prose is undeveloped, there is very rich and characteristic poetic literature. Old English, poetry treated of all sorts of subjects ranging from powerful pictures of battles and of fights with mythical monsters to religious poems, idyllic description of an ideal country and sad ones of moods of melancholy. Old English poetry is full of narrative, descriptive and reflective verses revealing, “uniqe power of the beauty of the language.” The wealth of synonyms found in Old English poetry is really astonishing. These synonyms “impress us artistically and work upon our emotions very much like repetitions and variations in music.” (Jespersen). For ‘battle’ or ‘fight’ we have in "Beowulf " at least twelve synonyms (according to Jespersen). Beowulf has, says Jespersen, seventeen expressions for the ‘sea’ to which thirteen more should be added from other poems. The charm of the language of Old English, poetry is its slow and leisurely movement. The measure of the verse invites us not to hurry on rapidly, but to linger deliberately on each line and pause before we go on to the next. The external form of Old English poetry was in the main same as that of Old Norse, Old Saxon and Old High German poetry. Beside

definite rules of stress and quantity, the chief words of each line were tied together by alliteration.

1.12.13 Old English Grammar:

Old English was a synthetic language in contrast with Modern English which is a highly analytic language. It, like Latin and Sanskrit, indicated the relation of words in a sentence largely by means of inflections " the" with result that no harm would have been done to the meaning of a sentence if the subject and the object exchanged their position. The Old English sentence “Se cyning pas word gehyerd ” can be translated into “the king heard these words” in Modern English. It will mean the same thing if we arrange the words in any other order, such as “pas word gehterde se cyning”. However, Old English arrangement of words conformed to certain patterns, specially in subordinate clauses. Nevertheless subject and predicate might change places in principal clauses with considerable freedom.

1.2.14 The Adaptability of English or The flexibility towards foreign influences :

In any consideration of the English language its linguistic adaptability will be found to be its predominating characteristic. It is natural for a language to borrow words from foreign languages in its formative stage, and to cease borrowing after its standard has been evolved. But English is the language which has not stopped borrowing words from other languages ever after the fixation of its standard towards the end of the Middle English period. Even now scientific and technical terms are taken from French and Latin which have always been great feeders of English. And surprisingly enough, now-a-days the English seldom naturalise their foreign borrowings and assimilate them to their customary ways of speech. Since the time of Evelyn and Dryden their assimilative powers have fallen to the zero degree, and the French words for which they have no equivalents keep their foreign shapes and accents, and remain as “italicized foreigners” in the midst of English words.

If we inquire into the causes of this linguistic capacity to accept new words, we shall find that the borrowing in English is never due to any inherent deficiency of the language itself. When Old English whose vocabulary was mush more limited than that of Middle English or Modern English, could provide natural and expressive terms for such a new world of concrete things and abstract ideas as Christianity meant to the Anglo – Saxons, there is reason to believe that the borrowing in English after the Old English period has not been occasioned in most cases by real gaps in its vocabulary. “That the borrowing is not

occasioned by an inherent deficiency in the language itself", says Jespersen, "is shown by the case with which new terms actually are framed whenever the need of them is really felt, especially by uneducated people who are not tempted to go outside their own language to express their thoughts." Mr. Edward Morris has given interesting examples of this natural inventiveness in his "Austral English, A dictionary of Australasian words, phrases and usages". Mr. Morris says that when the English settlers came to various parts of Australia, they found many new birds, beasts, trees, bushes and flowers for which there were no names in English. The settlers filled up these gaps in the English vocabulary "partly by adopting words from the aboriginal languages, e.g. *Kangaroo, wombat* partly by applying English words to objects bearing a real or fancied resemblance to the objects denoted by them in England, e.g. *magpie, oak, beech,* but partly also by new English formation" (Jespersen). Such new English formations, concern the names of birds such as friar – *bird, honey eater, ground lark, or plants* such as *sugar – grass, hedge – laurel etc.*

1.2.14.1 Historical Movements Causing Change :

There are certain historical movements or events such as the introduction of Christianity in England in the last decade of the 6th century, the invasion of England by the Scandinavians in the 8th, 9th and 10th centuries, the conquest of England by the Normans in the 11th century and the Revival of Learning in the 16th century, which have contributed, to some extent to the linguistic change of English. The unsettled life the English lived from the eight to the eleventh century was not congenial to the development of linguistic rigidity. Thus many of the Norman – French words were thrust upon them, and the institution like Feudalism was planted by the Normans on the soil of English civilization along with the words associated with it. The English, conquered as they were, could not make rival words out of their native resources. Many Greek and Latin words contributed by the Renaissance came through literature almost imperceptibly. But the number of words forced upon the English is very small as compared with those they adopted of their own accord, and deliberately. So it is not wise to ascribe the change solely to the history of the English people. (All these influences are seen in detail in next units.)

1.2.14.2 British Imperialism:

The linguistic adaptability of English derives largely from the worldwide British empire which caused contact with many nations. From India, and English have taken over sahib, begum, maharajah,

pundit, baboo, durbar, swaraj, sepoy, lathi, Krishnaism dumdum' (bullet). From Spanish the English have dopted such military words as armada, escapade, embargo. To the world of games Spain has contributed such words as quadrille, spade etc. The Arabic words taken over into English concern mainly, mathematics, astronomy, and science in general, e.g. zero, algebra, cipher, zenith naair, alcohol, alchemy, elixir etc., Candy (from Arabic quand), sugar are also Arabic words in English. The contribution of Italy to the English vocabulary is conspicuous. The Italian words relate to fine arts and architecture, e.g. balcony, colonnade, cornice, corridor, niche, parapet, profile etc. Such military words as alarm, colonel, pistol, arsenal are taken over from Italy also. Indeed, there is hardly any nation in the world which the English have not obliged from the linguistic point of view. The result is that the English vocabulary has become the richest in the world.

———————

2

INFLUENCES ON THE ENGLISH LANGUAGE

STRUCTURE

2.0 OBJECTIVES
2.1 CAUSES OF BORROWINGS FROM FOREIGN LANGUAGES
2.1.1 Inherent Deficiency
2.1.2 Linguistic Laziness
2.1.3 A greater natural gift for learning languages
2.1.4 Great Historical Movements
2.1.5 Contact with People
2.2 LATIN INFLUENCE ON ENGLISH
2.2.1 Pre – Christian Latin influence :
2.2.1.1. Words related to trade and commerce
2.2.1.2. War
2.2.1.3 Domestic Life
2.2.1.4 Plants
2.2.2 Latin influence occasioned by the introduction of Christianity
2.2.2.1 Words related to church
2.2.2.2 Words related to domestic life and household affairs
2.2.2.3 Words related to names of trees, plants and herbs
2.2.2.4 Words connected with education and learning
2.2.2.5 Words related to animal names
2.2.3 Latin influence in the Middle English period
2.2.4 Latin influence during and after the Renaissance
2.2.5 Latin influence on the English syntax and style
2.2.6 Effects of the Latin influence
2.3 CONSEQUENCES OF LATIN INFLUENCE
2.4 CELTIC INFLUENCE ON ENGLISH OR CELTIC WORDS IN ENGLISH

2.5 SCANDINAVIAN INFLUENCE (NORSE INFLUENCE
2.5.1 Introduction
2.5.2 Historical background of the Norse Borrowings
2.5.3 An estimate of the Scandinavian Loan Element
2.5.4 Effect on Grammar and Syntax
2.5.5 Nature of the Scandinavian influence (also difference with the French influence)
2.6 IMPORTANCE OF THE SCANDINAVIAN LOAN ELEMENTS
2.7 THE FRENCH INFLUENCE
2.7.1 French Influence in the Middle Ages
2.7.2 French Influence in the Modern English Period
2.7.3 Hybridism
2.8 GREEK INFLUENCE
2.9 LOAN WORDS AS MILESTONES OF GENERAL HISTORY
2.10 INFLUENCE OF SCIENCE AND TECHNOLOGY ON ENGLISH
2.10.1 Technology:
2.11 THE BIBLE (THE BIBLE TRANSLATIONS)
2.12 SHAKESPEARE AN INFLUENCE ON THE ENGLISH
2.13 MILTON AN INFLUENCE ON THE ENGLISH

2.0 OBJECTIVES

1 After the study of this chapter students will be able to know the various influences on the Growth of the English Language - such as - influences of the -

Foreign language, Latin, Christianity, Renaissance, Celetic, Jeandinavian. French, Greek, Science, Technology, Bible, Shakespear, Milton, etc.

2.1 CAUSES OF BORROWINGS FROM FOREIGN LANGUAGES

The tendency to adopt words from other languages is due probably to a variety of causes. Let us discuss some of these causes with reference to English. One of these causes is the

2.1.1 Inherent Deficiency :

Inherent Deficiency of the language concerned. Words are generally borrowed to fill up the gaps in the native vocabulary, and this accounts for the fact why words are adopted from foreign languages in the formative period of a language. But so far as English is concerned, borrowings of foreign words and terms have never been

occasioned by any deficiency in the vocabulary. Old English vocabulary was much more limited than that of Middle English and Modern English

That the borrowing is not occasioned by an inherent deficiency in the language itself, is shown by the ease with which new terms actually are framed whenever the need of them is really felt, especially by uneducated people who are not tempted to go outside own language to express their thoughts.

Prominent among the causes of borrowing is the

2.1.2 Linguistic Laziness :

Linguistic Laziness and the English borrowings are due mainly to this cause. It is the linguistic laziness of the English – the desire of English men of letters to keep aloof from the trouble one has to take in forming expressive and appropriate words and terms (also acceptable) out of native resources which has occasioned the English borrowings. To this linguistic laziness the bulk of Latin, French and the post – eighteenth century loan – words might be referred. The Anglo – Saxons could meet their need for new words by utilizing native resources and not by adopting words from other languages, because they were not linguistically idle. It is because of their mental Izainess and regard to their own momentary convenience that the English have adopted ready-made foreign words instead of utilizing the native resources to the utmost for the purpose. While referring to the huge influx of Latin adjectives into English Jesperson has correctly observed that “it cannot be pretended that all these adjectives (Latin) are used on account of any real deficiency in the English language, as it has quite a number of endings by which to turn substantives into adjectives.” But instead of taking this trouble of making adjectives by adding endings to the native nouns (e.g. fatherly = father + - ly, heavenly = heaven + - ly) they adopted from Latin ready – made adjectives (e.g. paternal, celestial etc.)

The tendency to borrow words is sometimes ascribed to

2.1.3 A greater natural gift for learning languages.

” But this is not true of the English language for its speakers “are not usually credited with such a gift, and secondly, the best Linguists are generally inclined to keep their own language pure rather than adulterate it with scraps of other languages.” (Jespersen).

A great cause of borrowing is

2.1.4 Great Historical Movements:

Great Historical Movements foreign invasions or conquests and no language, however rigid or conservative, can defy the linguistic

impact exercised by them. There are certain historical movements or events such as the introduction of Christianity, the invasion of England by the Scandinavians, the Norman conquest of England, the Renaissance to which English owes a number of words. Many Norman – French words were almost forced upon the English, and the institution like Feudalism was planted by the Normans on the soil of English civilization along with the words associated with it (e.g. fief, feudal, vassal, liege). Many – Greek and Latin words were contributed by the Renaissance, and they came mostly through literature almost imperceptibly. The number of new ideas and things introduced by Christianity was very considerable, and the English managed to express them by making compounds and derivatives out of native words. Still they adopted a great many foreign words such as apostle, Pope, bishop, priest, monk, shrine, pall, abbot.

2.1.5 Contact with People:

Another great cause of borrowing is the contact with a great many people, and this cause is of special significance in the case of the English language, because its speakers came in close contact with many nations of their vast and world – wide Empire. The contact of the English with the Indians and the Arabs resulted in the adoption of a number of Indian and Arabic words by the English, and these words (lathi, seopy, pundit, sahib, begum etc. from India : sugar, candy, elixir, zero, cipher etc. from the Arabs) are now included in the English dictionary.

2.2 LATIN INFLUENCE ON ENGLISH

The Latin (Classical) influence on the English is the earliest and perhaps the greatest of all the influences which have enriched the English vocabulary and helped to make it a varied and heterogeneous one. It began about the beginning of the Christian era and has still been continuing. We shall here consider the Latin influence in different periods.

2.2.1 Pre – Christian Latin influence :

The first Latin words to find their way into the English language owe their adoption to the early contact of the Teutonic forefathers of the English with the higher Roman civilization, and they were adopted long before the English forefathers had come to the British island. These words mainly relate to (1) trade and commerce, (2) war and warfare, (3) domestic life and names of household articles, (4) names of plants and fruits.

2.2.1.1. Words related to trade and commerce – One of the most important branches of Roman commerce with the Teutons was wine trade, and as a result many Latin words connected with wine

and the cultivation and drinking of wine have found their way into English. The most important of these words is wine itself (from Latin vinum). Other words of this group are calicem, Old English . calic (a cup), flasce (flask, bottle), sester (jar, pitcher). The chief type of Roman merchants the Teutons dealt with was caupones (wine dealers, keepers of wine – shops or taverns), and Old English ceapian (to buy), and cheap the old meaning of which was 'bargain', price' are derived from it (caupones). Other words of commercial significance are monger, Old English. mongere with its now extinct verb mangian (to trade), pund (pound), seam (burden, load), mint, Old English. mynet (coin, coinage), inch, Old English. ynce, anchor punt etc.

2.2.1.2. War : One of the chief occupations of the German in the Roman empire was war, and to this occupation English owes such words as camp (battle), segn (banner), pil (javelin), pytt (pit), strxt (street), mil (mile) etc.

2.2.1.3 Domestic Life : Some of these earliest Latin loan – words refer to domestic life, and designate household articles and the art of cooking. Examples of the words of this group which remain in Modern English are kettle (Old English cycene from Lat. conquina), mill (Old English mylen from Lat. molina), cup (Old English cuppe from Latin cuppa), dish (Old English disc, Latin discus), chest (Old English cist), mortar (Old English mortere, Latin mortarium) amber etc.

2.2.1.4 Plants: Words relating to names of plants, fruits and food are plum, pea, pepper, cheese, butter etc.

After the English had settled in Britain, they received a few Latin words not directly from Latin, but from the native Britons who had acquired them from the Romans during the Roman occupation of Britain. Among these words one is ceaster < Latin castra which is a common Old English word for a Roman fortified town or enclosed community. It survives in the place name Chester and in the ending of many other place names such as Lancaster, Gloucester, Winchester, Doncaster, Worcester, etc.

A careful study reveals that the Pre – Christian Latin words concern the day – to – day life of the Germanic forefathers of the English. Unlike the later Latin loan – words these words are not connected with the philosophy or the higher mental culture of the imperial Rome. They are simple, short words, mostly of one or two syllables, and as such are easy to pronounce and remember. They are of the same general type as the native words and therefore they soon came to be considered part and parcel of the native language. They also throw light on the unsophisticated, simple life of the

Germanic fore-fathers. They show that these Teutonic people were not yet ripe for that sophisticated Latin culture which came to impress their great grandsons centuries after. Thus they stand as some of the milestones of British history.

2.2.2 Latin influence occasioned by the introduction of Christianity:

The greatest influence of Latin upon the vocabulary of Old English was occasioned by the introduction of Christianity into Britain at the end of the sixth century. The adoption of Christianity not only brought immediate contact with Latin Christianity, and Latin Christian literature, but also direct intercourse was in consequence established with the continental people. As a result many eccelesiastical words and terms as well as many words belonging to the secular spheres of life were introduced. These words, says Emerson, “are almost exclusively nouns, although a few verbs and adjectives also occur”. We may group these Latin loan words as follows:

2.2.2.1 Words related to church – church, bishop, altar, candle, alms, abbot, angel, anthem, creed, disciple, epistle, hymn, martyr, devil, mass, minister, monk, nun, noon, psalm, pope, priest, palm, shrine, shrive, synod, relic, temple etc.

2.2.2.2 Words related to domestic life and household affairs – cap, chest, cup, dish, fan, fever, linen, kitchen, mat, mill, pillow, pin, pole, plaster, silk, tun, tunic, radish, oyster.

2.2.2.3 Words related to names of trees, plants and herbs – beet, box, pine, aloes, balsam, gladen, ‘sword grass’, lily, palm, pea, pepper, plum, poppy, mallow, and the general word plant.

2.2.2.4 Words connected with education and learning – school, master, grammatical, verse, meter, notary, talent etc.

2.2.2.5 Words related to animal names – capon, doe, lobster, phoenix, trout, turtle (dove), elephant.

Besides the above nouns there were introduced a number of verbs and adjectives. Verbs: offer, shrive, spend, sotp; adjectives: crisp and short.

The Latin words coming into English as a result of the Christianising of Britain have been fully assimilated and have become indistinguishable from the native stock. “The Latin influence of the Second Period”, remarks A.C. Baugh, “Was not only extensive but thorough, and marks the real beginning of the English habit of freely incorporating foreign elements into its vocabulary.

2.2.3 Latin influence in the Middle English period :

The adoption of Latin words continued through the Middle ages, and these Latin words came generally through literature, specially

the Latin translation of the Bible. Latin was also spoken by the ecclesiasts and men of learning with the result that a certain number of Latin words passed directly into spoken English. Their number is, however, small as compared with those that entered by way of literature. Wyclif and his associates are credited with more than thousand Latin words not previously found in English. Since many of these words occur in Wyclif's translation of the Bible, they have found their way into common use.

The Latin words adopted during the Middle English period relate to law, literature, theology, science.

2.2.3.1 Words related to law – conspiracy, custody, homicide, incumbent, legal, malefactor, minor, notary, prosecute, remit, testify, testimony.

2.2.3.2 Words related to theology – incarnate, incubus, limbo, pulpit, rosary, script, scripture, supplicate, missal, tract.

2.2.3.3 Words related to literature – allegory, genius, index, intellect, summary, ornate, prosody etc.

2.2.3.4 Words related to science (also medicine) – gesture, immune, lunatic, mechanical, nervous, rational, solar, stupor, ulcer, zenith, zephyr etc.

2.2.4 Latin influence during and after the Renaissance:

The great Revival of Learning of the 15th century came to heavily influence the English language. Its influence upon the English language was stronger than that on any other European language with the possible exception of French. It was not, however, the Englishmen's zeal for classical learning that was responsible for this stronger classical impact. The wholesale incorporation of French words that had previously been made by the English had killed their natural power of resistance against foreign words and – created in their minds that predilection for foreign words which made them shrink from consciously coining new words out of native material.

The Latin words adopted during and after the Renaissance are many abstract and scientific in character, and have entered into English exclusively through the medium of writing. Again, the words adopted are not all of Latin origin. Still the more important words, are Latin and most of the Greek words have entered into English through Latin or have, at any rate, been Latinized in spelling and endings before being used in English.

The Latin words borrowed during the Renaissance are often basic words, nouns, adjectives and verbs. Among the nouns we may give as examples anachronism, allurement, allusion, atmosphere, dexterity, acumen, folio, circus, emanations, halo, inclemency,

jurisprudence etc. Among the adjectives we may mention object, appropriate, dexterous, expensive, habitual, domestic, medieval, stellar, pecuniary, scholastic, filial, impersonal, malignant etc. But it is among the verbs, perhaps", A. C. Baugh remarks, "that we find our most important acquisitions." Among the verbs we note such indispensable words as adapt, alienate, assassinate, benefit, consolidate, emancipate, eradicate, exist, excavate, extinguish, harass, meditate.

A curious consequences of the Latin influence during and after the Renaissance was that many a French word was remodeled into closer resemblance with their Latin originals. Perfet and parfet (French parfait, parfoit) were the normal English forms for centuries.

In Areopagitica Milton has used 'perfected'. But after the Renaissance c was introduced from the Latin, so that perfet gave way to perfect. Similarly, the c was introduced into the Middle English word Verdit from the Latin with the result that verdit became verdict. The Middle English avis and aventure were remodeled after the Latin words, so that they gave way to advice and adventure. Among the other Middle English words which were remodeled into closer resemblance with their Latin originals may be mentioned Avril > April; feouerele > February, peynture > picture, dette > debt, doute > doubt; egal > equal etc.

During the Renaissance sometimes the same Latin words as were borrowed earlier have been reintroduced. The Latin words episcopus and discus which appear in Old English as bishop and dish were again borrowed daring this time to make the English words Episcopal and disc. The Latin words abject which was used earlier in the sense of 'cast off', 'rejected' was reintroduced in its present signification during the Renaissance.

The flow of Latin borrowings has been going on incessantly even after the Renaissance. Examples of Latin words borrowed in the 17th, 18th and 19th centuries are : 17th century – premium, column, formula, impetus, focas, complex, honorarium, pendulum, maximum, minimum, lens, momentum : 18th century – nucleus, inertia, propaganda, auditorium, ultimatum, insomnia, prospectus, habitat, deficit; 19th century – omnibus, animus, sanatorium, consensus, moratorium, referendum, bacillus, ego etc.

2.2.5 Latin influence on the English syntax and style : Latin has influenced not only English vocabulary, but also its sentence construction. The absolute participle (as in sentences like "The weather being rough, Raaj did not go to college", "The sun having set, Raani returned home") was introduced at a very early period in imitation of

the Latin construction. It began to be extensively used only after the Restoration of Monarchy in England (i.e. 1660 A.D.). There are some other Latin constructions which authors tried to imitate, for instance,"who for he whom", as in "who has come here is not known to me" and Niren was found sleeping by whom he fears, but these constructions have always been felt as unnatural, and as such they are now hardly used. The same is true of such interrogative sentences as "To read what books have I been sent for here." As late as the seventeenth century, and even into the eighteenth, Latin grammar was the only grammar taught in schools, and the only grammar found worthy of study and imitation. The highly disciplined syntax which Milton used was an adaptation of the Latin syntax.

2.2.6 Effects of the Latin influence :

There are certain advantages coming from the Latin influence on the English language. The introduction of a large number of Latin adjectives, like paternal, filial, oracular, urban, literary, human etc., has made for the paucity of adjectives in the native store. Because of the huge influx of Latin words English has come to have a vast wealth of synonyms, with the result that there is an advantage in versification. Moreover, these synonyms allow the speakers to express subtle shades of though. Thus juvenile does not mean the same thing as youthful, ponderous as weighty, portion as share, miserable as wretched, legible as readable. Again such Latin verbs as adapt, alienate, assassinate etc., are really gems in the casket of the English language.

There has been an evil effect of Latin influence, and this is the shifting of stress from the initial syllable which is contrary to the spirit of the Germanic family of languages. This stress – shifting has led to irregularity in pronunciation.

2.3 CONSEQUENCES OF LATIN INFLUENCE

There has been some controversy as to whether Latin influence on the English vocabulary has been a help or a hindrance, and no satisfactory solution to the controversy seems to be in sight. We should probably be near the truth if we recognize in the Latin influence, specially of the Renaissance and post – Renaissance periods something between a help and a hindrance.

There are certain advantages coming from the Latin influence. The first advantage is the enormous addition to the English vocabulary. If the English boast that their language is richer than any other, and that their dictionaries contain a far greater number of words than those of any other nation, the reason is, of course, the greater number of foreign words, specially the Latin and French words borrowed from

time to time. Many of the Latin words fill up the gaps in the native stock of words so that they serve to express ideas which would have been nameless . Latin has supplied English with a large number of adjectives and has thereby made for the paucity of adjectives in the native store of words. It is surprising to note how many pairs English has of native nouns and Latin adjectives. The examples of native nouns with Latin adjectives are house – domestic, man – human, money – pecuniary; son – filiat, town – urban, letter – epistolary, book – literary, moon – lunar etc.

There are some Latin verbs which are really gems in the casket of the English language. Some of these verbs are adapt, alienate, assassinate, benefit, emancipate, eradicate, exist, meditate, harass, extinguish etc. A. C. Baugh has considered these verbs the most important acquisitions of the English.

“More than in anything else the richness of the English language manifests itself”, says Jespersen, “in its great number of synonyms”. It is because of the huge influx of Latin words that English has become very rich in the wealth of synonyms. These synonyms allow the speakers to express subtle shades of thought. Thus legible does not mean the same thing as readable, juvenile as youthful, ponderous as weighty, miserable as wretched. Sometimes the Latin word is used in a more limited, special, or precise sense than its English counterpart, which is obvious from the comparison of identical with same, science with knowledge, latent with hidden, masculine with manly. Manly implies an emotional element of praise which masculine does not. The English word popish implies an element of contempt which the Latin word papal does not.

Again, there is an advantage in versification in having a large choice of words possessing a different number of syllables and often also presenting a difference in the place of accent. Poets like Milton find the sonorous Latin words serving their purposes of versification than the short English words. In some kinds of prose writing too, the sonorous Latin words often help to heighten the tone and add dignity and majesty to the structure of the sentence. “The chief reason of this seems to be that the long word takes up more time. Instead of hurrying the reader or listener on to the next idea, it allows his mind to dwell for a longer time upon the same idea; it gives time for his reflexion to be deeper and especially for his emotion to be stronger”. (Jespersen).

The Latin influence has subscribed to the international intelligibility of the English language, because many of the Latin words as well as those words formed during the 19th century on more or

less exact Latin and Greek analogy are used in many other civilized countries as much as in England. The usefulness of these words (e.g. telegraph and telephone) can easily be realized in these days of easy communication between the nations.

There are manifold advantages coming from the Latin influence. But these advantages should not blind us to the seamy side of the influence. The Latin influence has gone to the extent of making the English speakers lose gradually the habit of utilizing the native vocabulary to the utmost before going abroad to find words for new ideas. People who had education in Latin often found it easier to write on abstract or learned subjects in Latin than in English, and when they tried to write on these things in English. Latin words would constantly come first to their mind. Mental laziness and regard to their own momentary convenience, therefore, led them to use Latin words to which they gave them only English terminations.

The Latin influence had made the English language inharmonious. The loan elements should be so assimilated in sound and inflection as to be recognizable as foreign only to the searching eyes of the philologists. The Latin borrowings before the Middle English Period, and the Scandinavian and the earlier French loans were fully assimilated in sound and inflection, with the result that they hardly appear to be foreign. The impression left by these borrowings is one of unity. The words like wine, tea, bacon, eggs, orange, sugar, plunder, war, prison, judge, die, kettle, kitchen, cook, cup etc. are not only indispensable, but also harmonious elements of English. But while most people are astonished on first hearing that such words as the above have not always belonged to their language, no philological training is required to discover that phenomenon or diphtheria or intellectual or latitudinarian are out of harmony with the real core or central part of the language. We cannot but feel the incongruity of such sets of words as man – human homicide, or “of the abnormal plurals which break the beautiful regularity of nearly all English substantives – phenomena, nuclei, larvae, chrysalides, indices etc.” (Jespersen).

The unnatural state into which the wholesale adoption of learned Latin words has thrown the English language is further manifested by the fact that many of these words have no fixed pronunciation. Educated people have no difficulty in freely writing them or understanding them when they see them written, but they are between the devil and the deep sea when they are required to pronounce them. Dr. Murray says that at a meeting of a learned society the word gaseous was systematically pronounced in six different ways in the course of

a discussion. Dr Murray and the Century Dictionary stress the word diatribist on the first syllable, while Webster stresses the word on the second.

The worst thing, however, that can be said against the big pedantic Latin words is their difficulty and the undemocratic character which is a natural result of their difficulty. A great many of these words will never be used or understood by anybody, who has not had the classical education. “Gestic in Goldsmith’s skilled in gestic lore’ (Traveller, 253) is taken in many dictionaries as meaning ‘legendary, historical…….. but the context shows conclusively that ‘pertaining to bodily movement, esp. dancing’ (NED) must be the meaning”. (Jespersen). There are usually no associations of ideas between these pedantic words and the ordinary stock of words and no likeness in roof or in the formative elements to assist the memory. We have in them none of those invisible threads that knit words together in the human mind.

The Latin influence is also responsible for the use of learned and sesquipedalian words and long, involved sentences. The culmination with regard to the use of these big and learned words in ordinary literary style was reached in the hands of Dr. Johnson. Hence these sesquipedalian words are known as Johnsonese. The best example of this style is found in the following sentence of Madam D’ Arblay, the ardent admirer of Dr. Johnson: “The last of men was Dr. Johnson to have abetted squandering the delicacy of integrity by nullifying of labours of talent”

The Latin (classical) words adopted since the Renaissance have, no doubt, enriched the English language very greatly and have specially increased its number of synonyms. But the Latin elements in English comprise much that is superfluous or worse than superfluous, and have, moreover, stunted the growth of native formations. The international currency of many Latin words does not fully compensate for their lack of harmony with the central core of the English language, and the undemocratic character they have given to the English vocabulary. Thought the Latin words have given variety and precision to the style of great English writers, they have encouraged an inflated turgidity of style. “Without siding completely with Milton’s teacher Alexander Gill, who said that classical studies had gone the English language more harm than ever the cruelties of the Danes or the devastations of the Normans, we shall probably be near the truth if we recognize in the latest influence from Latin ‘something between a hindrance and a help.” (Jespersen).

2.4 CELTIC INFLUENCE ON ENGLISH OR CELTIC WORDS IN ENGLISH

Next to the earliest Latin influence in order of time is the influence of Celtic upon English. The conquest of the Celtic population of Britain by the Teutonic forefathers of the English and the subsequent amalgamation of the two races resulted in a corresponding amalgamation of their languages. And naturally it might be expected that Old English would contain many words taken from the language of the Celtic Britons. The older books on English philosophy contain a long list of words supposed to have been derived from Celtic. Modern linguistic researches, however have sought to limit the number of Celtic words to less than a dozen.

By far the greatest influence of Celtic upon English was upon the place-names. “This is natural”, as Emerson says, “since place – names are commonly adopted in great numbers from the aboriginal inhabitants of a country”. Celtic names are to be found all over England. The kingdom of Kent, for example, owes its name to the Celtic word Canti or Cantion.

“The name of London itself, although the origin of the word is somewhat uncertain most likely goes back to a Celtic designation;;. (A. C. Baug). The first syllable of Winchester, Salisbury, Exeter, Gloucester, Worcester, Lichfield, and a number of other names of cities is traceable to a Celtic source. Again, the earlier name of Canterbury (Durovernum) and the name of York are of Celtic origin. Certain other Celtic elements survive in names of many other places. Thus the names like Dunbar, Dumbarton, Dundee bear the stamp of the Celtic word dun the meaning of which was “a protected place”. The Celtic word inch ‘island’ is to be found in such names as Inchcape, Inchcolon. The Celtic comb ‘ a deep valley’ is retained in names like Duncombe, Holcombe etc.’ inver ‘mouth of river’ in names like Inverness, Inverary.

A number of Celtic names survive in the names of rivers and hills. The Thames is a Celtic river name and various Celtic words for river or water are preserved in the names Avon, Usk (Ux), Daver, Wye etc. The names of mountains such as Pen, Ben bear the imprint of Celtic words for mountains. Outside place-names, the influence of Celtic upon English is almost insignificant. There are not more than twenty words in Old English that can be traced with reasonable probability to a Celtic source, Within this small group of Celtic words we can distinguish two groups: (1) those which the Anglo – Saxons learned through day-to-day contact with the original Britons and (2) those which they learnt from the Irishmen who accompanied the

Christian missionaries to England (i.e. Northumbria). The first group of words were, however, more popular, but less learned than the second. The first group (i.e. popular words) include such words as binn (a manger), dunn (colour), brat (mante, rag), brock (badger), down (hill) rock, slough. The second group of words which are connected with Irish Christianity include ancor (hermit), dry (magician), cross (bell), mind (diadem), cursian (to curse).

A few common Celtic words do not appear in Old English but are known in the Middle English period, such as bodkin, clan. In the time of Shakespeare Celtic words like bog, gallowglass (in Macbeth Act I, Scene II, 13), kerne (in Mecbeth, I ii 13), shamrock, skein, were in use A few Celtic words have come from the Scotch Gaelic, such as cairn, claymore, crag, glen, slogan, whiskey, coronach, some of which are literary words only and do not occur except in the language of books.

The Celtic words were not fated to attain a very permanent place in the English language. Some soon sank into oblivion, and some were relegated only to the local use. The relation between the Anglo Saxons and the original Britons was not such as to influence the English life and language. The surviving Celts were at best the servant or slave class. If they like the Romans, possessed superior culture, and had something valuable to give the Anglo – Saxons, their influence would not have been negligible. “But the Anglo Saxon found” as A. C. Baugh says, “little occasion to adopt Celtic modes of expression, and the Celtic influence remains the least of the early influences which affected the English language.”

2.5 SCANDINAVIAN INFLUENCE (NORSE INFLUENCE

2.5.1 Introduction : Near the end of Old English period English underwent a great foreign influences as a result of its contact with another important language, Scandinavian. This influence began with the Danish invasion of England towards the end of the 8th century and lasted for nearly three centuries till the Norman conquest brought the superior influence of French to bear upon the English language. The Danes were established in Northumbria where – from they spread rapidly over northern and eastern England, and though temporarily checked by Alfred, they established their sway all over the island, and became its virtual rulers for sometime. This close contact spreading over several centuries naturally resulted in the introduction of a large the important Norse element in the English language.

2.5.2 Historical background of the Norse Borrowings : Unlike later Norman conquerors the Danes were a Germanic race and spoke a language very mush like that of their English cousins. The life of the

Danes was in the main the life of the earlier Englishmen. Their customs, religion and their social order were the same. “They were in fact kinsmen bringing back to an England that had forgotten its origins the barbaric England of its pirate forefathers. “So the Scandinavians were not looked upon as foreigners by the English in the same manner as the English themselves had been looked upon as foreigners by the Kelts,. The setters, in their turn, did not think the natives to be the conquered people: rather they sank quietly into the mass of people around them. That is why the fusion of the Danes and the English was so complete.

2.5.3 An estimate of the Scandinavian Loan Element : In order to correctly estimate the Scandinavian influence on English it is important to remember the great similarity that existed between Old English and Old Norse. The two languages had an enormous number of identical words – nouns, such as man, wife, father, mother, life, house, thing, summer, winter, sorrow, folk etc. ; adjectives such as full, well, wise, better, best: pronouns like mine, thing etc; verbs like meet, come, bring, hear, see, think, smile, ride, will, can, stand, sit. The result was that the Anglo Saxons had no difficulty in understanding the Vikings and the Vikings (Norse people) looked upon the English language as one with their own.

The Scandinavian influence upon English operated in various ways.

Sometimes the Scandinavians revived and popularized obscure and obsolete English words. This linguistic phenomenon is best illustrated by the word till. This word occurs in the hymn of Caedmon, but it does not commonly occur until Middle English times except in Norse writings. Though the word is of native origin, the frequency of its present use is entirely due to Norse influence. Had it not been given the fresh lease of life by the Scandinavian word, it would have, in all probability, sunk into the sea of oblivion. The verb blend too owes its vitality to Old Norse, for blandan was rarely used in Old English. Similar is the case with the English word dale (OE. dael) which was reinforced from the Scandinavian dal. The word barn (OE. bearn) would have probably disappeared from the English language if it was not revived by the Norse word.

Sometimes the Scandinavians modified the form of English words. For example, the English word get, if from the Mercian or Southern dialects of Old English, would now be pronounced yet (yit) with initial y. The Scandinavians, on the other hand, had the same word with initial g as in gun, so that we are made to conclude that the present form of get was due to Scandinavian. The form of such OE,

words as swuster. Yift, yeve, chetel has been modified by the corresponding Scandinavian words, sister, gift, give, kettle respectively. There are many other similarly fated words.

The Scandinavians modified the meaning of many English words. Dwell (OE. dwellan) in Old English meant ‘lead astray’, but the modern meaning of the word has come from the Scandinavian word, dvelja which meant ‘dwell’. Old English bread usually meant ‘fragment’, while Old Norse braud meant ‘bread’. Thus the modern bread has its meaning from Scandinavian. Similarly, dream in Old English meant ‘joy, mirth, revelry’ (and was commonly used of the pleasures of the warriors relaxing in the hall over their beer and of music accompanying those pleasures), but the modern meaning of the word has been taken over from Old Norse draumr. In Old English ploh meant “a measure of land”. But in Middle English it came to mean the implement plough as in Old Norse plogr.

The Scandinavians also supplied English with the words which agree so well with other native words as to be readily associated with them. Death and dead were OE. noun and adjective, but the corresponding verbs were steorfan and sweltan; now it is obvious that Danish deya was more readily and easily associated with the known and the adjective than the Old English verbs, and accordingly it was soon adopted (Norse deyen, now die). Scandinavian saete (Modern English seat) was adopted because it was at once associated with the verbs to sit and to set.

The Scandinavians introduced certain military and naval terms such as orrest (battle), fylcian (to collect, marshal), lip (fleet), barda (a kind of warship), ha (rowlock): these words were soon lost from English. But these words are some of the milestones of general history, because they tell that the English were inferior to the Scandinavians in ship – building till King Alfred undertoo to construct a new kind of warship.

The Scandinavians modified the legal ideas of the Anglo Saxons and introduced many law terms the most important of which is the word law itself. All these law terms except four (law, by – law, crave, thrall) disappeared from the English language when the Norman conquerors took into their own hands the English law courts and legal affairs. They introduced a few domestic terms – e.g. window from, Scandinavian vindouga (wind – eye), steak, and probably knife.

The Scandinavians introduced many everyday nouns and commonplace verbs and adjectives. The examples of the Scandinavian nouns which we extensively use in our day – to – day life are husband, fellow, sky, skin, wing, have, root, skill, anger, gate,

skull etc. Among the commonplace adjectives taken from the Scandinavians we find happy, seemly, low, meek, scant, loose, ill, wrong, ugly, rotten etc., Among the commonplace verbs we may note die thrive, cast, hit drown, ransack, call, scream, game, want, take, bask, guess etc. In the opinion of Jespersen the most indispensable elements of the English language have undergone the strongest Scandinavian influence, and "those grammatical words, the small coin of language, which Chinese grammarians term 'empty words', and which are nowhere else transferred from one language to another, have been taken over from Danish into English." Thus the English have taken from the Scandinavians pronouns like they, them, their, the same and probably both; the comparatives like mine (lesser) min (less) helder (rather); pronominal adverbs like hethen, thethen, whethen (hence, thence, whence). samen (together); conjunctions like though, oc (and); prepositions like fro and till.

The Scandinavians have also influenced one class of English personal names, those ending in – son as Gibson, Johnson, Thomson, Robinson, Tillotson etc. Beside these personal names there are also English placenames of Norse origin, found specially in the north and east of England, the region of the Old Danelagh. Norse place-names may be known especially from certain suffixes not found in English proper. These are – by, - thorp, - thwaite, - toft all having the meaning "village" or "hamlet". They occur in such place-names as Whitby, Althorp, Linthorpe, Bishopsthorpe (there are almost three hundred place-names with the Norse ending – thorp, according to A. C. Baugh), Brimtoft, Langtoft, etc. (there are hundred such names). In all there are 1400 Scandinavian place-names in England.

2.5.4 Effect on Grammar and Syntax : The Scandinavian influence affected not only the English vocabulary, but also grammar and syntax. The – s of the third person singular in the present indicative tense of verbs is said to have been due to the Scandinavian influence. The words scant, want, athwart preserve in the final / the neuter adjective ending of Old Norse. According to Jespersen the omission of the relative pronoun in relative clauses (as in "This is the pen Debapratim lost", which, the relative pronoun is omitted here)*, and the retention or omission of the conjunction that are also due to the Scandinavian influence. The rules governing the use of will and shall in Middle English are much the same as in Scandinavian. The universal position of the genitive case before its noun (where Old English like German placed it very often after it) has been attributed to the Scandinavian influence.

2.5.5 Nature of the Scandinavian influence (also difference with the French influence) : The most important thing to be noted in connection with the Scandinavian loan words is their extreme commonplaceness and usefulness in everyday life. From no other foreign source English has received so large proportion of simple, even monosyllabic everyday words as from Norse. All these loan words belong to the familiar spheres of life and have nothing about them technical or indicative of higher culture. They are of a purely democratic and domestic character – they have no colour of rank; they are homely expressions for things and actions of everyday importance, and are used by everybody. This commonplace, non – technical, homely and democratic character of the Scandinavian loan words is in sharp contrast with the aristocratic, technical and fashionable character of the French loan words. Unlike the Scandinavian loan words (e.g. husband, fellow, sky, skill, egg, bread, sister, ill, wrong, etc.), the French loan words relate to government, the highest administration, technical, juridical matters and fashion (e.g. crown, state, government, minister, chancellor, exchequer, larceny, felony, assize, plaintiff, pleasure, delight, ease, comfort, flowers, chase, cards, dice etc.). The difference between the Scandinavian and French loan words is also to be seen in the fact that the French words have never penetrated into the speech of the people so that they have been known and used only by the 'upper ten', while the Scandinavian words are used by the high and low alike. Again, the French loan words concern higher intellectual or emotional subjects or fashionable mundane matters, while the Scandinavian ones concern "the thousand nothings of daily life". The Scandinavian words are mostly of monosyllabic character; the French ones on the other hand, are of polysyllabic character. The Scandinavian words constitute an essential part of the English vocabulary; and an Englishman can hardly carry on his day-to-day conversation without drawing upon them. Jespersen has very finely said, "An Englishman cannot thrive or be ill or die without Scandinavian words, they are to language what bread and eggs are to the daily fare."

2.6 IMPORTANCE OF THE SCANDINAVIAN LOAN ELEMENTS

The Scandinavian loan – words are fraught with inestimable significance for us. They serve as some of the milestones of general history. They throw a flood of light on the state of culture and civilization of the English during the Scandinavian settlement, and the reciprocal relations of the English and the Scandinavians. They show us that the culture or civilization of the Scandinavians was not of a higher

order than that of the English for if their culture was superior to that of the English we should have been in the loan words special groups of technical terms indicative of this superiority, as we see in the case French loan words. Also, the culture of the settlers cannot have been much inferior to that of the English for in that case they (the Norse) would have adopted the language of the English without appreciably influencing it. “This is what happened with the Goths in Spain, with the Franks in France and with the Danes in Normandy in all of which cases the Germanic tongues were absorbed into the Romanic languages.” (Jespersen).

It is true that the Scandinavians were, for a short time at least, the rulers of England, and we find in the juridical loan words linguistic corroboration of this fact. The most important of these words of juridical import is the word law itself, known in England from the 10th century in the form lagu which must have been the exact Scandinavian form. But the great majority of the sailers did not belong to the ruling class. Their social standing must have been, on the whole, slightly superior to the average of the English but the difference cannot have been great, for the bulk of Scandinavian words are of a purely democratic character. This is clearly brought out by a comparison with the French words introduced in the following centuries, for here language confirms what history tells us, that the French represent the rich, the ruling, the refined, the aristocratic element in the English nation. Completely different is the impression which the Scandinavian words make upon us. The Scandinavian words are homely expressions for things and actions which are of everyday importance. Their character is, to put in a political term, utterly democratic. Thus we find in the Scandinavian loan words such commonplace and everyday nouns as husband, fellow, sky, skin, wing, root, skill, anger, gate etc. such common adjectives as meek, low, scant, loose, odd, wrong, ill, ugly, rotten, happy, seemly etc., such scream, bask, drown, gape, guess, etc. The difference between the French and Norse loan element is also shown by the fact that many of the French words have been known and used only by the people belonging to the upper strata of society, while the Scandinavian words are used by high and low alike. The shortness of the Scandinavian words agrees well with the monosyllabic character of the native stock of words with the result that they unlike the French words, are hardly felt to be foreign words. “In fact”, as Jespersen, the Danish philologist has remarked, “in many statistical calculations of the proportion of native to imported words in English Scandinavian words have been more or less inadvertently included in the native elements.” Just as an Englishman cannot write or speak about higher

intellectual or emotional subjects, or about fashionable mundane matters without largely drawing upon French words, so also he cannot carry on his day-to-day conversation on the thousand nothings of daily life, or on the things of great significance to high and low alike without drawing upon Scandinavian words. Otto Jespersen has very finely said, “An Englishman cannot thrive or be ill or die without Scandinavian words; they are to the language what bread and eggs are to the daily fare.” (The words in italics are Scandinavian words).

The importance of the Scandinavian loan words also lies in the fact that they gave a fresh lease of life to many obsolescent or obsolete English words. These English words would have surely disappeared from the language if they were not reinforced by the Scandinavian words. The preposition “till” owes its life to the Scandinavian. It is found only once or twice in Old English texts belonging to the pre – Scandinavian period, but after the Viking invasion its use became exceedingly common in English. The word barn (OE. bearn) would have probably sunk into oblivion had it not been strengthened by the Scandinavian word.

The Scandinavian also rendered a great service to English language by supplying words which agreed will with other English words. Death (deap) and dead were OE. substantive and adjective, but the corresponding verbs were steorfan and sweltan. Now, the Scandinavian verb deya agreed much better with the noun and adjective than the OE. verbs, and as such it was adopted. We also owe to the Vikings the noun saete (seat) which was taken, because it was at once associated with the verbs to sit and to set.

The important of the Scandinavian loan words is also evinced by the fact that some indispensable English words of daily use have adopted the sense of the corresponding Scandinavian words. Bread in Old English meant ‘fragment’, but the current sense of the word has come from the Scandinavian word. Similarly, dream in Old English meant ‘joy’, but the modern meaning of the word has been taken over from the Norse ‘draumr’.

The Scandinavian loan words are important form the grammatical point of view too. The most indispensable elements of English grammar have undergone the strongest Scandinavian influence, because, “those grammatical words, the small coin of language, which Chinese grammarians term ‘empty words’ and which are nowhere else transferred from one language to another, have been taken over from Danish into English.” Thus the English have taken from the Scandinavians pronouns like they, them, their, the, same and both, the comparatives like minne (lesser), min (less), helder (rather);

pronominal adverbs like hethen, thethen, whethen, (hence, thence, whence), samen (together); conjunctions like though, oc (and); prepositions like fro and till.

The importance of the Scandinavian influence can hardly be exaggerated. The Scandinavian load words have made valuable additions to the English vocabulary, and have filled up many gaps in English Grammar. Their contribution to the harmonious development of the English language is inestimable.

2.7 THE FRENCH INFLUENCE

One of the most important of the foreign additions to the English vocabulary is that body of loan words which were adopted because of the conquest of England by the Norman French, and the subsequent intercourse between the two nations extending down to the modern times. Like, the English the Normans were originally a Germanic race, and even before the gun among the ruling classes of England and Normandy. As a result a few French words found their way into English even before the conquest. Castel (which replaced the OE. word burg), capon, and bacon are examples of pre – conquest French words.

2.7.1 French Influence in the Middle Ages : The new conditions brought about by the Norman conquest, however, opened the door for a great and abundant influx of foreign words. The knowledge of French gave access not only to the rich literature of the continent, but also to the high administrative positions. And it was natural that under the circumstances many French immigrants formed the upper classes of the English society after the conquest with the result that so many of the French words are distinctly aristocratic. They left intact the two old words king and queen, but gave to English nearly all words relating to government and to the highest administration. Examples of these words are crown, state, government, reign, realm, sovereign, minister, chancellor, power, country, authority, parliament, council, counsel, people, nation etc. Feudalism was introduced into England by the Normans, and along with it there came such feudal words as feudal, fief, vassal, liege, prince, peer, duke, duchess, baron, count, countess, marquis, viscount. But surprisingly enough, the English words lord and lady continued to exist with honour Court and some courtly adjectives like courteous, noble, fine, refined were introduced by the French.

The French upper classes took into their hands the management of military affairs with the result that a host of military words came from Fance. Some of these military words are war (Middle English werre), peace, battle, arms, armour, lance, banner, ensign, assault, siege, soldier officer, sergeant, lieutenant, navy admiral, troops etc.

The Normans also greatly influenced the English law which was naturally in their hands. Consequently, many law terms now in use in England are of Norman – French origin, such as justice, judge ,jury, court, suit, sue, plaintiff, defendant, plea, plead, to summon, session, attorney, crime, felony, traitor, damages, properly, estate, penalty, larceny, assize, prison, goal, bill, act, tax etc.

Like the law the religion, specially its higher offices, was controlled by the Norman rulers. The consequence was that the following religious terms found their way into English religion, saviour, trinity, angel, clergy, parish, abbey, friar, saint, sacrifice, altar, prayer, sermon, homily, virgin, service, baptism, miracle, preach, pray etc. Words like rule, lesson, save, tempt, flame, order, nature etc. which are now secular words came from French as purely religious words. The French also introduced “the whole gamut of words pertaining to moral ideas from virtue to vice: duty, conscience, grace, charity, cruel, chaste, covet, desire, lecher, fool (one of the oldest meanings is ‘sensual’) jealous, pity, discipline, mercy and others.” (Jespersen).

Beside these words belonging to the special spheres, there were introduced many words which are of general meaning and which throw a flood of light on the reciprocal relations between the Normans and the English. These words are sir, and madam, master, mistress, with their contrast servant; command, obey, order rich, poor, money, interest, cash, rent etc. We come across in Ivenhoe the acute remark which Sir Walter Scott puts into the mouth of Wamba, the jester that “while the living animals – ox, sheep, calf, swine, deer – continued to bear their native names, the flesh of those animals as used for food was denoted by French words, beef, mutton, veal, pork, bacon, venison” (H. Bradley). The point is explained by the fact that the English servants were in charge of the animals when alive, but when killed they were eaten by their French masters. The similar significance perhaps informs such words as butler, buttery, bottle, dinner, banquet, feasts, roast, toast, pasty, soup, sausage, jelly etc.

There are a good number of French words which relate to pleasures, enjoyment, pastimes and fashions. Among the words relating to pleasures and enjoyment we note such words as joy, pleasure, delight, ease, comfort, flowers, and fruits. The words relating to pastimes are chase which was one of the favourite pastimes of the Normans, and those connected with chase such as brace, leash, falcon, quarry, track. The general term sport has come from French; it is shortened from desport. Cards, dice and many words relating to different games. (partner, suit, trump) are also French words. The

French words relating to fashions are apparel, dress, costume, garment, tailor, mason, furniture, table, chair, carpenter etc.

Many words relating to art and architecture were taken from French, e. g. art, beauty, colour, design, arch, tower, pillar, vault, choir, chapel, palace, mansion.

Again, English owes to the French all the current terms of family relationship outside the immediate circle of the household. Thus uncle, aunt, nephew, niece, and cousin, Grandsire, Grandame were taken from French. “Father-in-law, mother-in-law, etc., are formed of English designations.” (H. Bradley).

“A new impulse”, says C. L. Wrenn, “Was given to the French influence early in the thirteenth century, however, by the dominant influence which France, with its then supreme university of Paris, came to exercise in matters of culture and letters; and it was it this century that they many cultural terms came into the language.” But the dialect of French which was becoming dominant by this time was Parisian French which differed from Norman French in pronunciation. Thus Norman French had k where Parisian French had ch, and ch where the Parisian French had s. The Norman French w corresponded to the Parisian g. The result was that very often one and the same French word was adopted into English twice over, in two different forms and with meanings more or less different. Modern English has the words catch, warden, launch, wage, which came from Norman French and alongside them we have chase, guardian, lance, gage, which represent the same words as pronounced in Parisian French (Central French) afterwards introduced. There are a few cases in which a word was at first made English in its Norman form, and afterwards assimilated to the pronunciation of Central (Parisian) French. Thus charity was cariteth in the English of about 1150, but a century later it appeared as charitee. We may here note as a curious fact that while the spelling of gaol comes from Norman French, the word is always pronounced, and sometimes written (jail) with they coming from the Central (Parisian) French.

2.7.2 French Influence in the Modern English Period : French loan words continued to be adopted even after the Middle English period. But with the close of the Middle Ages there came a marked change in the nature and character of French influence upon English. In the first place, while the French words adopted in the Middle English period became integral part of the language, the French words borrowed after the beginning of the 16th century came to be restricted to the well educated in use or to users of special groups of technical terms. Thus the sixteenth century French borrowings consisted mainly of terms relating to war. Secondly, the post – Middle – Ages French

loan words entered into the English language with their modern French pronunciation which is seldom or never Anglicized. On the other hand, Middle Ages French loan words were fully assimilated to the genius of English so that they have been hardly felt to be foreign words. Thus table, chair, court, peace, lake, art, beauty; palace, pillar will never be regarded as of French origin without some philological guidance. But no philological training is required to discover that the French words like connoisseur, amateur, chef, valet, moustache, promenade, corsair are not of native origin. These words have all retained something of the French pronunciation, and have not been fully assimilated to the genius of English. Again, the later French loan – words, unlike the earlier ones, have not adopted the English system of stress (which is generally on the initial syllable). Let us now look at some sixteenth century French words which have remained in common use: pilot, sally, rendezvous, partisan, cache, 'hiding place', volley, vase, moustache, promenade, machine etc.

The accession of Charles II, who had long lived at the French court, on the English throne in 1660, intensified the French influence on English because it ushered a period of exceptionally close contact between the English and the French in matters of literature and social intercourse. A lady at Charles II's court was despised if she could not speak fashionable French. Dryden, who was an enthusiastic follower in his earlier life of French dramatic models, is said to have been responsible for introducing some 200 French words, most of which were due to the special French influence of the Restoration period. It was he who first used the French word correct as an adjective. Examples of French words borrowed during this time (i. e. 17th century) are dragoon, parole, reprimand, ballet, burlesque, chagrin, champagne, coquette, liaison, par excellence, naïve, rapport, forte, muslin, soup, group, penchant etc.

The eighteenth century was again rich in French loan – words of all kinds including military terms. In this century some terms relating to diplomacy were taken over. Towards the close of the Century a few special French words called forth by the French Revolution found their way into English. The following is the list of the French words adopted in the 18th century; guillotine, regime, corps, manoeuvre, espionage, depot, fusillade, salon, bureau, canteen, critique, coterie, nuance, belles – letters, brochure, picnic, etiquette, ennui, police, coup.

"The nineteenth century was the richest of all periods in French loans since Middle English times, especially in terms of art and letters, of textiles and furniture, with the usual borrowing of military words." (C. L. Wrenn). The nineteenth century borrowings from French may be grouped as follows:

Literature and art : resume, literature, cliché, Renaissance, baton, matinee, motif, macabre etc.

Food : restaurant, menu, chef, sauté, fondant, gratin etc.

Diplomatic : attaché, prestige, impasse, charge de affairs, debacle, raison, detre, rapprochement etc.

Dress : rosette, fichu, profile, crepe, neglige, beret, etc.

Military : barrage, communiqué, chasis etc.

The process of borrowings from French has continued even in the 20th century. The two global wars in which England and France were allies have helped much the process of French borrowings in the present century Among the 20th century borrowings we may mention such words as garage, vers libre, fuselage, hangar, limousine and camouflage etc. Camouflage is one of the greatest linguistic contributions of the first world war.

Among the recent borrowings we observe a tendency to adopt whole phrases either as they are in French or by literal translation. Some of the phrases taken by literal translation are goes without saying jumps to the eyes make a gaffe.

1. The list is based on C. L. Wrenn.
2. Examples are taken from C. L. Wrenn

2.7.3 Hybridism : Hybridism which is now one of the most prominent features of the English language dates as far back as “the intrusion of the first French words.” Strictly speaking, we have a hybrid (a composite word formed of elements from different languages) as soon as an English inflexional ending is added to a French word, as in the genitive “the Duke’s children” for “the children of the Duke” (French duc), or in “the noblest of all the people” for “the most noble of all the people,” Much more noticeable, however, is the formation of verbal nouns by the addition of the English suffixes – ing and – ung to the French verbs, as in prechinge, servinge, scornunge riwlunge. As early as the fourteenth century the English suffix – ness began to be added to French adjectives, as in faintness, simpleness, abnormalness and closeness. Among English suffixes attached to French common nouns to form English abstract nouns are – dom (as in dukedom, martyrdom) and – ship (as in companionship, courtship, English suffixes – ful, and – less were added to French nouns to form English adjectives, as in beautiful, powerful, artful, powerless, artless, colourless.

2.8 GREEK INFLUENCE

The revival of Greek learning in western Europe at the beginning of the 16th century opened up a new source (i. e. Greek) from which the English vocabulary was greatly enriched. But the pre – Renaissance period was not altogether empty of Greek borrowings. Long before the Renaissance English contained a certain number of

Greek words, such as geography, theology, logic, which had come in through the medium of Latin. Before the Renaissance English had also acquired such Greek words as academy, atom, Bible, (Greek biblos book), diphthong, harmony, ecstasy, nymph, tragedy, tyrant, theatre.

The contributions of Greek to the English vocabulary mainly consist in the supply of technical and scientific terms. Greek is a language peculiarly well – fitted to supply the need for precise technical terms of science and technology. Names of almost all sciences have come from Greek, such as anthropology, astronomy, biology, botany, chemistry physics, Medical science has taken a large number of words from Greek or has formed new words on Greek models. Examples of words relating to medical science are psychology, neurology, hepatic, phlebotomy (phlebo 'vein' and tome 'cutting'). Many technical terms have been made by putting together two Greek words e. g. telegram, telegraph, telephone, phonograph, cinematograph, Indeed the Greek language have sometimes made new technical terms by putting together Greek elements. Among words coined without actual knowledge of Greek elements we may mention dictaphone (in which the first part is Latin) and appendicitis (in which the first part is Latin and only the suffix is Greek). Yet some of these wrongly coined Greek words have become familiar to the multitude, and have found their way into common use (often with widened and loose meaning, such as atom, character, chorus, cycle, etc.)

Sometimes hybrids have been formed by adding Greek suffixes and prefixes to English words. Thus the Greek prefixes anti – (against) and hyper – (beyond) have been joined to many English words, as in anti – British, anti – King, hyper – sensitive; the Greek negative prefix a is to be found in amoral. The Greek suffix – ology has been added to words of Latin English origin, as in sociology (Latin socius).

It is to be noted that the modern scientific and technical words from Grek are mostly of international currency. Again, the custom of forming compounds from Greek elements prevails in all civilized countries of Europe and America, and if a useful term of this kind is introduced in any one country, it is usually adopted with great promptitude into the languages of all the rest.

Though the words adopted by the English from Greek directly and indirectly are mainly scientific and technical, many non – technical Greek words have been borrowed by the English from time to time. Examples of such Greek words as borrowed through medieval Latin and French are fancy, idea, ecstasy, pathos, sympathy etc. "Now and then, though not very often, a Greek word of other than technical

character is employed in anglicized form in order to evoke in the reader's mind a recollection of its use by some classic author. The use of such a word as apolaustic, for example, implies that the writer who uses it is addressing readers who are able to understand an allusion to the Ethics of Aristotle." (H. Bradley). There are also a few Greek words like kudos, nous, hubris which have been adopted without the customary latinisation of form in university slang, and have then acquired a certain degree of general currency.

Now we may note some of the Greek words adopted since the 16th century : irony, alphabet, drama, elegy, dilemma, chorus, basis, larynx, epic, theory, 17th century; orchestra, pandemonium, museum, hyphen, dogma, clinic etc; 18th century : bathos and philander. The 19th century saw the coining or adaptation of words like phase, acrobat, therm, agnostic etc. Many of the above noted words came through Latin or French and have now become a part of "what may be termed the common European vocabulary" (Wrenn).

2.9 LOAN WORDS AS MILESTONES OF GENERAL HISTORY

Loan words have been called the milestones of philology, because they help us fix approximately the date of linguistic changes. But Jespersen, the great Danish philologist, is of the opinion that the loan – words may be termed "some of the milestones of general history", because they show us the stage of civilization in different countries and give us precious information regarding the cultural and spiritual life of different nations when the dry pages of so – called history books inform us of nothing except the dates of the births and deaths of kings and bishops. When two languages are found not to have speaking these two languages did not come into contact with each other, we may safely conclude that the peoples speaking these two languages did not come into contact with each other. On the other hand, if these peoples have been in contact, we must find in their languages the exchange of loan – words. And when these loan words are rightly interpreted, they will throw a flood of light on the reciprocal relations of these peoples. They will show which of them has been more fertile and advanced in ideas, and on what domains of human activity each has been superior to the other. If we have no other sources of information except such Italian loan – words as piano, soprano, opera, libretto, tempo, adagio etc., in the modern North – European languages, we are entitled to safely conclude that Italian music played a prominent, role all over Europe. The presence of many Greek scientific and technical terms such as telegram, telegraph, telephone, clinic, phlebotomy, chemistry, physics etc., in the vocabulary

of all civilized countries bears out that the Greek science and technology have played a great role all over the civilized world. Similar instances might be easily multiplied.

The study of language shows that when a nation produces something which its neighbours consider worthy of imitation, the latter will generally take over not only the thing, but also the designation of the thing. This is a general linguistic rule. There are, however, exceptions to this rule, and these exceptions occur specially when a language has, at its command, a native word that will easily express the new thing coming from abroad. But if a native word is not ready to hand, it is easier to borrow the readymade word used in the other country; nay, this readymade foreign word is adopted even when an adequate expression for the idea might be coined without difficulty out of native stock of words. This is illustrated by the fact that Old English which possessed the wonderful capacity for utilizing native word material with a view to meeting needs for new words, adopted a great many Latin ecclesiastical terms (such as bishop, church etc.) along with the religion (Christianity). As, on the other hand, a nation does not find any reason in using words from foreign languages for things it has just as well at home, “loan words”, as Jespersen says, “are almost always technical words belonging to one special branch of knowledge or industry, and may be grouped so as to show what each nation has learnt from each of the others.”

The English loan – words throw much light on the nature and character of the English civilization in different periods. The Latin words learnt by the Teutonic forefathers of the English on the continent from the Romans show very clearly the state and stage of their culture and civilization. These pre – Christian Latin loan – words such as wine, flask, monger, pound, mint, inch, anchor, cook, kitchen, mill, kettle etc., are purely of concrete character – words the Teutons used in their day – to – day conversations and dealings. They are short, monosyllabic and are easy to pronounce. They bring out the unsophisticated, simple life of the Germanic forefathers. They show that these Teutonic peoples were not yet ripe for that sophisticated higher Roman culture and philosophy which came to impress their great grandsons centuries after.

The Celtic words adopted by the Anglo – Saxons from the native Britons reveal that the Celts were at best the servant or slave class. If they, like the Romans, possessed superior culture, and had something valuable to give the English, their linguistic influence would not have been so trifling.

Evidence of philological elements from Scandinavian in English warrants certain conclusions regarding the stage of civilization and reciprocal relations of the two nations. The large number of ordinary, everyday, and non – technical Scandinavian loan – words such as husband, fellow, sky, skin, heaven, skill, anger, gate, happy, seemly, meek, ill, die, take etc., prove that the Scandinavian settlers possessed no intellectual or material superiority to the English and that their culture and civilization cannot have been of a higher order than that of the English. If they were intellectually superior to and culturally more advanced than, the English, we should have seen in the loan – words special groups of technical terms indicative of this superiority. Nor can their state of culture have been much inferior to that of the English, for in that case they would have adopted the language of the English without appreciably influencing it. It is true that the Scandinavians were, for a short time at least, the rulers of England, but the great majority of the settlers did not belong to the ruling class. Their social standing must have been great, for the bulk of Scandinavian words are of a purely democratic character. This is clearly brought out by a comparison with the French loan words which were introduced in the following centuries, “for here language confirms”, as Jespersen remarks, “what history tells us, that the French represent the rich, the ruling, the refined, the aristocratic element in the English nation.” That is why the bulk of French loan – words are of technical and aristocratic character and relate to government, law, fashions, pleasures, art, furniture and the higher intellectual spheres of life – justice, noble, feudal, honour, dress, flower, sport, referee, art, colour, palace, arch, furniture etc. If we dispassionately study the French loan elements in the English language, we can hardly help the conclusion that the French were intellectually far superior to the English, and their culture and civilization was much more advanced than that of the English.

There are in English, certain loan words (like sir, madam, master, mistress with their contrast servant ; command, obey, order, rich, poor, money, interest, cash, rent etc.) which throw a flood of light on the reciprocal relations of the French and the English. We come across in Ivanhoe the acute remark which Sir Walter Scott puts into the mouth of Wamba, the jester that “while the living animals – ox, sheep, calf, swine, deer – continued to bear their native names, the flesh of these animals as used for food was denoted by French words, beef, mutton, veal, pork, bacon, venison.” (H. Bradley). The point is explained by the fact that the English servants were in charge of the animals when alive, but when killed, they were eaten by their French masters. The similar significance perhaps informs such words as butler, buttery,

bottle, dinner, supper, banquet, feast, roast, toast, pasty, soup, sausage, jelly etc.

Hence the loan – words may be termed with justice “some of the milestones of general history.”

2.10 INFLUENCE OF SCIENCE AND TECHNOLOGY ON ENGLISH

The great developments in science and the rapid progress that has been made in the field of technology in the last hundred years have exercised a tremendous influence on the English vocabulary. With these unprecedented developments in science and technology there has been need for thousands of new terms. The great majority of these has been need for thousands of new terms. The great majority of these are technical words known only to specialists, but there are a certain number of words which have become familiar to the layman and have passed into general use.

In the field of medicine this familiarization of scientific terms is particularly apparent. We speak familiarly of such medical terms as anaemia, appendicitis, bronchitis, diphtheria, pneumonia, phthisis, diarrhea, diabetes, and numerous other diseases and ailments. We use with some sense of their meaning the medical terms like homoeopathy, osteopathy, bacteriology, immunology etc. Such medical terms as clinic, antitoxin, vaccine, anaesthetic have now become household words. We have become familiar with the names of new drugs like aspirin, iodine, insulin, morphine etc. We have also learned without effort the names of antibiotics or the so – called ‘wonder drugs’, such as penicillin, streptomycin, chloromycetin, chlorostep, and of the medicines belonging to the sulpha family. Almost unconsciously and spontaneously we use such anatomical and physiological terms as adenoids, endocrine glands, nymphatic glands and hormones, and we know that the uses of the stethoscope and the bronchoscope are. “We refer to the combustion of food in the body as metabolism, distinguish between proteins and carbohydrates, know that a dog can digest bones because he has certain enzymes or digestive fluids in his stomach, or say that a person who has the idiosyncrasy of being made ill by certain foods has an allergy.” (A. C. Baugh). These medical terms have come into use in the nineteenth and twentieth century.

In almost every other field of science the same story is told. In the field of electricity such words as dynamo, commutator, alternating current, art light have been in use since about 1870. We use now and then such terms of physics as calorie, electron, ionization, ultraviolet rays, the quantum theory, and relativity without always having a very exact idea of their meaning. More recently atomic energy, radioactive, hydrogen bomb, thermal power, atom smasher have found their way into popular use. Chemistry has contributed such common words as alkali, benzine, cyanide, creosote, nitroglycerin, radium, biochemical, petro – chemical and the like. There are certain words and terms such as natural selection, stratosphere, ozone, which have become familiar to us through the popularity of certain books or the scientific reports published in magazines and newspapers though they were originally scientific terms. Psychology has made us familiar with terms like egocentric, extrovert, introvert, psychoanalysis, inferiority complex, superiority complex, inhibition, behaviourism. Thus “consciously or unconsciously we have become,” as Prof. A. C. Baugh has rightly said, “Scientifically minded in the last few generations, and our vocabularies reflect this extension of our consciousness and interest.

2.10.1 Technology:

The influence of technological progress and inventions upon the English language is no less great than that of science. Thus the automobiles, moving pictures, radio, television, telegraph and telephone have brought many new words into general use. This is illustrated by the fact that many new words or new uses of old words have resulted from the popularity of the automobile and the various activities connected with it. Thus we speak nowadays of parking of a car, and the verb to park commonly, suggests leaving one’s car along the side of a street or in parking space. But the word is an old one which was used formerly as a military term (to park cannon). The word has undergo extension of meaning because of technological development. The word automobile and the more common word motor car are new, but the words like sedan, coach, runabout etc., are taken from earlier types of vehicles. Automobiles have also made us familiar with new words or new meanings in words like spark, plug, choke, gear, piston, rings, differential, universal, steering, wheel, self – starter, shock absorber, radiator, bumper, chassis, automatic transmission, tubeless tires, spare, garage, etc. “We may tune up the engine or stall it, it may knock or backfire, or we may skid, cut in, side, swipe another car and be fined for speeding or passing a traffic signal.” (A.

C. Baugh) More recently, safety glass, knee – action, service stations, super – highway have come into common use.

The cinema and the illustrate the same principle. The words cinema and moving picture date from 1899, while the word motion picture appeared somewhat later. Other words connected with the cinema, which are now very common are screen, reel, newspaper, film, scenario, projector, close – up, fade-slang expressions, some of which ultimately gain admission into the legimate speech. The influence of broad – casting (radio) has also been far – reaching. Apart from the fact that it has contributed a large number of words which are now widely used – words like variable condenser, radio – frequency, transformer, kilocycle, loudspeaker, listen in, stand by, aerial etc., and has acquire special meanings, sometimes commoner than their more general senses, it has led to an extension of the use of standard English. There is no denying the fact "that broadcasting has caused many people to become familiar with the sounds and intonations of standard English who, but for the wireless, would have heard and spoken nothing but local dialects." (G. I. Brook). Broadcasting is causing an increase in the bilingualism which is already widespread in England, if we apply the term 'bilingualism' to the use of two different varieties of the same language by one speaker. To quote C. I. Wrenn, "Side by side with printing, the radio must now be recognised as second means of making language university accessible."

2.11 THE BIBLE (THE BIBLE TRANSLATIONS)

The translations of the Bible, from those of Tindale and Coverdale a the early sixteenth century to the "Authorised Version" have exercised no small influence on the English language. "The Bible has been studied and quoted in England more than in any other Christian country, and a great many Biblical phrases have passed into the ordinary language as household words" (Jespersen). The best judges of English style have greatly admired the style of the Authorised version, made under the direction of James I in 1611 and have recommended an early familiarity with, and the intensive perusal of the English Bible as the best training in the English language. Tennyson, who was greatly impressed by the literary style of part of The Book of the Revolution, said, "the Bible ought to be read, were it only for the sake of the grand English in which it is written, an education in itself" ("Life and letters").

The Bible translations made before the invention of printing especially that of Purvey introduced many novel expressions, and their very limited circulation could not influence the general language,

as did the later translations from Tindale onward. The translators from Tindale onward made their translations not from the Vulgate, but from the Hebrew and Greek, or at least from Luther's German or from modern Latin versions, which were directly based upon the original texts. "The recourse to the originals revealed", as Dr. H. Bradley has said, "new shades of meaning for which the traditional language of piety seemed inadequate, and the translators stove, often with felicitous success, to supply the new needs." English owes many beautiful words and expressions to Tindale and Coverdale. Tandale's New Testament completed in 1534 has "Forgive us our trespasses. Trespas is a French word which found its way into English in the beginning of the thirteenth century, and belonged to the world of law. Tindale gave this purely legal word an altogether wider currency. English owes the now quite familiar word scapegoal to Tindale who coined it while translating a Hebrew term which, as C. L. Wrenn has said, he had not fully understood. Such an indispensable word as beautiful was not used by any writer before Tindale. He certainly did not coin the word, but there is no denying the fact that by introducing it into the People's Book he helped to bring it into general use. Another innovation of Tindale which has left a lasting mark on the English language is the use of the word elder in the ecclesiastical sense. The Latin word presbyter designating an order of ministers in the Christian church was rendered by Wyclif and Purvey by its anglicized form priest. But when Tindale was translating the New Testament into English from the Greek original, he found that the title presbuteros was the comparative of adjective presbus which meant "old", and he translated presbuteros by the English word "elder" instead of using priest after Wyclif and Purvey. Tindale had a genius for the telling phrase and a vast deal of his phraseology has remained part of the English language through its having been taken over unchanged by King James' translators. This explains why the great influence of the Bible upon the English language has been as a phrasemaker. To Coverdale we owe such compound expressions as tender – hearted, loving kindness. Tindale gave us long suffering and peacemaker. Many Bible phrases have assumed the character of English idioms, and are often used with little or no consciousness of their Biblical origin. Such phrases are "to cast pearls before swine", "the eleventh hour", "to hope against hope", "the shadow of death", "a howling wilderness", "a labour of love".

The phrases like Prodigal son and mess of pottage which are generally recognized as Biblical have found their way into the English vocabulary "not through any rendering of Scripture, but through chapter

– headings in pre – Authorized version Bibles". (C. L. Wrenn). The well – known phrase sweat of they brow cannot be traced back to any extant version of the Book of Genesis where we find instead sweat of any face. C. L. Wrenn thinks that the expression (i. e. sweat of thy brow) has somehow survived from one of those Lollard versions of the Bible which existed and disappeared during the fifteenth century.

The scriptural "holy of holics", which contains a Hebrew manner of expressing the superlative has given rise to many similar phrases in English, such as "in my heart of hearts", "the place of all places", "the evil of evils", "a modern of the moderns", "the study of studies".

The Bible translators after Tindale and Coverdale have contributed little by way of the invention of words and phrases which have become part of the English vocabulary. But the indirect effect of the Bible has been felt down to the recent times. Many words which had become old – fashioned in 1611 would have sunk into the sea of oblivion had they not been preserved in some familiar Biblical passages. Such words are apparel and raiment for "dress" or "clothes", quick for "living", damsel for "young woman", travail for "labour". The retention of firmament (firmamentum in the Vulgate) in the first chapter of Genesis has been responsible for the use of the word as a poetical synonym for "sky". In English some phrases are used with conscious allusion to the Biblical incidents. The English speak, without fear of not being understood, of "Gallio – like" behaviour, "a perfect Babel" (not always with capital B), "the Benjamin of the family", "the shibboleth of a party", "the worship of mammon", "a leviathan ship".

"Like most other books that have been widely popular, the English Bible has sometimes given rise to phrases and uses of words through misunderstanding." (H. Bradley). The use of the phrase "to see eye to eye" in the sense "to be one mind" has no warrant in the original Biblical context. The current use of the Biblical expression "line of things" in the sense of a man's special field of activity or study comes through the popular misunderstanding of the passage which is: "And not to boast in another man's line of things made ready to our hand'. (2. Conx. 16). The intended meaning of this passage would have been clearer if commas were put after the words "boast" and "line". Helpmeet offers the most striking instance of word – making through popular misunderstanding. In the Authorised Version of the Bible the Hebrew words of Genesis ii, 18 were literally rendered "an help meet [i. e. fit, suitable] for him." Readers mistook the two words help meet for a compound with the result that help meet gained currency as a synonym for one's "partner in life". People have been known to suppose that the compound (i.e. help meet) meant "one who helps to

"make ends meet"; but when the compound has been analysed at all, the second element has been imagined to be synonymous with mate. This notion resulted in the formation of helpmate which is a very good and correctly – made compound, though it originated in a blunder.

Some scriptural proper names have often been used as appellatives, such as Jezebel and Rahab. When a driver is called jehu, the allusica is to 2 Kings IX, 20, where Jehu's furious driving is mentioned.

2.12 SHAKESPEARE - AN INFLUENCE ON THE ENGLISH

Shakespeare, who was unrivalled in so many other ways, has exercised greater influence on the English language than any other individual "maker". Indeed, the influence of Shakespeare as a maker of English is very much of the same kind as that of Bible translations, though its extent has been slightly less fundamental and widespread than that of the Bible.

Shakespeare has made some valuable and permanent contribution to the English language by his dramatic use of dialect, specially his native (War – wickshire) dialect. He has made Christopher Sly, a Tinker, use some provincial words, notably the Warwickshire dialect – word pheeze which meant "to drive away" and hence "to settle the business of". In Macbeth (Act IV, i 123) we come across the expression "the blood – bolstered" which means "having his locks matted with clots of blood". In this compound "the boltered looks", as C. L. Wrenn says, "like a definitely West Midland word". With this general idea "clotted, matted" bolter survives in the Warwickshire dialect. Thus in Warwickshire snow is said to bolter on a horse's hoof. Shakespeare has drawn upon his Warwickshire dialect for the word basimecu (Henry VIII Part II, IV, 7, 31) which was contemptuously applied to a foreigner; and for the idiomatic phrase speak within door (Othello, IV, 2, 144), which means "speak as quietly as possible". Among the dialect words used by Shakespeare the West Midland dwindle in the phrase "dwindle, peak and pine" (Macbeth I, 3, 23) has found its way both into the literary and spoken usage.

"One of the most characteristic features of Shakespeare's use of the English language is, as Jespersen says, "his boldness". He does not always care for grammatical parallelism, as in "A thought which, quarter'd hath but one part wisdom / And ever three parts cowards" (Hamelt IV, 4, 42). He does not always place the words where they should be placed according to the rules of grammar, as in "To know what willing ransom he will give", (Henry V, iii, 5, 63) for "what ransom he will willingly give", "the whole ear of Denmark" (Hamlet) for "the ear of all Denmark". Shakespeare had the boldness

enough to write “wanted less impudence” (The Winter’s Tale, III, 2, 57) for “had less impudence “or” wanted impudence more”.

Shakespeare has used a great number of words which so long floated from lip to lip of the people. Though these words made their first appearance in Shakespeare, there is not reason to believe that Shakespeare coined them. He only lifted them out of the spoken language and used them for dramatic purposes. In the opinion of Jerpersen, these new words bear also the stamp of Shakespeare’s boldness. Among the words first recorded in his plays are aslant as a preposition, assassination, barefaced, call (in the sense of “to pay a short visit”), courtship, eventful, excellent (in the current sense of “extremely good”) fretful, gust, hint, indistinguishable, laughable, loggerhead, lonely, lower (as verb) perusal etc. “Among other words which were certainly or probably new when Shakespeare used them may be mentioned acceptance, gull ‘dupe’, rely and summit. The bold manner, in which Shakespeare used the words which wre hitherto used as nouns as verbs and vice versa, is really wonderful. He formed the following verbs from nouns: bound, hand, jade, and nouns from verbs: control, dawn, dress, hatch, import, indent. He used some adjectives to make new verbs such as happy (to make happy) and safe (to make safe). These words throw a flood of light on the fact that Shakespeare was free from that narrowness which often makes writers shy of using new or colloquial words in the higher literary style.

Shakespeare’s contribution to the English language includes many new compounds he made, and the new words he formed by adding affixes. By adding the French original prefix en (or em) he formed a number of words such as enact, embattle ‘draw up in order of battle’, embayed ‘enclosed in a bay’, emprison, enchafed ‘excited’; enchased ‘adorned’, endeared ‘increased in value’, enfree, engaol, engild, ‘brighten with golden light’, engirt, enkindle, enlink, enmesh, enrooted, ensky, entame etc. With the prefix un – he had made such words as unavoided ‘inevitable’, unvalued ‘precious’, ‘unbless, unbody, uncharged ‘acquit’, unexpressive ‘inexpressible’, unfathered, ungot, ‘unborn’, unkiss etc. Shakespeare possessed wonderful power of compound – formation. By combining one adjective with another he formed new and effective compounds like daringhardy and happy valiant.

The greatness of Shakespeare’s influence upon the English language does not consist, as Dr. Bradley says, in the number of new words or compounds he made, but in the multitude of phrases found

in his writings which have entered into the texture of the diction of literature and daily conversation. They have become household words and we use them day – in and day – out without remembering or knowing even that they have come from the immorial pen of Shakespeare. “Men in buckram”, “a tower of strength, “full of sound and fury”, “a Daniel come to judgement” “yeoman service”, “the sere and yellow leaf”, “hoist with his own petard” (meaning ‘blown up by his own bomb), “to be or not to be”, “past praying for”, “to the manner born”, “moving accidents”, “to wear one’s heart upon one’s sleeve”, all these and many other Shakespearean phrases may now fairly be regarded as idioms of the England language. A men who is ignorant of the import and application of these phrases can hardly be acknowledged to be thoroughly master of modern literary English.

There are some Shakespearean phrases which are generally used with a meaning other than that with Shakespeare had intended. The most striking of these misapplied phrases is the phrase, “a foregone conclusion” which is now used in the sense of “a result that may be predicted with absolute certainty”. “This phrase occurs in Othello (III, 3, 429) where it means “an experience previously undergone”. In the days of Shakespeare conclusion commonly signified “experiment” or “experience”, and this Elizabethan meaning of the word survives in the Shakespearean phrase to try conclusion, to be found in Halmet (III, 4, 195). Another commonly misapplied Shakespeare phrases, which occurs in Hamlet (I, 4, 15), is “more honoured in the breach than the observance”. As employed by Hamlet “it refers to”, as C. I. Wrenn has said, “the Danish custom of very heavy drinking upon which he comments that the custom would be more honourably broken than observed.

There is one Shakespearean phrase which not only is used in its original form, but also has become the model after which a large number of other expressions have been framed, and this phrase is “to out – Herod”. Among the many examples that are scattered in the works of eminent writers we may emnition “to out – Bentley Bentley”, “to out – Milton Milton”, “to out – Darwin Darwin”.

As a maker of English Shakespeare, who is also the greatest dramatist and poet of England, is perched on the highest position, wherefrom no change in linguistic fashions will ever afford to debunk him.

2.13 MILTON'S INFLUENCE ON THE ENGLISH

Milton illustrates the fact that there is no constant relation between a writer’s literary greatness or even the greatness of his fame, and the extent of his influence on the language in which he writes his

works. Though as a poet he stands only second to Shakespeare, yet as maker of English he cannot claim a place just beside Shakespeare. While Shakespeare has contributed innumerable phrases to the common treasury of English diction the Miltonic expressions, which have really become part of the English language, are extremely few. There are, of course, many Miltonic expressions which are very familiar to us as quotations ; but there are not many of his combinations of words which we might call “house – hold words”, as we might call scores of those that are found in Shakespeare or the Bible. There are not more than one or two Miltonic phrases which we use without a distinct consciousness of their origin. Among the Miltonic phrases which are now familiar in all kinds of what C. L. Wrenn calls “extended uses in the languages”, we may mention the following from Paradise Lost : precious bane for “gold”, from noon to dewy eve, secret conclave, prove a bitter morsel, confusion worse confounded, to hide one’s diminished head, a heaven on earth, a pillar of state, the human face divine. II Penseroso has given us a dim religious light. Men of light and leading is Burke’s adaptation of an expression occurring in one of Milton’s controversial pamphlets. Whatever the lovers of Milton might say. I think that the incidence of use of these phrases by the common people who do not care for literary finery and elegance is almost nil.

The English language owes to Milton some new words and senses of words. Gloom in its modern sense of ‘darkness’ is probably his invention. Scottish writers had used the word for “a scowl or frown” and gloomy had been in use since the end of the sixteenth century. From Shakespeare’s “gloomy words” Milton might have derived the idea of forming the noun gloom “which occurs”, as Dr. Bradley says, nine times in his poems, but is otherwise unknown before the eighteenth century. Milton coined pandemonium to designate the capital city of Hell; the general place of assembly of the devils, and this word is now freely used without an allusion to its literary source, in the sense of “place of lawless violence or uproar” and of “utter confusion”. He invented the word anarch (“Paradise Lost” II, 988) as a designation for the personified Chaos. Pope, Byron and Shelley have availed themselves of this Miltonic word, and have used it with striking effect. It is surprising to note that neither Dr. H. Bradley nor C. L. Wrenn who has dealt with Milton’s influence on the English language in detail has referred to the fact that the now indispensable and very popular word sensuous was coined by Milton. It redounds to the great credit of Logan Pearsall Smith that he has brought this fact out in his Tract published by the Society for Pure English, L. P. Smith writes, “When Milton describes poetry as being ‘simple, sensuous and passionate’ he apparently coined the word sensuous as an alternative to the old word sensual, which though possessing at first no evil meaning, had come, in course of time, to imply something base or vicious”.

There are several words of Latin origin, e.g. horrent, impassive, irresponsible which make their earliest appearance in Milton's works and which he is likely to have introduced.

Like Shakespeare Milton had used, for special effects, dialect words and archaisms. He has used the provincial term charm (Paradise Lost IV, 642), for the song of birds with almost magical effect in suggesting rusticity. Milton had also tried this word before in his poem II Penseroso where we come across the line: "Or the Belmans drousie charm". In lycidas he has made poetic use of the Lincolnshire word of Scandinavian origin scrannel which means "harsh and thin". He has also made good and poetic use of the purely gardening term rathe which meant "quickly maturing". "In Comus (312) he brought into literary use the West – country term dingle, which had only been recorded in Drayton since the beginning of the thirteenth century outside of placenames". (C. L. Wrenn).

Milton's contribution to the English orthography deserves mention in any estimate of his influence on the English language. Though he was not a spelling – reformer in any sense, he came to be keenly interested in spelling in his later life for aesthetic reasons. The manuscript of the first Book of Paradise Lost which was prepared under his dictation as well as the notes of errors made by the first printer who sometimes failed to carry out Milton's instructions in the matter of orthography reveals that Milton tried to distinguish in spelling between the stressed and the unstressed forms of the personal pronouns. He pronounced the emphatic forms of the personal pronounce as mee, hee, shee, and their, and the weaker forms as me, he, she, and thir. "He took measures", as C. L. Wrenn has said, "to ensure that the reader aloud should know by the spelling whether the ending of weak past participles in – d was to be pronounced as a separate syllable – ed or not; and he also insisted on ending such words with a – t rather than a – d whenever the natural pronunciation suggested it (walkt for walked)." For the words which admitted of a choice in spelling, and were liable to mispronunciation he preferred the form which was nearest to the actual sound – Sovran for sovereign, artic for arctic, iland for island. He indicated the syallable – n as distinct from the en sound by sound by writing heaven as heav'n and forbidden as forbidd'n when he wanted that the last syllable should be slurred and consonantal. He even directed his scribe to cross out the e of the word forbidden and put an apostrophe in place e with the result that the second line of Paradise Lost, I reads:

"Of what forbidd'n Tree whose Mortall tast". Indeed, Milton showed much sensitiveness to pronunciation and interest in phonetics. And though he did come to have no influence on English spelling save and except on Robert Bridges, "yet this sensitiveness to pronunciation in a poet like Milton who was also one of the most exact rhymers, is of the interest in itself'. (C. L. Wrenn).

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3

Sounds and Letters

STRUCTURE

3.1 Sounds and Letters

3.2 Need for Standard Pronunciation

3.3 The English Sound System

3.1 Sounds and Letters

A language usually operates on two levels sounds and letters. Sounds are spoken and heard; letters are written and seen. They may be seen as oral and visual signs, respectively, in the system of language. Sounds belong to the sphere of Phonetics / Phonology and letters to that of Graphology.

In English , there is a difference between the spoken form and the written form of language. English has 44 sounds and 26 letters. So, there cannot be one-to-one correspondence between the two. For example, in the- word ‘sun’ and ‘son’ the letters ‘u’ and ‘o’ are pronounced alike. On the contrary, the letter ‘iris differently pronounced in the words ‘put ‘and ‘but’. Hence, the need of a special phonetic script for English. The International Phonetic Association has provided us with a system called the IP A symbols. The IPA symbols have one-to-one correspondence with the sounds of a given language.

3.2 Need for Standard Pronunciation

The RP (Received Pronunciation) is a native mode of ideal

English pronunciation. A.J. Ellis used the term ‘Received Pronunciation’ for the first time to denote the widely accepted model of correct English speech. In short, it is a standard English pronunciation. It is used extensively in England and other English-speaking countries as well. It is a variety of spoken English used by the educated people of South-Eastern region of England. It is taught at most of the British Public Schools and Is heard on the campuses of the Oxford and the Cambridge Universities, besides the B.B.C. radio telecast. It enjoys a high degree of prestige and is a marker of high social status.

An approximation to the RP as Standard English Pronunciation is most welcome to the educated Indians and such mass media as the AIR and D.D. Quite a large number of teacher-training programmes use it as a model for description and practice. So, books, recordings (cassettes and C.D. s), and practice materials on it are readily available along with English phonetic dictionaries such as Daniel Jones' English Pronouncing Dictionary. As an accent, the R.P. is characterized by regional neutrality.

3.3 The English Sound System

Like any other language , English , too. has its own sound system. There are 44 sounds in English in consonance with the IPA system.

Out of the 44 English sounds (also called the phonemes of at language), the 20 sounds are vowels and the remaining 24 Consonants. Out of the 20 vowels, 12 are pure vowels and remaining 8 are diphthongs. Consonants are sounds which: produced by stopping or partially obstructing the breath (i. e. the air-stream) in the mouth. Vowels, on the other hand, 44 sounds which are produced freely and without any obstruction to the air-stream in the mouth. Diphthongs are vowels with a glide or smooth movement from one vowel to another.

The phonemic symbols as given by the Oxford Advanced Learner's Dictionary of English may be shown as below -

English Vowels (20)

A) Pure Vowels (12)

No.	Symbol	Example	
1.	**/ i:/**	seat	**/si:t/**
2.	**/ ɪ /**	sit	**/sɪt/**
3.	**/ e /**	set	**/ set /**
4.	**/ae/**	sat	**/saet/**
5.	**/ *a*: /**	cart	**/ k*a*:t/**
6.	**/ ɒ /**	cot	**/ kɒt /**
7.	**/ ɔ: /**	court	**/ kɔ:t /**
8.	**/ ʊ /**	full	**/ fʊl /**
9.	**/ u:/**	fool	**/ f u:l /**
10.	**/ ʌ /**	shut	**/ ʃ ʌt /**
11.	**/ 3: /**	shirt	**/ ʃ3:t /**
12.	**/ ə /**	about	**/ ə'baut /**

1.	/ eɪ /	gate	/ geɪt /
2.	/ aɪ /	five	/ faɪv /
3.	/ ɔɪ /	boy	/ bɔɪ /
4.	/ əu /	go	/ gəu /
5.	/ au /	how	/ hau /
6.	/ ɪə /	here	/ hɪə (r)/
7.	/ eə /	hair	/ heə (r)/
8.	/ uə /	poor	/ puə (r)/

3.3.2 Diphthongs (8)

3.3.3 English Consonants 24

1.	/ p /	pin	/ pɪn /
2.	/ b /	bin	/ bɪn /
3.	/ t /	tin	/ tɪn /
4.	/ d /	din	/ dɪn /
5.	/ k /	cap	/ kæp /
6.	/ g /	gap	/ gæp /
7.	/ tʃ /	church	/ tʃɜ:tʃ /
8.	/ dʒ /	judge	/ dʒʌdʒ /
9.	/ f /	fan	/ fæn /
10.	/ v /	van	/ væn /
11.	/ θ /	thin	/ θɪn /
12.	/ ð /	this	/ ðɪs /
13.	/ s /	same	/ seɪm /
14.	/ z /	zoo	/ zu: /
15.	/ ʃ /	shame	/ ʃeɪm/
16.	/ ʒ /	plesure	/ pleʒə(r) /
17.	/ h /	height	/ haɪt /
18.	/ m /	might	/ maɪt /
19.	/ n /	night	/ naɪt /
20.	/ ŋ /	sing	/ sɪŋ /
21.	/ l /	light	/ laɪt /
22.	/ r /	right	/ raɪt /
23.	/ j /	yes	/ jes /
24.	/ w /	wet	/ wet /

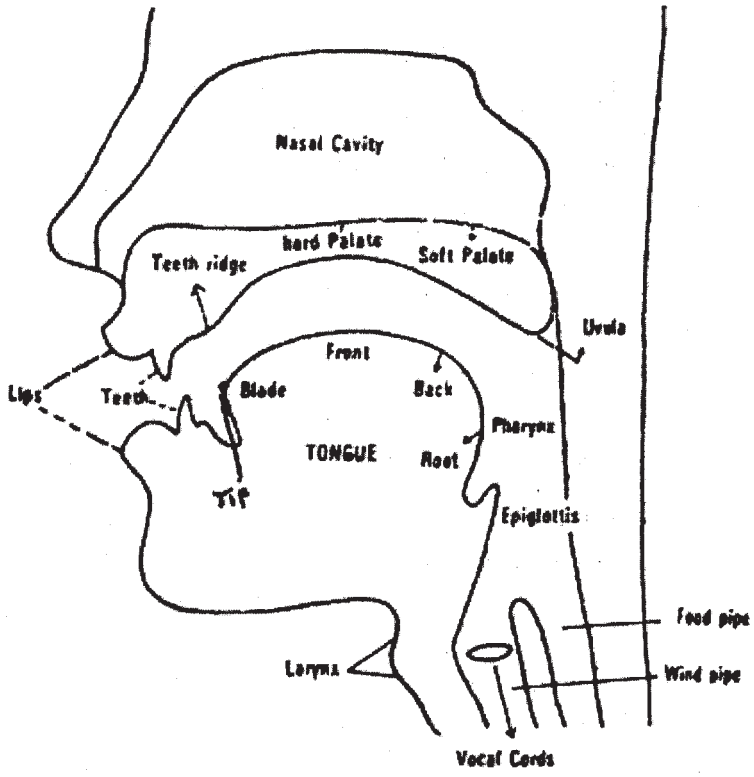

Figure : 2 The Organs of Speech

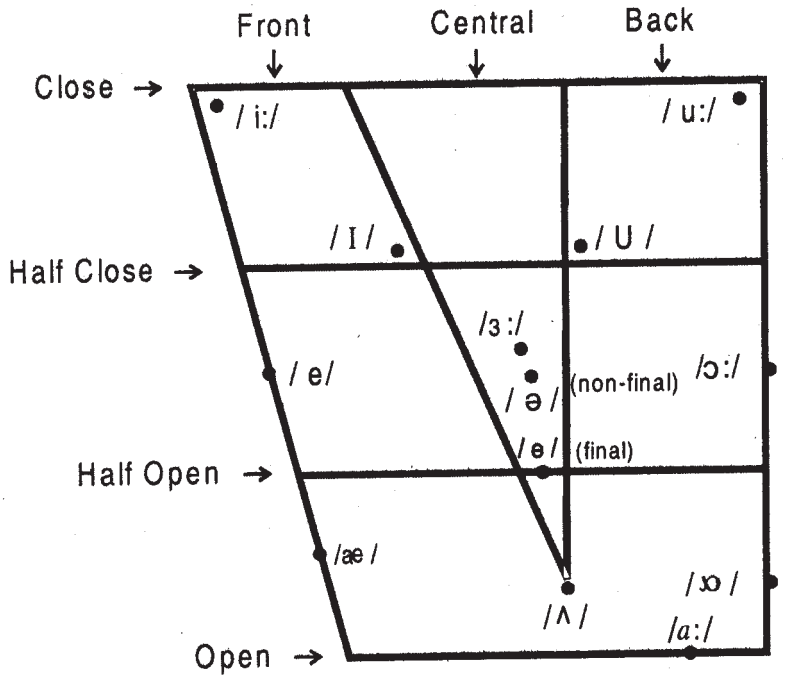

Fig: Pure Vowels / Monophthongs

3.3. 4 English Consonants 24

For three-labelled description of the English consonant, we answer the following three questions in the manner indicated below :

(i) Is it a voiced or voiceless consonant ?

(ii) What is ots place of articulation ?

(iii) What is its manner of articulation ?

Folllowing is three term labelled description of the consonant sounds :

(1)	/ p /	Voiceless	Bilabial,	plosive
(2)	/ b /	Voiced,	bilabial,	plosive
(3)	/ t /	Voiceless,	alveolar,	plosive
(4)	/ d /	Voiced,	alveolar,	plosive
(5)	/ k /	Voiceless,	velar,	plosive
(6)	/ g /	Voiced,	velar,	plosive
(7)	/ tʃ /	Voiceless,	palato-alveolar,	affricate
(8)	/ dʒ /	voiced	palato-alveolar,	affricate
(9)	/ f /	Voiceless,	labio-dental,	fricative
(10)	/ v /	voiced,	labio-dental,	fricative
(11)	/ θ /	voiceless,	dental,	fricative
(12)	/ ð /	Voiced,	dental,	fricative
(13)	/ s /	Voiceless,	alveolar,	fricative
(14)	/ z /	Voiced,	alveolar,	fricative
(15)	/ ʃ/	Voiceless,	palato-alveolar,	fricative
(16)	/ ʒ /	Voiced,	palato-alveolar,	fricative
(17)	/ h /	Voiceless,	glottal,	fricative
(18)	/ m /	Voiced,	bilabial,	nasal
(19)	/ n /	Voiced,	alveolar,	nasal
(20)	/ ŋ /	Voiced,	velar,	nasal
(21)	/ l /	Voiced,	alveolar,	lateral
(22)	/ r /	Voiced,	post-alveolar,	frictionless continuant
(23)	/ j /	Voiced,	palatal,	semi-vowel
(24)	/ w /	Voiced,	bilabial, (labio-velar)	semi-vowel

Place →	Bilabial		Labio-dental		Dental		Alveolar		Post-alveolar	Palato-alveolar		Palatal	Velar		Glottal
Manner ↓	Voice less:vl	Voiced: vd.	vl.	vd.	vl.	vd.	vl.	vd.	vd.	vl.	vd.	vd.	vl.	vd.	vl.
Plosive	/ p /	/ b /					/ t /	/ d /					/ k /	/ g /	
Affricate										/ tʃ /	/ dʒ /				
Fricative			/ f /	/ v /	/ θ /	/ ð /	/ s /	/ z /		/ ʃ /	/ ʒ /				/ h /
Nasal		/ m /						/ n /						/ ŋ /	
Lateral								/ l /							
Frictionless Continuant									/ r /						
Semi-Vowel		/ w /										/ j /			

The chart showing classification of consonants

3.4 WORD STRESS

3.4.1 Introduction : ”Word Stress” is an important feature of the English language. An English word consisting of more than one syllable is pronounced in such a way that one of its syllables stands out from, or is more prominent than, the other syllables in the word. For example, in the word ‘mother’ / m Ade(r)/ the first syllable /m ʌ-/ is more prominent than the second syllable / —de(r)/. Hence, the first syllable is said to receive the stress, which is marked with a vertical bar (‘) above and at the beginning of the syllable, while the second one is called an unstressed syllable.The term ‘word accent’ is sometimes preferred to the term ‘word stress’ , for its being an inclusive one. It refers to any or all of the four factors - the stress and the pitch change on the syllable, the length and the quality of the vowel.In a polysyllabic word, like ‘application’ /,ae pli’kejn / , the stress is indicated as primary on the third syllable and as secondary on the first syllable. The syllable on which there is a pitch change is said to receive the ‘primary’ stress or the ‘tonic’ accent. Any other syllable with relatively less prominence is said to receive the ‘secondary’ stress or the ‘non-tonic’ accent. As referred to earlier in 5.7.1, the primary stress is marked with a vertical bar above and in front of the syllable, and the secondary stress with a vertical bar below and in front of the syllable as illustrated in the example above.

3.4.2 Various Stress Patterns : In English, word stress is not fixed to a particular syllable. It is free in the sense that in some words the first syllableis stressed, in others the second syllable is stressed, and still in others the third or the fourth syllable receives the primary stress. Following is the classification of the words with their various stress patterns:**.1 3.4.2.1Monosyllabic Words :** Monosyllabic words are stressed, but the stress mark is not indicated, when they occur in isolation. It is indicated, however, in connected speech.e.g. god, dog, man, rat, pen, etc.

3.4.2.2 Disyllabic Words: (a) With the stress on the first syllable, e.g. ‘artist, ‘action, ‘govern, ‘father, ‘beauty.(b) With the stress on the second syllable , e.g. be’gin, con’ tain, for’get, be’cause, be’tween.

3.4.2.3 Trisyllabic Words: (a) With the stress on the first syllable, e.g. ‘accident, ‘delicate, ‘civilize, ‘cinema, ‘advertise.(b) With the stress on the second syllable ad’venture, permission, com’mittee, deliver, con’sider.(c) With the primary stress on the third syllable (and the secondary stress on the first syllable.) recom’mend, under’stand, enter’tain, employ’ee, engi’neer.

3.4.2.4 Polysyllabic Words with Varying Stress Patterns, as illustrated below in the following examples :(a) ‘comfortable, ‘ordinary, ‘honorary, ‘secularism.(b) a’bility, available, de’mocracy, par’ticular.(c) individual, presidential, .civilization, e.xami’nation, .characteristic, a.cade’mician.

3. 4.3 Rules for Accentual Patterns:

(1.) All English words have accent, either primary or secondary, on one syllable or the other.

(2) Words having Weak prefixes are accented on the root (the basic form of the word), e.g. a’ broad, ad’ mit, be’ hind, pre’ fer, ex’pect, oc’ cur, etc.

(3) The inflexional suffixes such as -es, -ing, -ed, etc. do not affect the accentual pattern of the words, e.g. ‘recognize, -recognizes,’ ‘recognizing, ‘recognized, etc.

(4) The derivational suffixes such as -age, -dom, -ship, -ful, -less, -ness, -ment, -ly, -er, -hood, -ism, -en, -ish, -ess, -able, do not affect the accentual pattern of the words, e.g.’

ˈcover	—	ˈcoverage
ˈking	—	ˈkingdom
ˈfellow	—	ˈ fellowship
ˈbeauty	—	ˈbeautiful’
ˈmeaning	—	ˈmeaningless
ˈhappy	—	ˈhappiness
ˈgovern	—	ˈgovernment
ˈcertain	—	ˈcertainty
beˈgin	—	beˈginner
ˈbrother	—	ˈbrotherhood
ˈIndian	—	ˈIndianism
ˈwoman	—	ˈwomanish
ˈlion	—	ˈlioness
ˈcomfort	—	ˈcomfortable
ˈclever	—	ˈcleverest

(5) Words ending in -ion have the primary accent on the penultimate (i.e. the last but. one) syllable, e.g. ,application, converˈsation, deˈcision, ,declaˈration, eduˈcation ocˈcasion, proˈduction, pro,nunciˈation, / pue (r)/ i,-magiˈnation, , introˈduction.

(6) Words ending in -ic, -ical, -ically have the primary accent on the syllable preceding the suffix, e.g. scientific, ar'tistic, 'musical, gram'matical, politically, sympathetically, etc.

(7) Words ending in -ity have the primary accent on the syllable preceding the suffix, i. e. the ante-penultimate or the third syllable from the end, e.g. a'bility, ac'tivity, e'quality, ne'cessity, possibility, simplicity

(8) Words ending in –ial-ially, -ian, -ious have the primary accent on the syllable preceding the suffix, e.g. artificial, me'morial, in'dustrial, confidentially, essentially, elec'trician, li'brarian, mu'sician, poli'tician, in'dustrious, vic'torious, injurious, etc.

(9) Words having more than two syllables and ending in -ate receive the primary accent on the third syllable from the end, e.g. 'calculate, edu'cate, 'delicate, 'fortunate, 'separate (adj), 'separate (v), 'delegate, etc. However, let it be noted here that some disyllabic verbs ending in -ate are accented on the ending itself, e.g. nar'rate, tran'slate, re'late, cre'ate, etc.

(10) Words ending in - cracy, -graphy, -logy, -metry, -nomy, -phony, -scopy, -sophy, etc. receive their primary accent on the syllable preceding the ending, e.g. de'mocracy, pho'tography, bi'ology, ge'ometry, e'conomy, te'lephony spec'troscopy, phi'losophy, etc.

(11) There are some words with exceptional accentual patterns. They take the primary accent on the first syllable of their suffixes, e.g. question'naire, millionaire, career, ,employ'ee, etc.

3.4.4 Accentual Patterns of the Compound Words

A 'Compound Word' means a word consisting of two or more separate 'roots' or, simply, 'words.' In writing, these words may be shown as conjoined with or without a hyphen.

(1) In most of the compound words, the first of the two elements receives the accent, e.g. 'blackbird, 'backbone, 'bookshelf, 'footprint, 'postman, etc.

(2) There are some compound words ending with -self, or -ever as the second element in which the latter receives the primary accent, e.g my'self, them'selves,' how'ever, when'ever, etc.

(3) There are some compound words in which both the elements are accented but the primary or the tonic accent (indicated by an oblique bar going downwards like(ˈ) falls on the second element,, e.g. , after-noon, ,good- looking, ,post- graduate, ,vice-chancellor, etc.

3.4.5 Stress Change according to the Function

The accentual pattern of some disyllabic words depends on whether the word is used as a noun / an adjective, or as a verb. The accent falls on the first syllable, when the word functions as a noun/ an adjective. It falls on the second syllable, when the word functions as a verb.

Note the change in the stress in the following examples:

Noun/Adjective	**Verb**
ˈabsent	abˈsent
ˈpre sent	preˈsent
ˈconduct	conˈduct
ˈcontract	conˈtract
ˈcontrast	conˈtrast
ˈincrease	inˈcrease
ˈsubject	subˈject
ˈobject	obˈject
ˈperfect	perˈfect
ˈproject	proˈject
ˈrecord	reˈcord
ˈrebel	reˈbel
ˈproduce	proˈduce
ˈprogress	proˈgress
ˈprotest	proˈtest
ˈimport	imˈport
ˈdesert	deˈsert

There are some exceptional disyllabic words with fixed, accentual patterns, irrespective of their functions, e.g. adˈvance, aˈward, comˈplete, miˈstake, ˈorder, ˈcomment, ˈhonour, etc.

3.4.9 A DICTIONARY OF SELECT WORDS AND THEIR PRONUNCIATION

Word	Transcription
journey	/ dʒɜ:nɪ /
honey	/ 'hʌnɪ /
money	/ 'mʌnɪ /
story	/ 'stɔ:rɪ /
glory	/ 'glɔ:rɪ /
beauty	/ 'bju:tɪ /
duty	/ 'dju:ti /
fury	/ 'fjʊərɪ /
jury	/ 'dʒʊərɪ /
bury	/ 'berɪ/
human	/ 'hju:mən /
humour	/ 'hju:mə (r) /
music	/ 'mju:zɪk /
honest	/ 'ɒnɪst /
modest	/ 'mɒdɪst /
forest	/ 'fɒrɪst/
earnest	/ 'ɜ:nɪst /
harvest	/ 'ha:vɪst /
cricket	/ 'krɪkɪt /
ticket	/ 'tɪkɪt/
pocket	/ 'pɒkɪt /
locket	/ 'lɒkɪt /

Word	Transcription
rocket	/ 'rɒkɪt/
prophet	/ 'prɒfɪt/
bucket	/ 'bʌkɪt /
budget	/ 'bʌdʒɪt /
gadget	/ 'gædʒɪt /
market	/ 'mɑ: kɪt /
target	/ 'tɑ: gɪt /
couplet	/ 'kʌplɪt /
cabinet	/ 'kæbɪnɪt /
certain	/ 'sɜ:tn /
curtain	/ 'kɜ:tn /
villain	/ 'vɪlən /
bargain	/ 'bɑ: gɪn /
captain	/ 'kæptɪn /
mountain	/ 'mauntɪn /
fountain	/ 'fauntɪn /
cable	/ 'keɪbl /
table	/ 'teɪbl /
fable	/ 'feɪbl /
foreign	/ 'fɒrɪn /
sovereign	/ 'sɒvrɪn /
Northern	/ 'nɔ:ðən /
Southern	/ 'sʌðən /
system	/ 'sɪstəm /
problem	/ 'prɒbləm /
standard	/ 'stændəd /

Word	Transcription
purpose	/ 'p3: pəs /
sentence	/ 'sentəns /
silence	/ 'saɪləns /
licence	/ 'laɪsəns /
conscience	/ 'kɒnʃəns /
atom	/ 'æ təm /
custom	/ 'kʌstəm /
bottom	/ 'bɒtəm /
venom	/ 'venəm /
freedom	/ 'fri:dəm /
kingdom	/ 'kɪŋdəm /
channel	/ 'tʃænəl /
pannel	/ 'pænəl /
tunnel	/ 'tʌ nəl /
travel	/ 'trævəl /
model	/ 'mɒdəl /
pattern	/ 'pætn /
modern	/ 'mɒdn /
Saturn	/ 'sætn /
even	/ 'i:vn /
equal	/ 'i:kwəl /
recent	/ 'ri:snt /
decent	/ 'di:snt /
crescent	/ 'kresnt /
parent	/ 'peərənt /
patient	/ 'peɪʃənt /
ancient	/ 'eɪnʃənt /

Word	Transcription
sacred	/ 'seɪkrɪd /
rugged	/ 'rʌgɪd /
blessed	/ 'blesɪd /
palace	/ 'pælɪs /
surface	/ 'sɜ:fɪs /
furnace	/ 'fɜ:nɪs /
terrace	/ 'terɪs /
menace	/ 'menɪs /
preface	/ 'prefɪs /
promise	/ 'prɒmɪs /
conquest	/ 'kɒŋkwɪst /
happiness	/ 'hæpɪnɪs /
goodness	/ 'gʊdnɪs /
business	/ bɪznɪs /
illness	/ 'ɪlnɪs /
witness	/ 'wɪtnɪs /
priceless	/ 'praɪslɪs /
helpless	/ 'helplɪs /
aimless	/ 'eɪmlɪs /
useless	/ 'ju:slɪs /
goddess	/ 'gɒdɪs /
lioness	/ 'laɪənɪs /
duchess	/ 'dʌtʃɪs /
pleasure	/ 'pleʒə (r) /
treasure	/ 'treʒə(r) /
measure	/ 'meʒə (r) /
leisure	/ 'leʒə(r) /
pressure	/ 'preʃə (r) /

Word	Transcription
censure	/ 'senʃə (r) /
theatre	/ 'θɪətə (r) /
centre	/ 'sentə (r) /
follow	/ 'fɒləʊ /
borrow	/ 'bɒrəʊ /
sorrow	/ 'sɒrəʊ /
to-morrow	/ tə'mɒrəʊ /
hero	/ 'hɪərəʊ /
zero	/ 'zɪərəʊ /
satisfy	/ 'sætɪsfaɪ /
pacify	/ 'pæsɪfaɪ /
horrify	/ 'hɒrɪfaɪ /
terrify	/ 'terɪfaɪ /
verify	/ 'verɪfaɪ /
rectify	/ 'rektɪfaɪ /
reason	/ 'ri:zn /
treason	/ 'tri:zn /
season	/ 'si:zn /
prison	/ 'pri:zn /
interest	/ 'ɪntrest /
innocent	/ 'ɪnəsənt /
ignorant	/ 'ɪgnərənt /
social	/ 'səʊʃl /
soldier	/ 'səʊldʒə (r) /
shoulder	/ 'ʃəʊldə (r) /
treatise	/ 'trɪ:tɪz /
premise	/ 'prɪ:mɪs /

Word	Transcription
trespass	/ 'trespəs /
compass	/ 'kʌmpəs /
canvas	/ 'kænvəs /
symbol	/ 'sımbl /
gambol	/ 'gæmbl /
buffet	/ 'bufeı /
ballet	/ 'bæleı /
cafe	/ 'kæfeı /
commerce	/ 'kɒməs /
harass	/ 'hærəs /
embarrass	/ ım'bærəs /
nation	/ 'neıʃn /
station	/ 'steıʃn /
ration	/ 'reıʃn /
fiction	/ 'fikʃn /
diction	/ 'dikʃn /
union	/ 'ju:nıən /
onion	/ 'ʌnıən /
opinion	/ ə'pınıən /
communion	/ kə'mju:nıən /
gesture	/ 'dʒestʃə (r) /
venture	/ 'ventʃə (r) /
feature	/ 'fit:tʃə (r) /
creature	/ 'kri:tʃə (r) /
future	/ 'fju:tʃə (r) /

Word	Transcription
through	/ 'θʌrə /
borough	/ 'bʌrə /
hundred	/ 'hʌndrɪd /
thousand	/ 'θauznd /
decade	/ 'dekɪd /
baron	/ 'bærən /
carol	/ 'kærəl /
carrom	/ 'kærəm /
ballot	/ 'bælət /
bullet	/ 'bʊlet /
forward	/ 'fɔ:wəd /
backward	/ 'bækwəd /
upward	/ 'ʌpwəd /
downward	/ 'daʊnwəd /
afterwards	/ 'a:ftəwədz /
towards	/ tə'wɔ:dz /
gentle	/ 'dʒentl /
gentleman	/ 'dʒentlmən /
general	/ 'dʒenərəl /
generous	/ 'dʒenərəs /
generate	/ 'dʒenəreɪt /
genuine	/ 'dʒenjʊɪn /
register	/ 'redʒɪstə (r) /
recognize	/ 'rekəgnaɪz /
reconcile	/ 'rekənsaɪl /
recommend	/ re'kəmend /

Word	Transcription
college	/ 'kɒlɪdʒ/
knowledge	/ 'nɒlɪdʒ /
homage	/ 'hɒmɪdʒ /
hostage	/ hɒstɪdʒ /
marrige	/ 'mærɪdʒ /
carriage	/ 'kærɪdʒ /
damage	/ 'dæmɪdʒ /
savage	/ 'sævɪdʒ /
manage	/ 'mænɪdʒ /
package	/ 'pækɪdʒ /
passage	/ 'pæsɪdʒ /
adage	/ 'ædɪdʒ /
patronage	/ 'pætrənɪdʒ /
language	/ 'læŋgwɪdʒ /
village	/ 'vɪlidʒ /
breakage	/ 'brekɪdʒ /
message	/ 'mesɪdʒ /
luggage	/ 'lʌgɪdʒ /
courage	/ 'kʌrɪdʒ /
image	/ 'ɪmɪdʒ /
usage	/ 'ju:sɪdʒ /
quarter	/ 'kwɔ:tə (r) /
quarrel	/ 'kwɒrəl /
chaos	/ 'keɪɒs /
cadre	/ 'ka:də (r) /
colleague	/ 'kɒli:g /
rhetoric	/ 'retərɪk /

Word	Transcription
occult	/ 'ɒkʌlt/
august	/ 'ɒgʌst/
remedy	/ 'remədɪ /
melody	/ 'melədɪ /
comedy	/ 'kɒmədɪ /
tragedy	/ 'trædʒədɪ /
prosody	/ 'prɒsədɪ /
canopy	/ 'kænəpɪ /
industry	/ 'ɪndəstrɪ /
chemistry	/ 'kemɪstrɪ /
injury	/ 'indʒərɪ /
anarchy	/ 'ænəkɪ /
chastity	/ 'tʃe stətɪ /
monarchy	/ 'mɒnəkɪ /
quality	/ 'kwɒlətɪ /
imperative	/ 'ɪmpərətɪv /
negative	/ 'negətɪv /
relative	/ 'relətɪv /
tentative	/ 'tentətɪv /
initiative	/ 'ɪnɪʃɪətɪv /
famous	/ 'feɪməs /
spacious	/ 'speɪʃəs/
precious	/ 'preʃəs /
conscious	/ 'kɒnʃəs /
courteous	/ 'kɔ:tɪəs /
salesman	/ 'seɪlzmən /
postman	/ 'pəʊstmən /

Word	Transcription
craftsman	/ 'krɑ:ftsmən /
commentary	/ 'kɒməntrɪ /
controvesry	/ 'kɒntrəv3:sɪ /
contradiction	/ 'kɒntrə'dɪkʃn /
alter	/ 'ɔ:ltə (r) /
author	/ 'ɔ:θə (r) /
orator	/ 'ɒrətə (r) /
amateur	/ 'æmətə (r) /
effect	/ ɪ'fekt /
defect	/ dɪ'fekt /
reject	/ rɪ'dʒekt /
expect	/ ɪk'spekt /
select	/ sə'lekt /
suggest	/ sə'dʒest /
improve	/ ɪm'pru:v /
approve	/ ə'pru:v /
disprove	/ dɪs'pru:v /
possess	/ pə'zes /
profess	/ prə'fes /
confess	/ kən'fes /
dismiss	/ dɪs'mɪs /
success	/ sək'ses /
express	/ ɪk'spres /
impress	/ ɪm'pres /
suppress	/ sə'pres /
receive	/ rɪ'sɪ:v /

Word	Transcription
deceive	/ dɪ'sɪ:v /
conceive	/ kən'sɪ:v /
perceive	/ pə'sɪ:v /
succeed	/ sək'sɪ:d /
proceed	/ prə'sɪ:d /
exceed	/ ɪk'sɪ:d /
recede	/ rɪ'sɪ:d /
precede	/ prɪ'sɪ:d /
concede	/ kən'sɪ:d /
various	/ 'veərɪəs /
curious	/ 'kjʊərɪəs /
furious	/ 'fjʊərɪəs /
almighty	/ ɔ:l'maɪtɪ /
always	/ 'ɔ:lweɪz /
already	/ 'ɔ:lredɪ /
almost	/ 'ɔ:lməʊst /
altogether	/ 'ɔ:ltugeðə (r) /
until	/ ən'tɪl /
unless	/ ən'les /
garage	/ 'gæra:ʒ /
massage	/ 'mæsa:ʒ /
failure	/ 'feɪljə(r) /
tenure	/ 'tenjə(r) /
signature	/ 'sɪgnətʃə(r) /
literature	/ 'lɪtrətʃə(r) /
temperature	/ 'temprətʃə(r) /

Word	Transcription
government	/ 'gʌvnmənt /
argument	/ 'a:gjʊmənt /
moment	/ 'məʊmənt /
movement	/ 'mu:vmənt /
ornament	/ 'ɔ:nəmənt /
apartment	/ ə'pa: tmənt /
department	/ dɪ'pa: tmənt /
appointment	/ ə'pɔɪntmənt /
suspicion	/ səs'pɪʃn /
electrician	/ ɪlek'trɪʃn /
politician	/ pɔlɪ'tɪʃn /
technician	/ tek'nɪʃn /
musician	/ 'mju:ʒɪʃn /
magician	/ 'mədʒɪʃn /
logician	/ 'lədʒɪʃn /
introduce	/ 'ɪntrədju:s /
advertise	/ 'ædvətaɪz /
recognise	/ 'rekəgnaɪz /
question	/ 'kwestʃn /
suggestion	/ sə'dʒestʃn /
digestion	/ daɪdʒestʃn /
island	/ 'aɪlənd /
errand	/ 'erənd /
husband	/ 'hʌzbənd /
patron	/ 'peɪtrən /
matron	/ 'meɪtrən /

Word	Transcription
serious	/ 'sɪərɪəs /
various	/ 'veərɪəs /
series	/ 'sɪərɪəz /
serial	/ 'sɪərɪəl /
period	/ 'pɪərɪəd /
material	/ mə'tɪərɪəl /
experience	/ ɪk'spɪərɪəns /
importance	/ ɪm'pə:təns /
obedience	/ e'bi:dɪəns /
machine	/ mə'ʃi:n /
police	/ pə'li: s /
caprice	/ kə'pri: s /
complete	/ kəm'pli:t /
compete	/ kəm'pi:t /
repeat	/ rɪ'pi:t /
defeat	/ dɪ'fi:t /
support	/ sə'pɔ:t /
report	/ rɪ'pɔ:t /
export	/ ɪk'spɔ:t /
import	/ im'pɔ:t /
exist	/ ɪg'zɪst /
resist	/ rɪ'zɪst /
insist	/ ɪn'sɪst /
persist	/ pə'sɪst /
refer	/ rɪ'f3:(r) /
prefer	/ prɪ'f3:(r) /

Word	Transcription
defer	/ dɪˈfɜ: (r) /
differ	/ dɪˈfɜ: (r) /
confer	/ kənˈfɜ: (r) /
deter	/ dɪˈtɜ: (r) /
concur	/ kənˈkɜ: (r) /
incur	/ ɪnˈkɜ: (r) /
occur	/ əˈkɜ:(r) /
recur	/ rɪˈkɜ:(r) /
agree	/ əˈgri: /
degree	/ dɪˈgri: /
admit	/ ədˈmɪt /
permit	/ pəˈmɪt /
submit	/ səbˈmɪt /
commit	/ kəˈmɪt /
molest	/ məˈlest /
request	/ rɪˈkwest /
suggest	/ səˈdʒest /
connect	/ kəˈnekt /
protect	/ prəˈtekt /
detect	/ dɪˈtekt /
accept	/ ækˈsept /
except	/ ikˈsept /
depend	/ dɪˈpend /
defend	/ dɪˈfend /
offend	/ əˈfend /
reward	/ rɪˈwɔ:d /

Word	Transcription
award	/ əˈwɔːd /
accord	/ əˈkɔːd /
afford	/ əˈfɔːd /
assault	/ əˈsɔːlt /
cartoon	/ k*a*ːˈtuːn /
baloon	/ bəːˈluːn /
baffoon	/ bəːˈfuːn /
produce	/ prəˈdjuːs /
reduce	/ rɪˈdjuːs /
conduce	/ kənˈdjuːs /
induce	/ ɪnˈdjuːs /
deduce	/ dɪˈdjuːs /
seduce	/ sɪˈdjuːs /
prelude	/ prɪˈluːd /
salute	/ səˈluːt /
dilute	/ daɪˈluːt /
provide	/ prəˈvaɪd /
divide	/ dɪˈvaɪd /
preside	/ prɪˈsaɪd /
reside	/ rɪˈsaɪd /
decide	/ dɪˈsaɪd /
appear	/ əˈpɪə (r) /
affair	/ əˈfeə (r) /
repair	/ rɪˈpeə (r) /
impair	/ ɪmˈpeə (r) /
prepare	/ prɪˈpeə (r) /
compare	/ kəmˈpeə (r) /

Word	Transcription
suppose	/ sə'pəʊz /
oppose	/ ə'pəʊz /
propose	/ prə'pəʊz /
expose	/ ɪk'spəʊz /
impose	/ ɪm'pəʊz /
inspire	/ ɪn'spaɪə (r) /
conspire	/ kən'spaɪə (r) /
perspire	/ pə'spaɪə (r) /
profile	/ pər'faɪl /
exile	/ 'egzaɪl /
fertile	/ 'fɜ:taɪl /
hostile	/ 'həʊstaɪl /
mobile	/ 'məʊbaɪl /
admire	/ əd'maɪə(r) /
advise	/ əd'vaɪz /
addict	/ əd'dɪkt /
observe	/ əb'zɜ:v /
obtain	/ əb'teɪn /
contain	/ kən'teɪn /
retain	/ rɪ'teɪn /
persuade	/ pə'sweɪd /
dissuade	/ dɪ'sweɪd /
pursuit	/ pə'su:t /
perhaps	/ pə'hæps /
forgive	/ fə'gɪv /
forget	/ fə'get /

Word	Transcription
forsake	/ fə'seɪk /
forbid	/ fə'bɪd /
enrage	/ ɪn'reɪdʒ /
engage	/ ɪn'geɪdʒ /
encourage	/ ɪn'kʌrɪdʒ /
enhance	/ ɪn'hɑ:ns /
ensure	/ ɪn'ʃʊə(r) /
enjoy	/ ɪn'dʒɔɪ /
annoy	/ ə'nɔɪ /
employ	/ ɪm'plɔɪ /
entire	/ ɪn'taɪə(r) /
retire	/ rɪ'taɪə(r) /
satire	/ sə'taɪə(r) /
insure	/ ɪn'ʃʊə(r) /
injure	/ ɪn'dʒə(r) /
conjure	/ 'kʌndʒə(r) /
relate	/ rɪ'leɪt /
restore	/ rɪ'stɔ:(r) /
return	/ rɪ't3:n /
resolve	/ rɪ'zɔlv /
mistake	/ mɪ'steɪk /
misuse (N)	/ mɪs'ju:s /
misuse (V)	/ mɪs'ju:z /
mislead	/ mɪs'li:d /
misfit	/ mɪs'fɪt /
event	/ ɪ'vent /

Word	Transcription
enough	/ ɪ'nʌf /
extent	/ ɪk'stent /
invade	/ ɪn'veɪd /
miracle	/ 'mɪrəkl /
pinnacle	/ 'pɪnəkl /
internal	/ ɪn't3:nəl /
external	/ ek'st3:nəl /
proficient	/ prə'fɪʃnt /
sufficient	/ sə'fɪʃnt /
efficient	/ ɪ 'fɪʃnt /
deficient	/ dɪ 'fɪʃnt /
determine	/ dɪ't3:mɪn /
interpret	/ ɪn't3:prɪt /
remember	/ rɪ'membə (r) /
inhabit	/ ɪn'hæbɪt /
exhibit	/ ɪg'zɪbɪt /
prohibit	/ prə'hɪbɪt /
courageous	/ kə'reɪdʒəs /
continuous	/ kən'tɪnjʊəs /
melodious	/ mɪ'ləʊdɪəs /
malicious	/ mə'lɪʃəs /
fictitious	/ fɪk'tɪʃəs /
judicious	/ dʒʊ'dɪʃəs /
conscientious	/ kɒnʃɪ'enʃəs /
injurious	/ ɪn'dʒʊerɪəs /
miraculous	/ mɪ'rækjʊləs /

Word	Transcription
meticulous	/ mɪ'tɪkjʊləs /
ridiculous	/ rɪ'dɪkjʊləs /
conspicuous	/ kɒn'spɪkjʊəs /
spontaneous	/ spɒn'teɪnɪəs /
monotonous	/ mə'nɒtənəs /
advantageous	/ ædvən'teɪdʒəs /
modernity	/ mə'd3:nətɪ /
celebrity	/ sɪ'lebrətɪ /
necessity	/ nɪ'sesətɪ /
facility	/ fə'sɪlətɪ /
felicity	/ fe'lɪsətɪ /
official	/ ə'fɪʃl /
racial	/ 'reɪʃl /
initial	/ ɪ'nɪʃl /
confidential	/ kɒfɪ'denʃl /
residential	/ rezɪ'denʃl /
presidential	/ prezɪ'denʃl /
essential	/ ɪ'senʃl /
existential	/ ɪgzɪs'tenʃl /
artificial	/ a:tɪ'fɪʃl /
legitimate	/ le'dʒɪtɪmət /
immediate	/ ɪm'ɪdɪət /
initiate	/ ɪ'nɪʃɪeɪt /
appreciate	/ ə'prɪʃɪeɪt /
appropriate (v)	/ ə'prɒprɪeɪt /
appropriate (adj)	/ ə'prɒprɪət /
participate	/ pa:'tɪsɪpeɪt /

Word	Transcription
facilitate	/ fe'sılıteıt /
negotiate	/ nı'gəuʃıeıt /
interrogate	/ ın'terɒgeıt /
locate	/ lə'keıt /
translate	/ trænz'leıt /
	/ tra:ns'leıt /
antique	/ æn'ti:k /
critique	/ krı'ti:k /
opaque	/ əu'peık /
technique	/ tek'ni:k /
abrupt	/ ə'brʌpt /
corrupt	/ kə'rʌpt /
erupt	/ ı'rʌpt /
interrupt	/ ıntə'rʌpt /
utopia	/ 'ju:təupıə /
visa	/ 'vi:zə /
antenna	/ 'æntenə /
banana	/ be'na:nə /
charisma	/ kə'rızmə /
drama	/ 'dra:mə /
lacuna	/ lə'kju:nə /
dilemma	/ dı'lemə /
refugee	/ refju'dʒi: /
referee	/ refə'ri:/
devotee	/ devə'ti: /
nominee	/ nɒmi'ni: /
payee	/ peı' i: /

Word	Transcription
guarantee	/ gærən'ti /
addressee	/ ədre'si /
examinee	/ ɪgzæmi'ni /
engineer	/ endʒɪ'nɪə (r) /
volunteer	/ vɒlən'tɪə (r) /
profiteer	/ prɒfɪ'tɪə (r) /
pioneer	/ paɪɒ'nɪə (r) /
millionaire	/ mɪlɪə'neə (r) /
questionnaire	/ kwestʃə'neə (r) /
another	/ ə'nʌðə (r) /
endeavour	/ ɪn'devə (r) /
manoeuver	/ mə'nu:və (r) /
mediocre	/ mɪ:dɪ'əukə (r) /
suicide	/ 'sju:ɪsaɪd /
intuition	/ ɪntju:'ɪʃn /
canteen	/ kæn'tɪ:n /
hotel	/ həʊ'tel/
canal	/ kə'næl /
fatigue	/ fə'ti:g /
illegal	/ ɪ'lɪ:gəl /
illogical	/ ɪ'lɒdʒɪkl /
illiterate	/ ɪ'lɪtərət/
irregular	/ ɪ'regjulə(r) /
irrelevant	/ ɪ'reləvənt /
irreligious	/ ɪrɪ'lɪdʒəs /
irresponsible	/ ɪrɪ'spɒnsəbl /

Word	Transcription
indiscipline	/ ɪn'dɪsɪplɪn /
inadequate	/ ɪn'ædɪkwət /
incomplete	/ ɪnkəmp'li:t /
incompetent	/ ɪnkɔmpɪ'tənt /
impossible	/ ɪm'pɔsəbl /
improbable	/ ɪm'prɔbəbl /
impartial	/ ɪm'pɑ:ʃl /
immaterial	/ ɪmə'tɪərɪəl /
immovable	/ ɪm'u:vəbl /
uncertain	/ ʌn'sɜ:tn /
unequal	/ ʌn'ɪ: kwəl /
unconditional	/ ʌnkən'dɪʃə nl /
unnecessary	/ ʌn'nesəsərɪ /
unconscious	/ ʌn'kɔnʃəs /
untidy	/ ʌn'taɪdɪ /
unsound	/ ʌn'saʊnd /
unknown	/ ʌn'nəʊn /
undaunted	/ ʌn'dɔ:ntɪd /
unabated	/ ʌnə'beɪtɪd /
undecided	/ ʌndɪ 'saɪdɪd /

3.5 INTONATION

3.5.1 Introduction: Every language has its melody. There is a musical note on which it is spoken. The voice modulates i.e. goes up and down; the varying notes of the voice combine so harmoniously as to make what we call 'tunes'. "The tunes play a very important role in English speech.

3.5.2 Meaning of Intonation : While speaking, we do not use the same pitch of the voice all the time. It varies from high to low, and vice versa. The pitch of the voice depends upon the vibration of the vocal cords. When they vibrate slowly, it is low, and vice versa. Thus, the term 'pitch' means the degree of highness or-lowness of a musical note, i.e. the speaking voice. The variations in the pitch of the voice are called the 'intonation' of the language.

3.5.3 Tones : Their Nature and Types : Intonation, thus, refers to the patterns of rise and fall (in other words, variations) in the pitch of the voice. There are three levels at which the pitch operates high, mid and low. When the pitch starts at the high level and moves down to a low level, we have a 'falling tone'. When it starts at the low level, and moves up to a higher level, we have a 'rising tone'. When the pitch is maintained at the same level, that is, when it is neither high nor low, we have a 'monotone', sometimes known as a 'level tone'. The falling tone and the rising tone are the two basic tones or tunes used in English speech.

3.5.4 Tone groups : Their Division : A stretch of speech (e.g. a phrase or a clause) over which one tone mends is called a tone group. The tone groups are further seen as 'breath groups' and 'sense groups'. Some tone groups are 'breath groups' since they are, obviously, physiologically conditioned, while others ar,e 'sense groups', since they are sometimes structurally or semantically necessary or convenient. While speaking a long sentence, we take a pause at some point or the other of the utterance, fpr out breath does not permit us to go any further. Similarly, we take a pause not for breath, but for the structural or semantic reasons, so that the listeners are able to make sense out of what we are saying. The tone boundary is indicated' by an oblique bar. For example, // When we 'went to 'see them, / they were 'out./ So we re'turned/

(Breath groups) ,

// There's a 'city in 'South India, / 'called 'Aurangabad //

(Sense groups)

3.5.5 Placing the Nucleus : The stressed syllable on which the pitch changes is called the 'nucleus'. The syllable is said to have a primary or nuclear, or tonic accent. Every tone group has at least one tonic syllable i.e. nucleus. The nucleus is, therefore, the stressed syllable of the most important or the last meaningful word in the tone

group. Placing the nucleus, in brief, means giving special prominence to the accented syllable of the most important word in the group.

The following example's will illustrate the point.

I 'love / poetry, (not music, not dance)

I love,poetry, (insistence on the feeling)

I ,love poetry, (but not others)

Thus, we see that each tone group has a tonic syllable or nucleus on which a major pitch movement is initiated. Generally speaking, the choice of the nucleus is determined by the meaning the speaker intends to convey. To put it in other words, the tonic syllable or the nuclear tone is what the speaker wishes to make the most prominent. It carries either the focus of information or the intention / attitude / feeling of the speaker. Intonation is, therefore, not seen as a mere melody emerging from a pattern of pitch variations; it has a linguistic / semantic function also. It performs grammatical as well as attitudinal function in the utterance.

3.5.6 Uses / Functions of the Tones : We have already referred to the tones in English ; the Falling tone, the Rising tone, Falling-Rising tone and Rising- Falling tone in *5.1.3.* These are discussed, with illustration, below:

3.5.6.1 The Falling Tone

The following types of sentences are generally said with a falling tone:

1. Statements which are complete and definite, e.g. The 'sun 'rises in the \east. It's ˈ raining \,now.
2. Wh-questions seeking information (in a formal situation), e.g. 'Where are you \going ?

   'How will you \do it ?
3. Commands, e.g.

   'Shut the \door.

   'Don't do it a \gain.
4. Invitations, e.g.

   'Come and 'have a 'cup of \tea.

   ' Why don't you 'join us at the \ party?
5. Exclamations, e .g.

   'How \beautiful !

   'What a 'great \talent !
6. Tag-questions expecting the listener's agreement, e.g.

   You're -coming to,day, \ aren't you?

You can’t ˈ help it,\ can you?

3.5.6.2 The Rising Tone : The rising tone is used in the following types of sentences:

1. Incomplete utterances and also the statements with implications, e.g.

   ‘ If you/ study / you, will pass.

   The ‘tea’s Very/ hot, (I can’t sip it.)

2. Statements intended to be questions, e.g.

   You’re/ coming?

   You ‘don’t ‘want to help me?

3. Wh-questions showing politeness / friendliness,

   personal warmth etc., (informal situation), e.g.

   ‘How is your/ father, ?

   ‘What’s your ,name,/ baby?

4. Yes-no type questions, e.g.

   Are you in your/ senses?

   Was he ‘present at the/ party?

5. Requests, e.g.

   ‘Please, be comfor table.

   ‘Pass me the ,salt/ please.

6. Tag-questions seeking confirmation/opinion, e.g.

   It’s a ‘fine\ film /isn’t it?

   You will ' help us, / won’t you?

3 .5.6.3 Falling-Rising Tone = ˇ

The falling-rising tone is sometimes used for special implications such as a warning, an apology, an insult, an unpleasant news, happiness, reassurance, reservation, dubiousness, etc.

I’m ‘going there toˇmorrow.

(reservation, although accepted to go today)

‘Do it atˇonce (warning) ,

He’sˇgood. (dublousness)

My’brother will ,do it. (reassurance)

3.5.6.4 Rising-Falling Tone ^ : Besides these, there is also the Rising- Falling Tone. It is used in:

i) Statements showing enthusiastic agreements, e.g.

   It was horrid.

   Of ^ course!

ii) Questions showing suspicion, indignation, incredulity or mockery, e.g.

‘Who is going ^there ?

Can you ‘ride a ^ tiger ?

iii) Imperative sentences expressing anger, quick-temper, etc., e.g.

‘Go and ‘attend the ^ lecture (anger)

Answer my ^question . (quick -temper)

iv) Exclamations expressing sarcasm, irony etc. e.g.

‘How ^dutiful you are ! (sarcasm)

Good ^morning ! (irony)

———————

4

SOCIOLINGUISTICS

Structure

4.0 OBJECTIVES
4.1 Introduction
4.1.1 Ethno
4.1.2 Anthropological Linguistics
4.1.3 Another label is stylistics
4. 2 LANGUAGE VARIATION
4.3 (1)DIALECT
4.4 SOCIOLECTS
4.5 REGISTERS
4.6 IDIOLECT
4.7 DIGLOSSIA
4.8 PIDGIN
4.9 CREOLE

4.0 OBJECTIVES

This chapter will enable the students to know the different features and nature of language. The student would be able to know the meanings of sociolinguistics, language variation, dialects, sociolects, Registers, Idiolects, Diglossia, pidgin, and creote etc.

4.1 Introduction

'Language' is a social – cultural - geographical phenomenon as there is a deep relation between language and society on one hand and language and geography on the other. It is in society that a human being learns language and uses it. Language can be said to be an abstraction of abstractions and a system of systems. There are further abstractions from language, called dialects, sociolects and idolects

etc. Naturally, in order to study language deeply, we have to keep in mind the geographical area in which it is spoken, as also the culture, of the society in which it is used, the context and situation in which it is used, the speakers who use it and the listeners for whom it is used, also the purpose for which it is used as also the linguistic components that compose it.

Naturally, we have to look at language not only from within but also from without or we should study the language from both points of view i.e. form and function. And sociolinguistics is the study of speech function according to the speaker, the hearer, their relationship and contact, the context and the situation, the topic of discourse, the purpose of discourse and the form of discourse. A linguist suggests that the definition of sociolinguistics should be as follows: The study of "who can say what, how using what means, to whom, when and why" i.e. sociolinguistics studies the causes and consequences of linguistic behaviour in human societies; the subject is concerned with the function of language and it studies the language from without.

No doubt, sociolinguistics is a fascinating and challenging field of linguistics as it studies the ways in which language interacts with society. It is the study of the way in which language's structure changes in response to its different social functions, defining what these functions are; for society covers a wide spectrum of phenomena of race, nationality, restricted, regional, social and political groups and the interaction of individuals within groups. Different labels have sometimes been suggested to cover various parts of this spectrum e.g.,

4.1.1 Ethno – linguistics i.e., referring to the linguistic correlates and problems of ethnic groups a practical example of which is linguistic consequences of immigration i.e., there is a language side to race relations.

4.1.2 Anthropological Linguistics : This differs from sociological linguistics because Anthropology studies primitive cultures while sociology studies advanced political units.

4.1.3 Another label is stylistics : which refers to the study of the literary expression of a community using linguistic methods.

Broadly speaking, the study of language as part of culture and society has now commonly been accepted as socio – linguistics, also called 'sociology of language', 'social linguistics', institutional linguistics', anthropological linguistics', 'linguistic anthropology', 'ethnolinguistics', the ethnography of communication' etc.

Let us come to the problems that a sociolinguist has to face. These problems are the problems of communities which develop a standard language and the reaction of minority groups to this (as in Belgium, India, Pakistan, Bangladesh, etc.), i.e., the problems of people who have to be educated to a linguistic level where they can cope with the demands of a variety of social situations (e. g. the problem of learning Hindi to the people of Tamil Nadu, if they want to have a communication with the common people of North India). There are problems of communication, which exist between nations or groups using a different language which affects their world – view. Efforts have been made to solve such problems by bilinguism or multilinguism as in India and Canada. However, we do not mean to say the sociolinguistics can solve or does solve all the problems of interaction between one people and other. Yet, sociolinguistics can identify precisely what the problems are. Also, it can provide information about the particular manifestation of a problem in a given area, so that possible solutions related to interference, code – switching or dialect – switching can be successfully handled by sociolinguistics. But the success of socio – linguistics ultimately depends upon pure linguistics.

J. B. Pride says, “Sociolinguistics is not simply an amalgam of linguistics and sociology. It incorporates, in principle, at least, every aspect of the structure and use of language that relates to its social and cultural functions. Hence, there seems to be no real conflict between the sociolinguistic and the psycho – linguistic approach to language; Both these views should be reconciled ultimately.”

Undoubtedly the study of language as part of culture and society has now commonly been accepted. But there are also some other expressions which have been used at one time or another including the sociology of language, social linguistics, institutional linguistics, sociological linguistics, anthropological linguistics, ethnological linguistics etc.

4. 2 LANGUAGE VARIATION

Language can vary, not only from one individual to the next, but also from one sub – section of speech – community (family, village, town, region) to another. People of different age, sex, social classes, occupations, or cultural groups in the same community will show variations in their speech. Thus language varies in geographical and social space. Variability in a social dimensions is called sociolectical. According to sociolinguists, a language is a code or a collection of laws. There exist varieties within the code. The factors that cause language variation can be summarized as follows:

1. Nature of participants, their relationship (socio – economic, sexual, occupational etc.)
2. Number of participants (two face-to-face, one addressing a large audience etc.)
3. Roles of participants (teacher / student, priest / parishioner, father / son, husband / wife etc.)
4. Function of speech event (persuasion, request for information, ritual verbal etc.)
5. Nature of medium (speech, writing, scribed speech, speech reinforced by gestures etc.)
6. Genre of discourse (scientific, experiment, sport, art, religion etc.)
7. Physical setting (noisy / quiet, public/ private, family/ formal gathering, familiar / unfamiliar, appropriate for speech (e.g. sitting room) inappropriate.
8. Regional or geographical setting etc.

4.3 (1)DIALECT

A regional, temporal or social variety within a single language is a dialect. It differs in pronunciation, grammar and vocabulary from the standard language, which is in itself a socially favoured dialect. So a dialect is a variation of language sufficiently different to be considered a separate entity, but not different enough to be classed as a separate language. Sometimes it is difficult to decide whether a variant constitutes a dialectical sub – division or a different language, since it may be slurred by political boundaries e. g. those between Dutch and some Low German dialects. Regional dialects (or local or geographical or territorial dialects) are spoken by the people of a particular geographical area within a speech community e.g., Cockney in London but due to the increase in education and mobility they are receding.

“Dialect is a specific form of a given language, spoken in a certain locality or geographical area, showing sufficient differences from the standard of literary form of that language, as to pronunciation, grammatical construction an idiomatic use of words, to be considered a distinct entity, yet not sufficiently distinct from other dialects of the languages to be regarded as a different language.”

- A Dictionary of Linguistics by A. Pie and Frank Gaynot

4.4 SOCIOLECTS

Social dialects or class dialects are spoken by the members of a particular group or stratum of a speech community. A variety of language used at a particular stage in its historical development e.g. Prakrit and Pali in ancient India, may be called temporal dialects. Dialects are dialects, not because of linguistic reasons but because of political or cultural reasons. It is customary to describe them as varieties according to uses. Some dialects of Hindi are Brij Bhasha, Avadhi, Bhojpuri, Khari Boli, Sapir, a great linguist, is of opinion that 'there is no real difference between dialect and a language'. Grierson also observes, "In the course of the Survey, it has sometimes been difficult to decide whether a given form of speech is to be looked upon as an independent language or as a dialect of some other definite form of speech."

In practice, it has been found that it is sometimes impossible to decide the question in a manner which will gain universal acceptance. The two words 'language' and 'dialect' are in this respect like 'mountain' and 'hill'. One has no hesitation in saying that Everest is a mountain and Hoborn Hill, a hill, but between these two the dividing line cannot be accurately drawn.

4.5 REGISTERS

We have seen that the dialects are the varieties of language according to users, registers are the varieties of language according to use. Registers are stylistic – functional varieties of a dialect or language. These may be narrowly defined by reference to subject matter (field of discourse e.g. jargon of fishing, gambling, sports etc.) to medium (mode of discourse e.g. printed material, written letter, message on tape etc. or to level of formality, that is style (manner of discourse). Registers are, therefore, situationally conditioned field of discourse, oriented varieties of a language. Some well known definitions of 'register' are as follows:

1. By register we mean a variety correlated with the performer's social role on a given occasion. Every normal adult plays a series of different social roles – one man; for example, may function at different times as head of a family, motorist, cricketer, member of a religions group, professor of bio – chemistry and so on; and within his idiolect he has varieties shared by other persons and other idiolects appropriate to these roles. When the professor's wife tells him to 'stop talking like a professor' she is protesting at a misuse of register."

I. C. Catford, A Linguistic Theory of Translation

2. “Registers are those varieties of a language which correspond to different situations, different speakers and listeners, or readers and writers and so on.”

- R. M. W. Dixon

3. By register itself, a linguistic, not situational category, is meant a division of idiolect, or of what is common dialects, distinguished by formal (and possibly substantial) features and correlated with types of situations of utterance (these distinguished by such components as those here enumerated).

- J Ellis

According to the role of the speaker, a young lecturer, for example will speak in different ways when communicating with his wife, his children, his father, his colleagues, his students, when shopping and so on. Each of these varieties will be a register. Examples of registral varieties according to the subject – matter or field of discourse are scientific, religious, legal commercial writings and also the language of newspaper, of buying and selling of agriculture of airport announcers, of telephone operators etc. The following passage belongs to the register of embroidery:

“Make a small hem on the edge of the garment, turn it on to the right isde, then take it down. Arrange the lace in position over this hem, with the straight edge of the lace to the hem of edge. Pin and tack, sew the lace to the garment with tiny satin stitches worked close together as desired.”

A register is also determined by the medium or mode of discourse. The main distinction is between speech and writing. But within speech one may have such distinctness as conversation, discussion, debate, talk and lecture. And in writing we may have distinctions like a personal letter, a memoir, biography, an autobiography, a poem to be read, a speech to be read aloud and a play to be performed on a stage and so on.

There may be registers of many types like those of accounts, ecclesiastical, naval, electricity, algebra, artetc, etc. There can be plenty of subjects.

Registers may be classified on the basis of style e.g., we may talk of religion in a temple with the old folk, or at a seminar with scholars, or in a restaurant with friends, depending on who participates (passively or actively) in the discourse or discussion, the tone, the words etc. will vary. In a religious gathering or in a temple, we may be serious in

our speech, in a seminar we may be analytical; in a restaurant, casual. The topic is a serious one but our treatment of it may be highly formal or frozen; it may be, at the extremes, highly informal or casual. The degree of formality or informality may vary according to the style or manner of discourse. In the restaurant we may say that water is dirty, but in a laboratory we may have to say. “It is ‘impure’ or ‘polluted’. Some types of stylistic varieties are as follows :

Archaic, formal, colloquial, historical, poetic, dated, humorous, derogatory, ironical etc.

Nevertheless, it is difficult to draw a sharp dividing line between the two axes of register. Dr. S. K. Verma says, “Register is primarily a field of discourse, bound and situationally conditioned. It is a restricted code of social behaviour. Further, register is a variety of language with marked phonological, grammatical and lexical features correlating with distinctive situational features.” Hence registral varieties, like any other variety, can be analysed and described at the interpreting levels so phonology, grammar and lexis. One of the marked features of a register is predominance of a particular type of technical terms. It is only with the help of certain marked lexical features that we delimit and classify registers.

Style in linguistics has to do with those components or features of the form of a literary composition which give to it its individual stamp, making it as the work of a particular author and producing a certain effect upon the reader. The analysis of style of in this sense in commonly called stylistics.

4.6 IDIOLECT

Idiolect is a variety of language used by one individual speaker, including peculiarities of pronunciation, grammar, vocabulary etc. A dialect is made of idiolects of a group of speakers in a social or regional sub division of a speech community. Linguists often analyse their own idiolects to make general statements about language. So an idiolect is “an identifiable pattern of speech characteristic of an individual” or it is the individual’s personal variety of the community language system.

- A Dictionary of Linguistics

4.7 DIGLOSSIA

in regular use in a community we have a situation which Fergusson calls diglossia. He has observed that in diglossic communities there is a strong tendency to give one of the dialects or language a higher status or prestige, and to reserve it for certain functions in society, such as government, education, the law, religion,

literature, press, radio and television. The prestige dialect is often called the standard dialect.

The use of two widely divergent forms of the same language by all members of the community under different conditions is called diglossia. In such a situation, a high, or a classical literary language is used for formal occasions and in written texts and a 'low' or vernacular form is used in colloquial conversation. Thus within the same speech community, one form is used for specialized activities, official work, religion, education, law, press, radio, television, literature etc. The other form is used for non – specialized daily activities. Perhaps the most familiar example is the standard language and regional dialect as used, say, in Italian or Persian, where many speakers speak their local dialect at home or among family or friends of the same dialect area but use the standard language in communicating with speakers of other dialects or on public occasions. A similar situation exists in the Arab world, where classical Arabic is used for specialized purposes by speakers of all dialects of Arabic. An example from India would be 'high and low' Tamil.

4.8 PIDGIN

A pidgin is a contrast language, a mixture of elements from different natural languages. Its use is usually restricted to certain groups e.g. traders and seamen. Pidgins are used in some parts of Southwest Asia. Chinese, pidgin, a combination of items from Chinese and English to serve the limited purpose of trade, is another well known example. An alternative term used for the pidgin is contract vernacular.

4.9 CREOLE

When a pidgin becomes a lingua franca, it is called a creole. Thus a pidgin may extend beyond its limited function and permeate through various other activities. Then it may acquire a standardized grammar, vocabulary and sound system; and it may, then, be spoken by an increasing number of people as their first language. It has not much history, not much prestige either. But on account of its wider application and first language status, it has to be distinguished from a pidgin. A creole or a creolized language is a mixed natural language composed of elements of different languages in areas of intensive contact. Well – known examples are the creoles of Mauritius and Haiti.

An example of creole English from Jamaica is quoted here from Randolph Quirk's The English Language and Images of Matter (London, 1972).

'Hin sed den, 'Ma, a we in lib?' Him sie, 'Mi no nuo mi pikini, bot duon lukfi him niem hahd, or eniwie in a di wohld an yuk al di niem, hin hie unu.'

Translation : He said then, 'And where does he live, mother?' 'I don't know, my child', she said, 'but don't look hard for his name', or he will anywhere in all the world that you call the name, he will bear you.'

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5

Morphology – 1
WORD FORMATION PROCESS

STRUCTURE

5.1 Word Formation Process
5.2 Kinds of Morphane
5.3 Prefixes
5.4 Suffixes
5.5 Tree Diagram of Morphemes
5.6 Practice

5.1 Word Formation Process

Words are the smallest or minimal unit of grammar. In grammar words are divided into morphemes. The morpheme is distinct linguistic unit. It is a minimal unit in grammar. It has a grammatical function. It is not analyzable (or divisible) into smaller forms. Morphemes may or may not have meaning.

We can divide a word into morphemes. For example :

‘un	faith	ful	ness’
1	2	3	4

The word ‘unfaithfulness’ has four morphemes. The morpheme ‘faith’ cannot be subdivided as ‘fa’ and ‘ith’ and thus ‘fa’ or ‘ith’ is not a morpheme.

5.2 Kinds of Morpheme

a) Bound & Free Morphemes : Basically, there are two kinds of morpheme : 1) Bound morpheme and 2) Free morpheme.

Some morphemes can occur alone, others cannot. Bound morphemes do not occur alone. For example : In the word ‘unfaithful’ ‘un-’ and ‘-ful-’ are bound morphemes because they cannot occur alone. They may occur only if they combine with another morpheme. Affixes to the words like ‘un-, -ed, -ness’ are bound morphemes.

The morphemes which occur alone are called free morphemes. They may stand alone as words. They are central morphemes. Words such as ‘faith’, ‘nation’, ‘cut’, ‘pen’, ‘write’ are free morphemes.

Roots And Affixes : The central morphemes is called the root. All the affixes are removed from the word. Morpheme may be free. Let us consider the following words. 1) Nationalize 2) Unemployment

1) nation – al – ize 2) un – employ – ment

(nation – Root), (- al: -Affix), (-ze: -Affix)

(un – Affix), (employ – Root), (-ment:- Affix)

In word 1) ‘nation’ is the root and ‘-al’ and ‘-ize’ are affixes. In word (2) ‘employ’ is the root and ‘un-’ and ‘-ment’ are affixes. All affixes are usually bound morphemes and roots are free morphemes.

Prefixes and suffixes :-

In English affixes are of two types (1) Prefix and (2) Suffix.

(1) Prefix :- The prefixes come before the root. They cannot occur independently. In undrinkable ‘un-’ is prefix because it comes before the root. In ‘unhealthy ‘un-’ is also a ‘a prefix’.

The following are some prefixes.

5.3 Prefixes :–

anti	-	anti – chamber, anti – national, anti – people.
arch	-	arch – bishop, arch – enemy,
bi	-	bilingual, bi – plane, bi – monthly.
co	-	co – pilot, co – operate, co – passenger.
contra	-	contra – indication.
counter	-	counter – move, counter – revolution.
de	-	decentralize, deforestation.
dis	-	disconnect, discontent, disable.
en	-	enslave, encircle.
equil	-	equidistant.
ex	-	ex – president, ex – husband.
extra	-	extra – constitutional
hyper	-	hyper - sensitive
ill	-	illogical
im	-	immobilize
ir	-	irresponsible
in	-	invisible
inter	-	inter – college, inter – state

intra	-	intra – college
mal	-	maladjustment, maltreat.
mini	-	mini – skirt, mini – bus.
mis	-	misbehave, misconduct
non	-	non – committal, non - smoker
post	-	post – graduate, post – war.
pre	-	pre – degree.
pro	-	pro – capitalist.
pseudo	-	pseudo – capitalist.
re	-	regain rebuild, resettlement.
semi	-	semi – final.
sub	-	sub – committee, sub – way.
super	-	super diplomat.
ultra	-	ultramodern.
un	-	unfaithful, unusual, unfair.
under	-	underestimate.
vice	-	vice – president.
poly	-	poly – syllabic.
over	-	over dressed, overdose.

5.4 Suffixes

Suffixes come after the root ‘ment’, ‘ful’ and ‘able’ are suffixes in agreement, faithful and undrinkable. The suffixes are divided into: **i) Inflectional suffixes and ii) Derivational suffixes.**

Both inflectional suffixes and derivational suffixes are bound morphemes. But they differ from each other. Inflectional suffixes serve some grammatical function while derivational suffixes are used to derive new words. Inflectional suffixes are not followed by any other suffixes. For example : In the word ‘works’, ‘work’ is root and ‘-s’ inflectional suffixes. In the word ‘hopeful’, ‘-ful’ is a derivational suffix and ‘-full’ may be followed by any other suffix such as ‘-ly’ (hopefully).

i) Inflectional suffixes :- The inflectional suffix does not change the form of the root into another word – class. It is the last suffix which is added to the root. We don’t have any other suffix after it in English. The inflectional suffixes are used only for a few limited purposes.

The following suffixes are inflectional.

1) Plural of nouns : (s) : pens, tables, letters.
2) Genaitive of nouns : (s) : girl’s, Sham’s

3) Third person singular present tense of verbs '-s' or '-es' writes catches'

4) Past tense of verbs (-ed) :- walked, talked, played

5) Present participle of verbs (-ing) :- sining, ringing, writing

6) Past participle of verbs (-ed, -n) :- created, shown

7) Comparative and Superlative degrees of adjectives : (-er and –est) :taller, smaller, tallest, smallest, safer, safest.

ii) Derivational Sufffixes : Derivational suffixes are bound morphemes. They are followed by a root. They may be followed by other suffixes.

Derivational affixes may be prefixes or suffixes. They may create a new word. They can occur medially or finally. In the word 'personality' '-al' and '-ity' are derivational suffixes.

There are two kinds of derivational affixes 1) Class – changing derivational affixes. (2) Class – maintaining derivational affixes.

1) Class – changing derivational affixes :- These affixes change the word class of the word. For example : In 'development', national' and 'hopeful' –ment', '-al' and '-ful' are class changing derivational suffixes. It is so because, 'develop' is a verb and becomes a noun after suffixing the – ment'

development : Noun, develop :- verb

The word 'nation' is a noun but it becomes adjective after suffixing the '-al':

National : adjective., Nation : Noun

The word 'hope' is a verb but it changes its class after suffixing the '-ful'.

Hopeful – adjective, hope : Verb.

(2) Class – maintaining derivational affixes :- These affixes do not change the word class of the word. Derivational prefixes are usually class maintaining. For example :

In womanhood, childhood, '-hood' is a class maintaining derivational suffix because it does not change the word class.

'Boy' is a noun.

'Boyhood' is also noun.

'Head', 'Headship' are nouns. So '-ship' is a class maintaining derivational suffix.

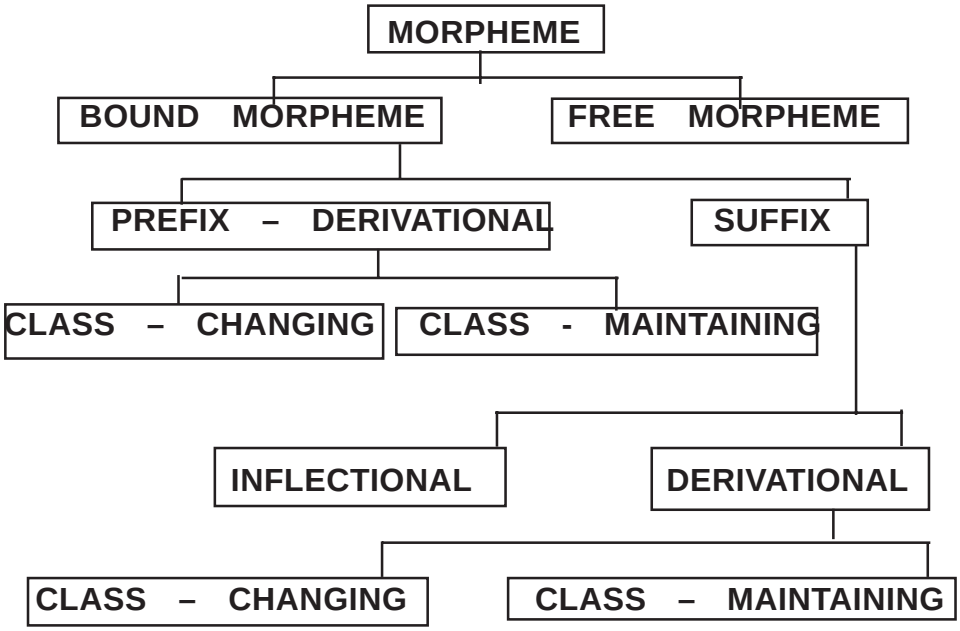
'Unfaithful' and 'faithful' are adjective so '-un' is a class maintaining derivational prefix. We should note that all prefixes are

usually class maintaining, derivational affixes. The following is the list of derivational suffixes.

Suffix	**Example**
-al	refusal, dismissal, national.
-able	workable, drinkable, readable.
-age	leakage, drainage,
-ance	observance
-ant	claimant, inhabitant
-ence	existence
-ar	beggar
-er	driver, receiver, worker
-or	actor, visitor
-ate	educate, electorate
-ee	employee
-ation	nationalisation, organization
-dom	freedom
-ed	haunted, bearded
-ness	happiness, darkness
-en	silken, lengthen
-y	hairy, creamy, discovery
-ette	kitchenette
-ful	faithful, harmful, helpful, useful
-graphy	photography
-fy	personify
-ic	heroic
-ical	historical, philosophical
-ing	building, writing, interesting
-(-ize)&	-ise centralize, equalize
-ish	wolfish, womanish
-ism	idealism, groupism
-ist	socialist, opportunist
-ity	publicity, deformity
-less	worthless, hopeless
-like	childlike, godlike
-logy	biology
-ly	friendly, quickly, cowardly

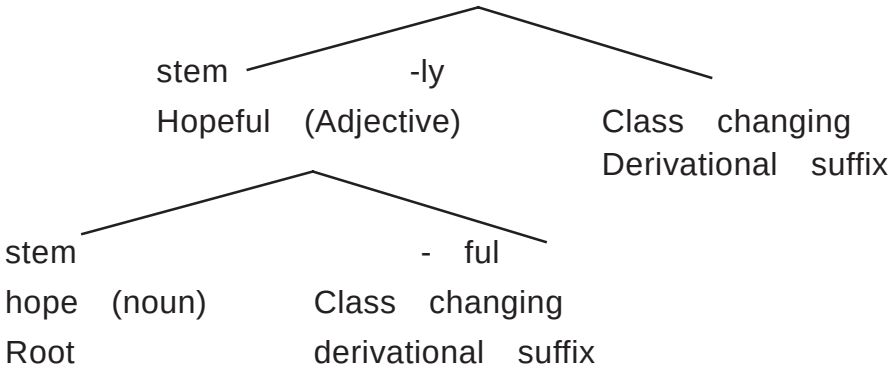
-ment	movement, amazement
-ory	migratory
-ous	dangerous
-some	troublesome, quarrelsome
-th	sixth, width
-ure	failure
-ward	eastward, westward
-wise	lengthwise
-ster	gangster
-eer	engineer
-ess	waitress, actoress
-ie	auntie

The classification of morphemes can be represented by the following diagram.

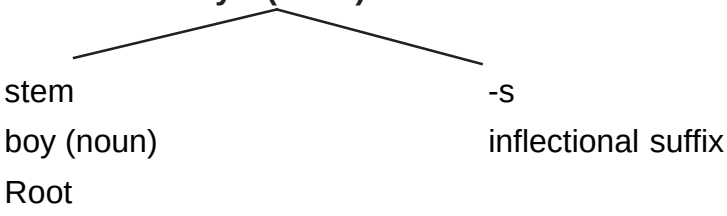


5.6 PRACTICE

1 Hopefully (Adverb)

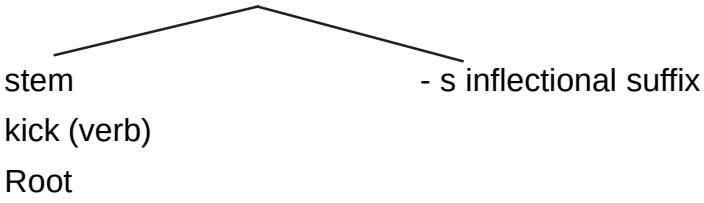


2 boy's (noun)

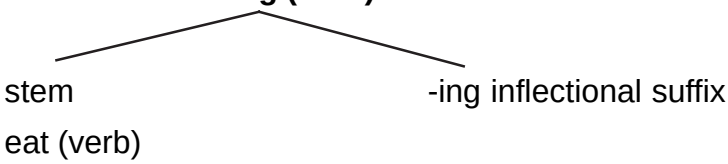


3 sings (verb)

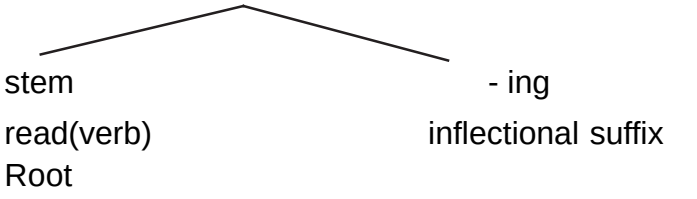
4 kicks (Verb)



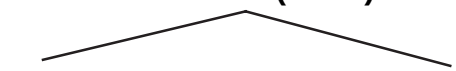
5 eating (verb)



6 reading (Verb)

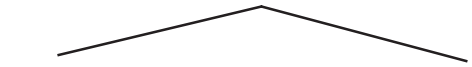


7 shown (noun)



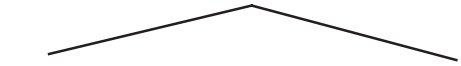
stem	- n
show (noun)	inflectionalsuffix
Root	

8 worked (Verb)



stem	inflectional suffix
work (verb)	
Root	

9 wanted (verb)

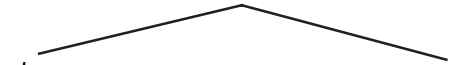


stem	-ed
want (verb)	inflectionalsuffix
Root	

10 talked (verb)

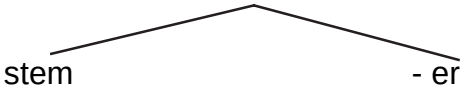
stem	- ed
talk (verb)	inflectional suffix
Root	

11 smaller (Adjective)



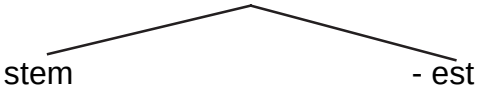
stem	-er
Small (Adjective)	inflectionalsuffix
Root	

12 taller (Adjective)



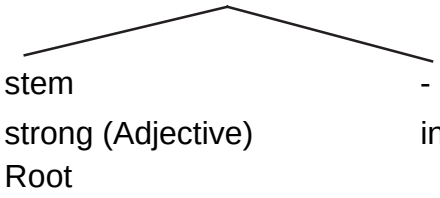
stem	- er
tallk (Adjective)	inflectional suffix
Root	

13 smallest (Adjective)

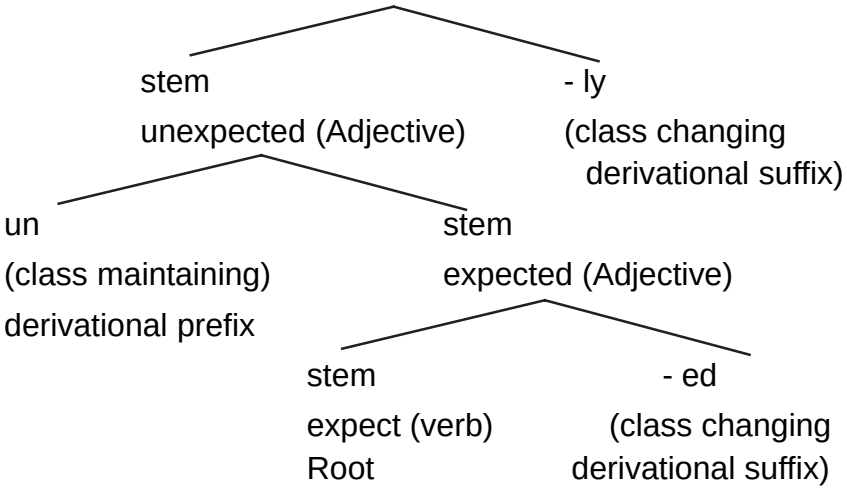


stem	- est
Small (Adjective)	inflectional suffix
	Root

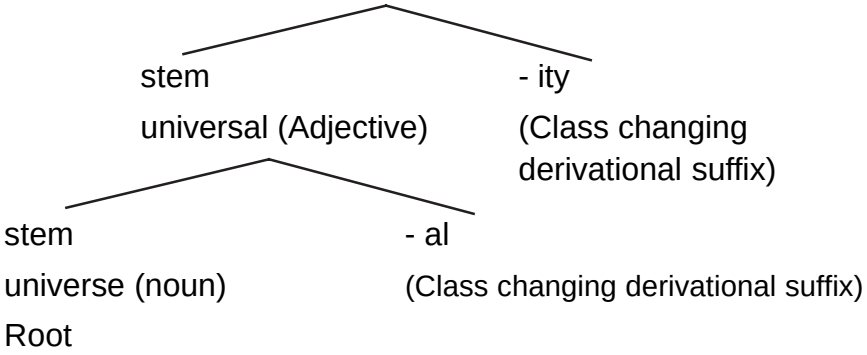
14 strongest (Adjective)



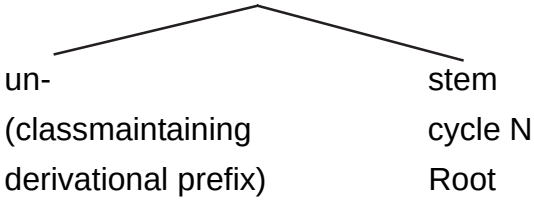
15 unexpectedly (Adverb)



16 universality (Noun)



17 untie



18 Post war (noun)

Post-	stem war
(class maintaining derivational prefix)	(noun) Root

19 ex-husband (noun)

ex-	stem
(class maintaining derivational prefix)	husband(noun) Root

20 boyhood (noun)

stem	-hood
boy(noun) Root	(class maintaining derivational prefix)

21 kindness (noun)

stem	-ness
kind (Adjective) Root	(class maintaining derivational prefix)

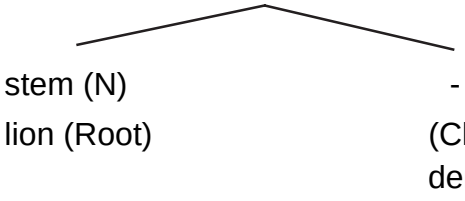
22 tools (noun)

stem	-s
tool (noun) Root	(Inflectional Suffix)

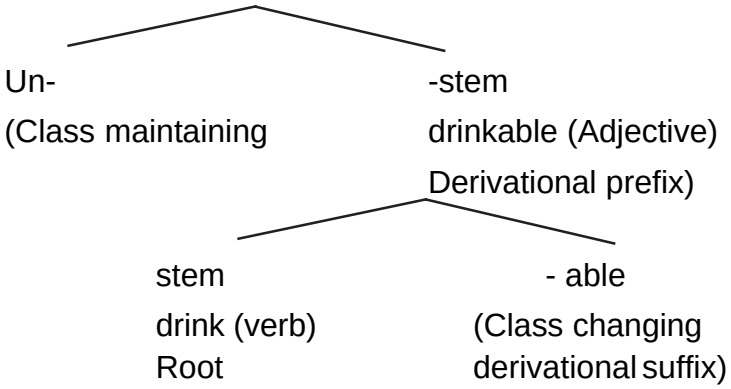
23 slowly (Adverb)

stem	-ly
slow (Adjective) Root	(class changing derivational suffix)

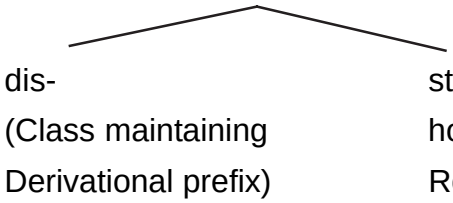
24 lioness (noun)



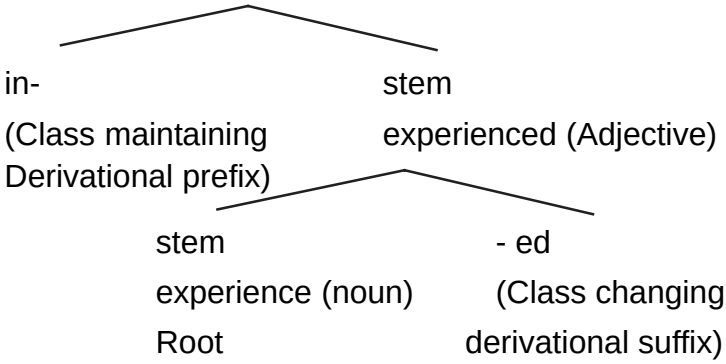
25 undrinkable (Adjective)



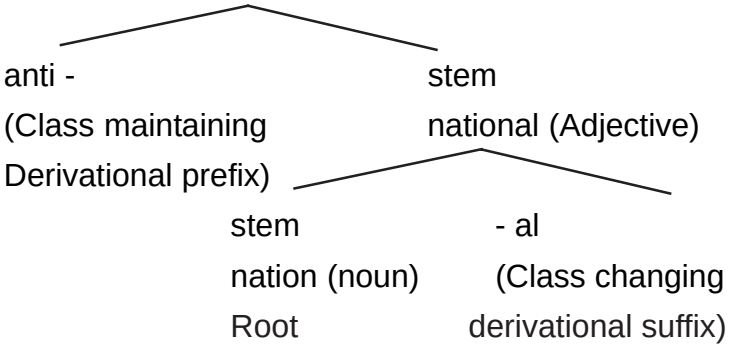
26 dishonest (Adjective)



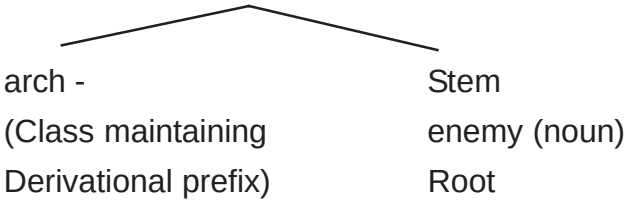
27 inexperienced (Adjective)



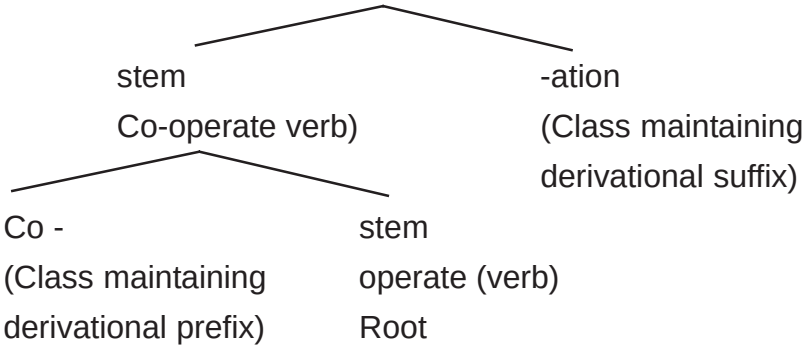
28 anti - national (Adjective)



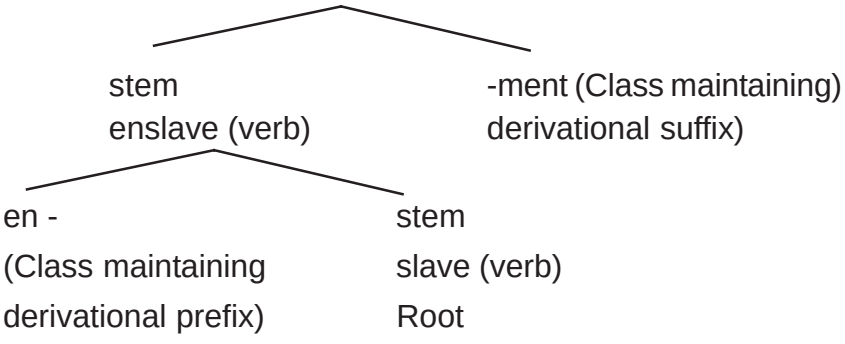
29 archenemy (noun)



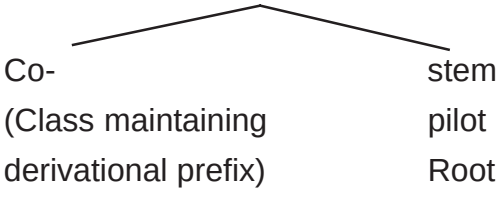
30 Co - operation (noun)



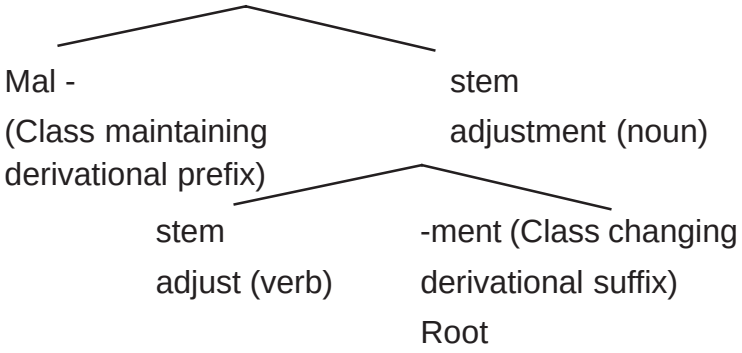
31 enslavement (noun)



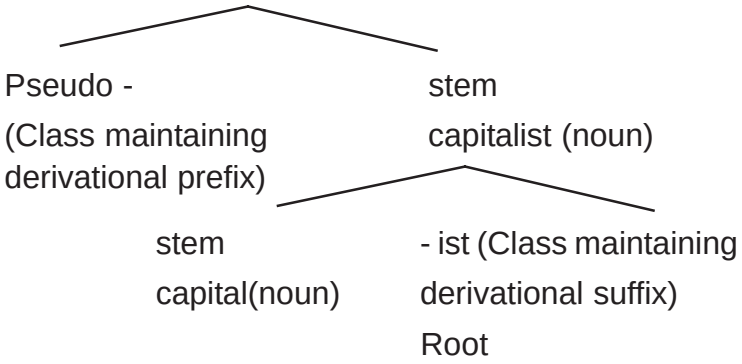
32 Co – pilot (noun)



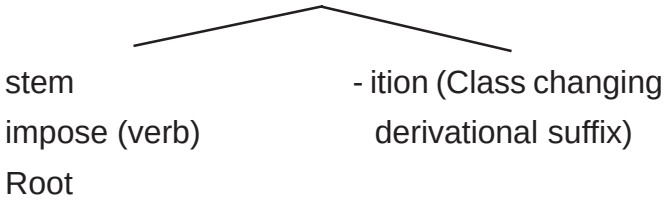
33 maladjustment (noun)



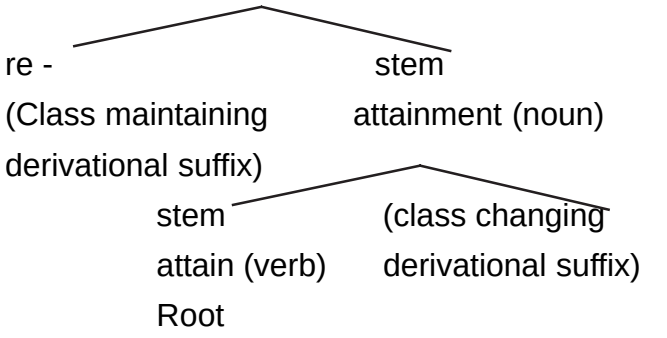
34 Pseudo - capitalist (noun)



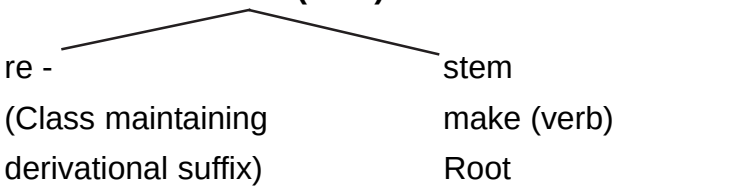
35 imposition (noun)



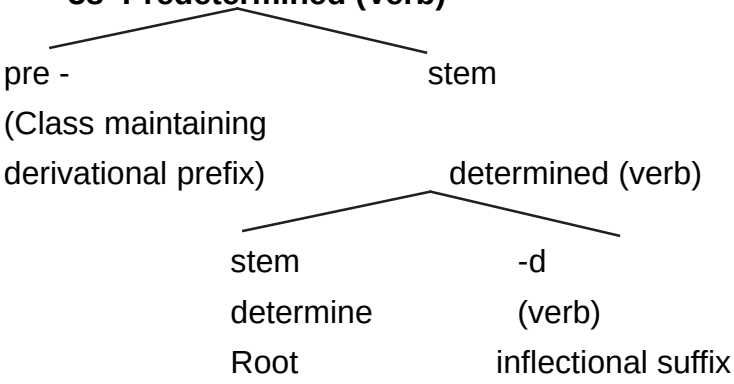
36 reattainment (noun)



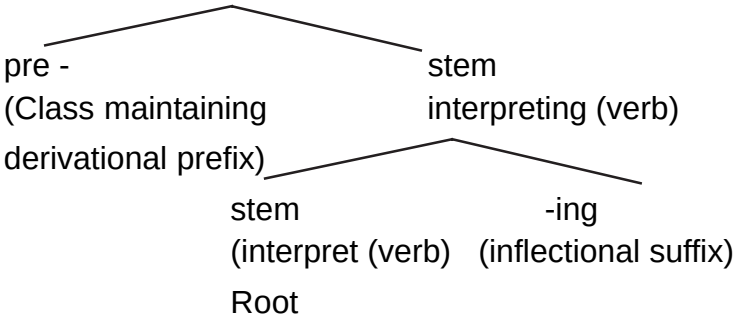
37 remake (verb)



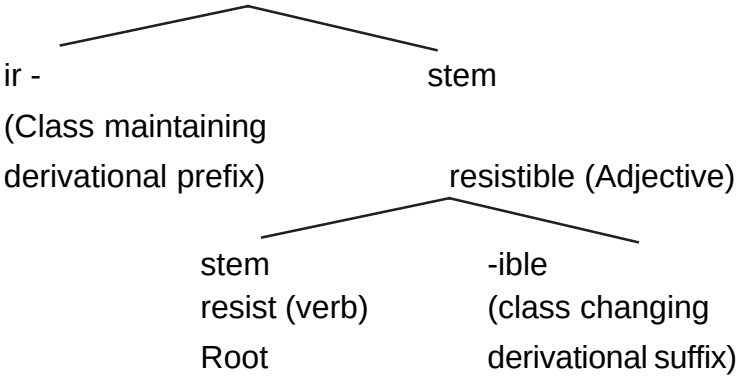
38 Predetermined (Verb)



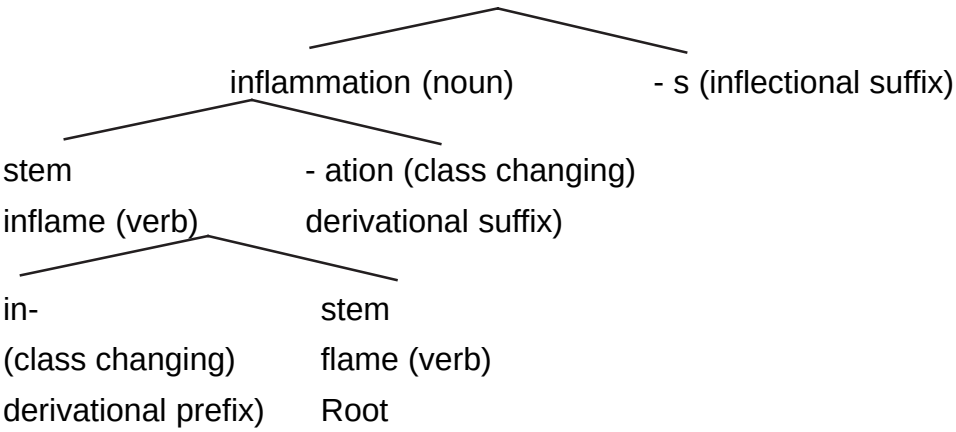
39 reinterpreting (Verb)



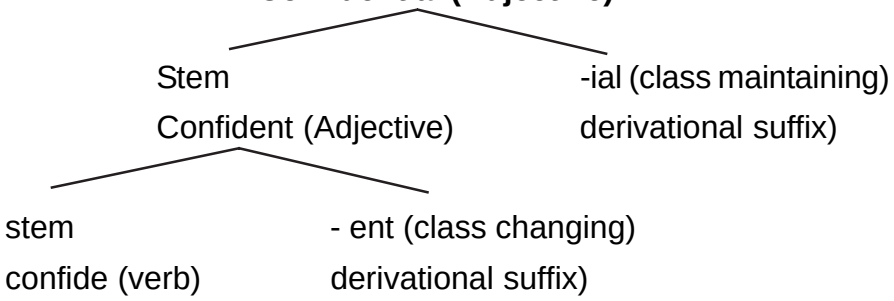
40 irresistible (Adjective)



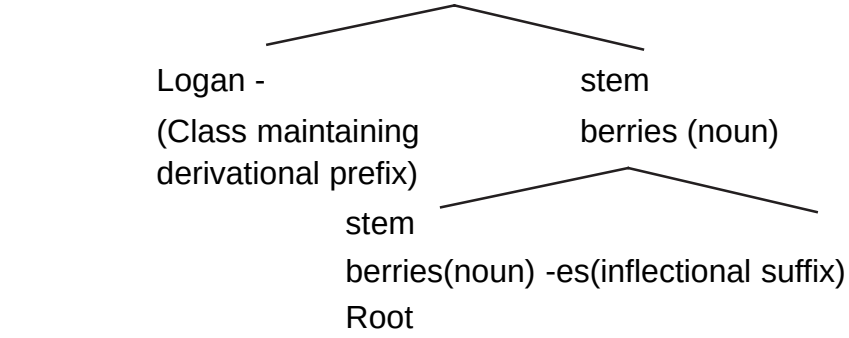
41 inflammations (noun)



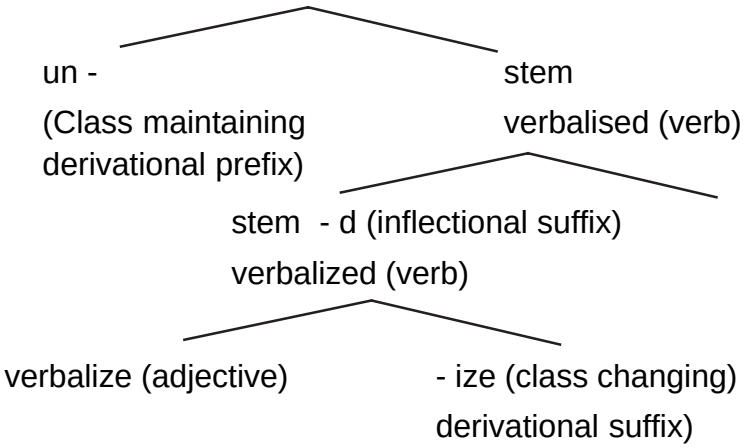
42 Confidential (Adjective)



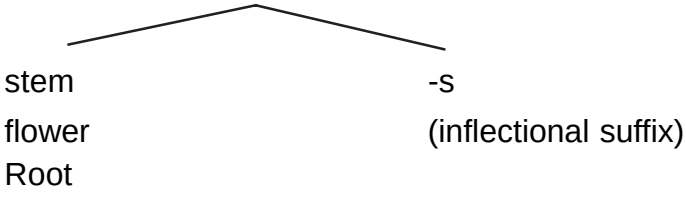
43 loganberries



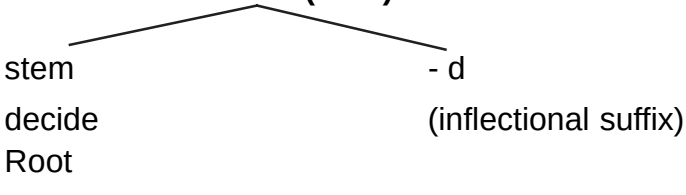
44 unverbalised (verb)



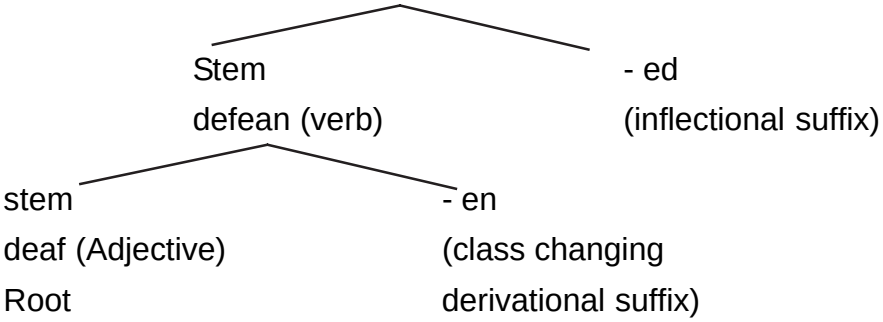
45 flowers (noun)



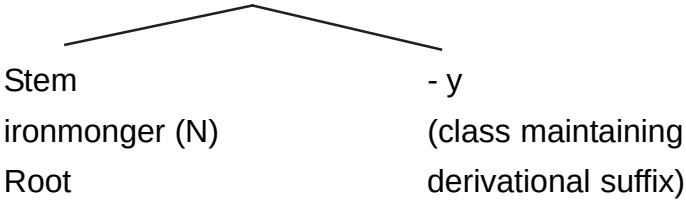
46 decided (verb)



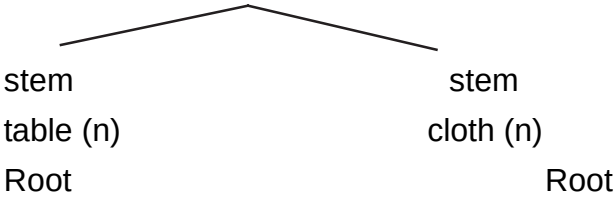
47 defeaned (verb)



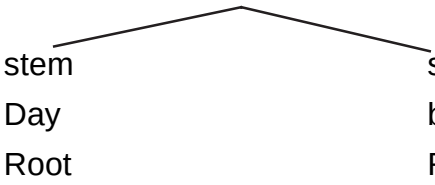
48 ironmongery (noun)



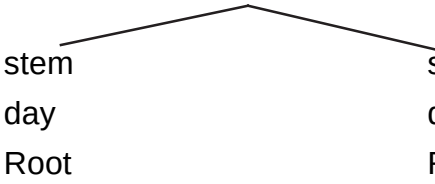
49 table - cloth (noun) (compounding)



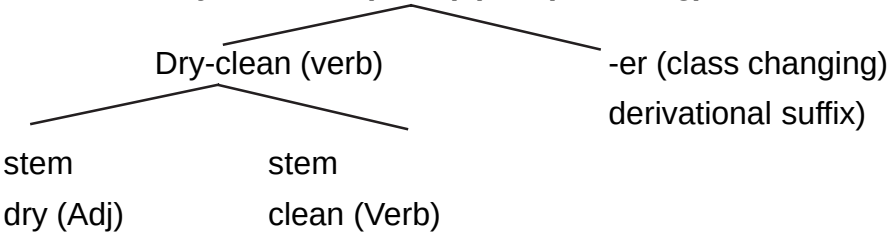
50 daybreak (noun)

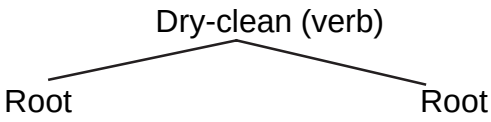


51 day - dream (noun) (compounding)

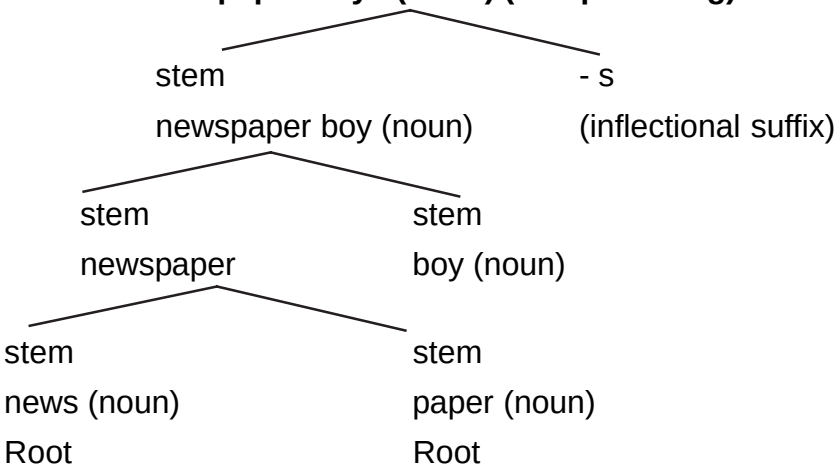


52 dry - cleaner (noun) (compounding)





53 News paper boys (noun) (compounding)



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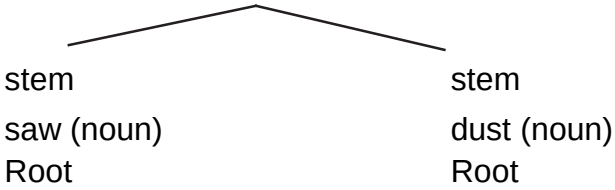
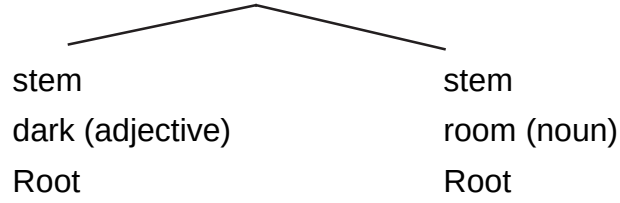
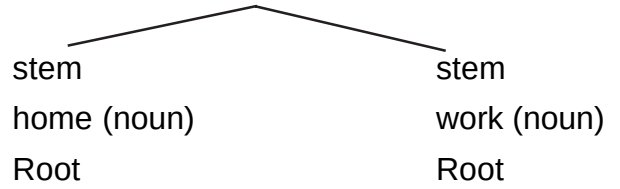


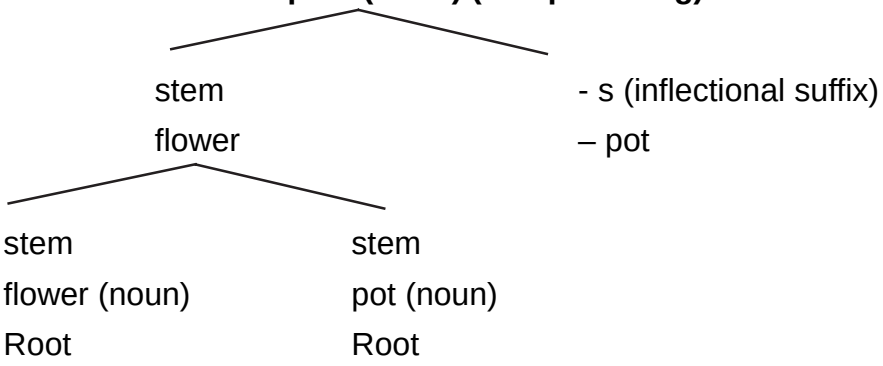
55 darkroom (noun) (compounding)



56 home work (noun) (compounding)



57 flower - pots (noun) (compounding)



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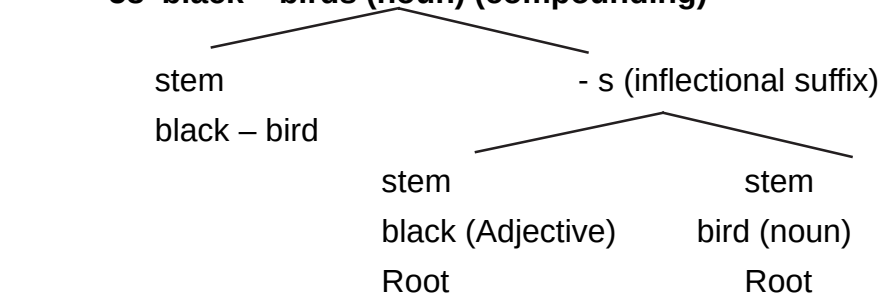

6

NATURE AND FUNCTIONS OF LITERATURE

STRUCTURE

6.0 Objectives

6.0 Objectives

After the study of this unit the student would be able to understand the meaning , nature and function of literature and the way how literature influences human life.

Literature is mirror of life. In Aristotle's words it is imitation of man's action. But I may put it this way that it is not only the imitation of human action, but the reflection of human mind. It is a record all human perception, emotions, and thoughts executed in action and thoughts not performed in action. It is an artistic expression of the best that is known and thought in the world. It is a record of man's dreams and ideals, his hopes and aspirations, his failures and disappointments, his motives and passions, his experiences and observations. It appeals to the widest human interests and the simplest human emotions. It has no limits and borders nationality. It is occupied chiefly 'with' elementry passions and emotions—love and hatred, joy and sorrow, fear, and faith—which are an essential part of our human nature, and the more it reflects these emotions the more surely does it awaken a response in men of every race. The writer is the citizen of universe. He does not remain the citizen of his own land. His experience becomes universal when it is written.

Great literature comes naturally. It is not so much laboured as inspired. It does not so much teach a thrill. It emerges directly out of life and satisfies its fundamental craving of truth , Goodness and, Beauty. 'The work of scientist is to find out the truth": the duty of the teacher is to discover and disseminate the mission of the writer is to seek for beauty of life. Literature combines all the three areas. It provides food for all the intellectual, emotional, imaginative and

aesthetic sense of man's life and thus acquires a deep and lasting human significance.

According to George Eliot It is the nearest thing to life; it is a mode of amplifying experience and extending our contract with our fellow men beyond the bounds of our personal lot. It provides us an opportunity to come in contact with the mighty minds who have extended the bounds of human experience with their fresh vision and keen power of observation. Behind every book is a human mind ; behind the mind is race ; and behind the race are natural and social environments whose influence is unconsciously reflected in literature. Literature finds verbal expression in books books which are the chosen treasure of thoughts, opinions and the aspirations of

A great book' said Milton is the precious life blood of a master spirit, embalmed and treasured upon on purpose to life beyond life".

But the question may arise is every book, the life-blood of a ' master-spirit ? Is every book literature ? In answer, we will say emphatically, "No." Every book cannot reach the serene, heights of great literature. Billions of books are published every year, but ;a few, can attain that distinction ; a few are treasured up in the history of literature and are called the classics. A book of literature must be of abiding interest and universal appeal. W. J. 'Long has compared literature to a "river in flood, which gradually purifies itself in two "ways the mud settles to bottom and scum rises to the top. When we examine the writings that by common consent, constitute our 'literature, stream purified of its dross, we find at least two qualities, "which we call the tests of literature, and which determine its permanence". These two qualities are 1) universality of interest and 2) artistic style. These two qualities distinguish it from other written works of man.

In many instances, however, there is no room for discussion. No body can call a prospectus or a Railway Guide literature, On the other hand, no body can challenge the place which is reserved in literature for the plays of Shakespeare or the poems of Shelley. But as we reach the boundary line from both the ends, we pass into the land of uncertainty. We come across the views of two extreme schools. Should we follow Charles Lamb who narrowed the, conception of literature to such an extent that he excluded the works of Hume and Gibbon ? Or should we accept the view of Hallam, who, under the general head of literature, comprised jurisprudence theology and medicine ? Where is the golden line to be drawn?

Our idea of literature should be sufficiently broad and accurate. For all practical purposes, it may be said that literature is; composed

of those books only, which, in the first place, provide aesthetic pleasure; to the vast majority of men, and in the second place deals with general human interest. A piece of literature differs from a specialised treatise of Astronomy, politics, Economics, Philosophy or History, in as much as it appeals not to a particular class or of readers of men and women. The object of treatise is only to impart knowledge, one ideal end of piece of literature, whether it also imparts knowledge or not, is yet to yield aesthetic satisfaction A book of history or a work of science may be and sometimes is literature but only when we forgot the subject-matter and remember the presentation of facts in the simple and lucid style.

De Quincey has beautifully Found the distinction of dividing literature in two broad forms. There is , first the literature of knowledge and secondly the literature of wisdom. The function of the first is to teach the function of second is to move; the first is rudder the second is an oar or sail. The first speaks to mere discursive understanding or reason, and second speaks always through affection of pleasure and sympathy.

What do we learn from Paradise Lost ? Nothing at all, What do we learn from cookery book ? Something that matures us and helps us grow mentally, emotionally and morally. Something new – something that we did not know before, in every paragraph. But would we therefore put the cookery book on higher level of estimation than the divine poem. What we owe to Milton is not knowledge but wisdom. His poem teaches us nothing but it exercises a profound influence upon our feeling and emotions. While reading a cookery book we continue to keep our steps on the same earthly level, whereas *Paradise Lost* awakens our latent capacity of sympathy and makes us feel ascending upon a higher level of the earth. " All the steps of knowledge ," says De Quincey from the first to last carry you further on the same plane , but could never raise you one foot above your ancient level of earth. Whereas the very first step in the power is a flight in an ascending movement into another element where earth is forgotten.

The function of literature is therefore, not to treat only the specialised persons and their problems but to deal with humanity at large. Only a scientist will be interested in reading Botany or Chemistry but every man or woman-would like to read and enjoy a poem, a novel, a story, or an essay. In other words every one would love to read literature.

We care for, literature " says W. H. Hudson " On account of its deep and lasting significance '' A "great book grows directly out of life in reading it, we are brought in large, close and fresh relations with

life, and in that fact lies final explanation of its power Literature that vital record of what men have seen in life. What they have experienced of it, what they have thought and felt about these aspects of it which have the most immediate and enduring interest for all of us . It is thus fundamentally an expression of life through the medium of language".

It does not, however, mean that literature merely reproduces the life around the artists. Literature is a form of artistic creation and as such it is both a criticism and an idealization of life. A literary artist is not like a record of gramophone he is a warbler who soars and sings—sings and soars of beauty and bliss.Literature is not just a mirror in which you may look your ugly or beautiful face. If evils and ugliness of society are mirrored in literature, it will have its adverse effects on its readers. No reader would like to find the same caring cures and corroding anxieties, the same, sorrows and tears, the same misery and humiliations in literature as he sees in actual life. For a while he wants to forget 'the weariness, the fever and the fret of life, and wander-in fairy lands forlorn. Literature enables him to create the make-believe existence of everyday and forget for a while the grim realities of life. It makes him play truant with the present world and run away to live awhile in the pleasant realm of fairy.

But one cannot deceive oneself for long in imagination. Even Keats had to confess that art could not delude the senses for long

The fancy cannot cheat-so well

As she is famed to do, deceiving elf !

Robert Lynd beautifully expresses the idea when he says, "There are critics who hold that it is enough to say that art offers us an escape from life. Art, however, offers us not only an escape, from life, but an escape into life, and the first escape is of importance only if it leads to latter."

Literature, as it is an escape into life, prepares us to suffer as well as endure 'life's little ironies'. It helps us to feel the vehement anguished cry of a Lear tottering on the verge of madness, or the agony of a Sita whose whole life was a long chain of suffering. It prepares us to face the odds of life cheerfully. It widens our experience of life by revealing those aspects-'Which are commonly hidden from our view. We see only a small fraction of life which exists around us and understand it imperfectly. Our vision is limited and our powers are small. In literature we see and understand life more fully. "Literature", observes Hudson, " makes, us partake in a life, larger, richer, and more varied, than we ourselves ' can never know of our own individual knowledge : and it does this, not only because it opens

new fields of experience and new lines of thought and speculations but also and even more notable of our everyday , round of existence into contact with those fresh and strong and magnetic personalities who have embodied themselves in the world's great books. "In the words of Augustine Birrel , Literature exists to please to lighten the burden of men's lives ; to make them for a short while forgot their sorrow and their silenced hearts their disappointed hopes, their grim future and those men of letters are the best love who have best performed literature's truest office.

Stain once called writers "The engineers of human souls .To deserve that title, they should, first of all, try to understand life as to be able to depict it truthfully in works of art".

This truthfulness, this sense of objective reality or historical concreteness should be combined with a vison of he future society. They should keep their feet firmly planted on the earth, but they should aim at reconstructing society in the light of a special ideology . The literary artists are shouldered with the responsibility of remoulding and educating the people for whom they write . They must be realistic in their method and eschew all that is romantic in the sense of being vague, dreamy and unreal. They must create romanticism of a new type creative or revolutionary romanticism, not an escapist narcotic and retrogressive romanticism of bygone age which depicted a people away from the realities and struggle of actual life to gaze at beautiful dome of many coloured glass which will crumble to pieces as soon as the finger of rationalism touches it.

Man is a social unit, and literature being creation of man must have its roots extending far into the social fabric. Excessive individualism, as Maxim Gorky said breeds only " Superfluous people". Creative or progressive writers must banish severe dreams and fantasies. They should join hands with the toiling millions and learn to understand their mad hunt for bread, their desperate struggle to be treated as human beings and not merely as beasts. Psychologically also a creative genius cannot live in a state of self-hypnotism, when the cries of hunger and rapine , are rending the air around him. They are bound to impress upon the -hyper-sensitive plate of his mental camera. A great painter, Carrier used to say that every social wrong and tyranny would hurt his aesthetic sense. We are reminded of the following lines of W. B. Yeats:

All things uncomely and broken

All things worn out and old,

The cry of a child by the road way,

The creak of a lumbering cart
The heavy steps of plogh man,
Splashing the wintry mould,
Are wronging your image that blossoms
A rose in the deeps of my heart;

No literary artist can, therefore, ignore the misery “prevailing’ in society. But the problem is, whether, his sole function is to give voice to the immediate sorrows and sufferings of society or to rise above them and fulfil his native mission of higher creation transcending the bounds of time and place. To quote Romain Rolland, “The first and the paramount duty of artist and the intellectual is to be true to his inner call and urge—sleeplessly : he must above all keep the lamp burning in the shrine of inner perceptions.

But today these values are being discarded. The function of literature has become to express the immediate hopes and aspirations of society, of the down trodden and the destitute. The literary persons, like ruling demagogues, propose the same objects the liberty and enrichment of the people, and good life for the masses. They cry that literature is not merely a mental luxury for the intellectual elite. The teeming millions have also equal share in enjoying artistic sensations. The result of all this is that recent literature , with all its freshness, its living interest and its power, to grip is becoming more and more a vehicle for social propaganda. No better example of this tendency can be found than in the enormous growth of journalism and in the rebirth of drama. There are few, better rostrums for preaching than the editorial table and the stage. Without denying literary qualities to modern drama, and journalism, it will have to be clearly accepted that their chief-claim to attention lies in their forceful preaching qualities. Most of the outstanding writers of today are first and, foremost, preachers and propagandists. What will be the fate of such literature after a generation or two—is for the posterity to see.

What we want to emphasize is that literature should not be the vehicle of conscious propaganda. That is a tendency, which should be strictly guarded against. We know that tastes in literature change, they change in fact with exceptional violence and speed. Every, generation, and at least the more excitable element in every generation, conscientiously stones the prophets of its fathers. But even, then underneath all these changes of fashion, there are some permanent values which, with some slight and temporary, divagations remain somewhere at the heart of all ages.

Great literature cannot flourish in a perfumed, effeminate, and anaemic atmosphere. It must be inspired by a sense of social architectonics and it must possess a creative value in relation to social fabric. Literature is to be alive and vital must be actuated by an emotional consciousness of social reality. A literary artist has to combine a business like and practical spirit with broad vision with a constant urge forward, with an ideological equipment which will remould the mentality of the readers and give them a glimpse of tomorrow which may be free from the oppression and weariness of today. He must be abundantly realistic in his method of work, but in his content he should be ideological, revolutionary and able to present a clear, unmistakable vision of future.

Literature is a sacred instrument and through its use we can combat the forces of ignorance and prejudice and foster national unity and world communion. Literature must voice the past, reflect the present and mould the future. Inspired language helps reader to develop a human and liberal outlook on life. To understand the world in which they live, understand themselves and plan sensibly for their future. To think of a life without literature is to deprive it , of all its boons of culture and perennial sources of joy and pleasure. It is to crush the finer sensibilities of the human heart and make life dull and dreary. We are often blind to the beauty and goodness of life ; we are often dead to the still small voice within and the din and roar of daily life. But it is the noble function of literature to open our eyes to the beauty of life to awaken our minds to the music of life.

We remember John Stuart Mill's confession, that when-he was twenty, he found life utterly intolerable. He was brilliant, successful, surrounded by admiring friends. He had a purpose in life, as he himself tells us to be reformer of the world and he had the hiighest hopes of achievements. Yet all at once he fell into such frustration and misery that he wished, he were dead. And state of wretchedness continues for month. He existed as he said only by habit. And what saved-him in the end was first a passage of Marmontel's where he describes his father 's death and how at sixteen he took up the support of his family. And secondly more profoundly, Wordsworth's poetry. How was this done ? Wordsworth, by his art, -broke through the conceptional crust and *gave Mill* a direct experience of those feelings, such as he had not experienced since childhood. And Wordsoth as we know sought to convey much more than the simple emotional moment. He wished to give, that experience as a part of a general faith. A coherent feeling and conviction about the nature of universal life. All great artists

have tried to do that. They seek to answer the question : " What is real, what is true, what is the meaning of life ?

Therefore what literature creates and recreates in every generation is that life is a joyful, and significant experience. Without literature nations would very quickly die from mere disgust at the boring and meaningless repetition of trivial accidents which life would seem. When life seems flat and dead, when we seem to exist merely for lack of energy and will like to shoot ourselves, literature suddenly lifts our spirit up above the din and dust of mundane existence and makes it soar to the regions of the unknown. It shows us 'the light that never was on sea or land and sometimes produces beautiful, sparks of wisdom and knowledge which create a new zest in life. Knowledge for its own sake is the end of all literary activities of human spirit. Knowledge for some ulterior purpose is not the end of literature. Rather, literature, attempts to imprison in words and images some of those fugitive glimpses of those higher aspects of life which come unbidden and go unseen. The men of literature are those to whom it is given to see life steadily and see it as a whole; and having seen it so, they endeavour to impart as best as they can, a version of their vision and a picture of their universe.

The function of literature is thus two fold. It purports to record our highest efforts of understanding the meaning of life and it unites the world of mankind by showing the community of ideas that are one and the same in all mankind. Its function then is unification. In that lies the secret of its appeal to the highest as well as the lowest of our race; it appeals to the human side of all of us irrespective of national and geographical limits of this earth. Do we not hate all stingy misers whether they are represented in a French play by Moliere or in an English novel by Dickens? And do we not love generosity and kindness wherever they are found ? Human nature is one and the same in its fundamental likes and dislikes and hence literature by giving expression to this, community of ideas, performs the divine function of intensifying our consciousness of human unity, of giving scope and meaning to our scattered experience and of making life more beautiful by pointing out its harmony in its diversity. It is this universal appeal of literature that makes in the proudest possession of our race.

7

PLATO'S THOUGHTS ON ART AND POETRY

STRUCTURE

7.0 Objectives
7.1 Poets are mad and Inspired beings
7.2 Poet and His Society
7.3 Plato and Poetry
7.4 Imitation of An Imitation
7.5 Let's Answer to Plato's objections
7.6 Plato's Theory of Imitation or mimesis
7.7 Let's Have a Recap

7.0 Objectives :–

1) After the study of this chapter the students will be able to understand what and why Plato said an poetry.
2) What were Plato's objections on poetry.
3) The students will also come to know the theory of mimesis or imitation of poetry.

In any inquiry into the value of literature we have seen in the earlier unit the nature of imaginative literature. We functions and values of literature and tried to get a vague idea of what is literature and what is not literature. Now we can ask how a literary mind works or how the work affects the critic. So the critic's method may be ontological, functional, normative, descriptive, psychological or purely appreciative.

In short in unit No. 6 we saw the nature of literature. This subject is being discussed for the last two thousand years and each generation tries to answer this question in its own way. Literature is after all a complex thing and some answers have been specially germinal, and later critics have tried to follow them up.

Literature, then, is any kind of composition in prose or verse which has for its purpose not the communication of facts but the telling of their story or giving of the pleasure through some use of inventive imagination in the employment of words.

7.1 Poets Inspired beings

The purpose of language is to communicate literal truth. As civilization advanced the use of language to communicate anything without truth was viewed with suspicion. In the early days of civilization, there was no distinction between poetic truth and literary truth but the moment we became civilized or as soon as poetry became self consciuos, it became suspect. And people started saying that if poetry did not tell the truth it was immoral. Poetic imagination may reveal truths of its own. This was not new to the primitive man. But the civilized man had to rediscover this truth and vindicate the poetic imagination.

One of the ways to vindicate this truth was to differentiate sharply between imaginative literature and literature of knowledge. To the Greeks, the poet was a possessed creature speaking in a divinely inspired frenzy – a prophet or a mad man. This was of course a very primitive view Plato (427 B.C. – 348 B.C.) suggested this view in his Phaedrus when he says that the poets are inspired by the Muses. Then they pour out superbly lyrical poetry.In his Ion Plato develops this view. The poets are merely the vehicles like iron rings when they come in contact with an Idea. 'In like manner the Muse first of all inspires men. And from these inspired persons a chain of other persons takes inspiration. All poets compose their poems not by art because they are inspired and the Muses bless their respetive kind of poetry. Thus, in effect, God himself is the speaker and the poems are simply the invention of the Muses. The poets do not speak by any rules of art; they are simply inspired to utter them. Ion was a rhapsodist (one who sings the poems of others). He cannot take credit for the poems he recites. Thus the notion that poetry is pure inspiration has gone through a number of modifications in the course of centuries after Plato.

Similarly when an actor acts before an audience, the audience of 20000 people appears weeping or panic – stricken without any cause. Well might Plato say that he is not in his right mind. The poet inspired by God sways the soul of men by certain emotions which are correspondingly felt by the spectators or the readers. Thus the Ion itself is the most elaborate notion of poetry as pure imagination.

It is significant to note that Plato's theory of inspiration says nothing about the poet's lying; the poet speaks the divine truths. But

Plato does not say here, that some divine truths may appear to be literal untruths. The Ion assumes that what the poet speaks of is true as well as beautiful. It is later on that Plato dwells upon the moral responsibilities of the poet in Book X of the Republic.

Plato says that “The third kind is the madness of those who are possessed by the Muses; this enters into a delicate and virgin soul, and there inspiring frenzy, awakens lyrical and all other numbers.” (Plato, Phadrus). Ion: “In the like manner the Muse first of all inspires men. For all good poets, epic as well as lyric, compose their beautiful poems not by art but because they are inspired and possessed. (Plato, Ion) and therefore God takes away the minds of poets, and uses them as his ministers as he who uses diviners and holy prophets, in order that we who hear them may know them to be speaking not of themselves who utter these priceless words in a state of unconsciousness, but that God himself is the speaker and that through them he is conversing with us……. and the poets are only the interpreters of the Gods by whom they are severally possessed.” (Plato, Ion)

7.2 Poet and His Society :–

In the Republic Plato had laid down the general principles of good citizenship. As such the discussion of poetry was purely incidental. God, justice and education of citizens are the main ends to achieve an ideal State.

Book II of the Republic discusses the education of a good citizen. It should be ennobling and edifying but it should never suggest wrong ideas.

To put Plato -

“Literature may be either true or false.”

“Then the first will be to establish a censorship of writers of fiction, and let censors permit any tale of fiction which is good and reject the bad;……. For a young person cannot judge what is allegorical and what is literal; anything that he receives into his mind at that age is likely to become indelible and unalterable; and therefore it is most important that the tales which the young first hear should be models of virtuous thought.” (The Republic)

7.3 Plato and Poetry

The Republic discusses the general principles of good society and the means by which it is to be achieved.

In Book II, Plato insists that all stories told to children should be morally edifying. They should never suggest wrong idea. Young

children not being able to understand the difference between fact and analogy are likely to be misled when we tell them fairy tales or stories from Homer in which Gods quarrel and fight and do act of injustice. So Plato demands a censorship of the writers of fiction and permits only those tales which are good and moral. (Here we note that Plato does not seem to have any objection to children being told untrue stories if, they are edifying – stories for example, that good citizens have never quarreled in the past.)

Then Plato comes to the distinction between the true lie and the lie in words. Gods hate the true lie but the lie in word is in certain cases useful, as in dealing with enemies. That way he defends the tales of mythology. Here he touches in passing, the distinction between probable and the actual. But he just touch the point and leaves it without any discussion.

7.4 Imitation of An Imitation

In Book X of the Republic, Plato takes a serious view of imaginative literature. Poetry imitates certain objects which in themselves are imitations of an abstract reality and thus poetry is twice removed from truth. For example a carpenter here is imitating the idea of an ideal chair inspired by God. So the carpenter imitates the chair and knows how to make it. The painter, when he painted the chair imitates the chair made by the carpenter which in itself is an imitation. But the painter does not know how to make it and does not know how to use it. He merely knows how to paint. Now the poet who imitates, in words, a chair is not imitating a reality but an imitation and hence it is thrice removed from truth. He is a creator of appearance only. He also does not know how to make the chair or how to use it. Would the poet, if he were able to make the original, seriously devote himself to the image breaking branch ? A real artist should be interested in realities and not in imitations. All poets beginning with Homer are only imitators. They copy images of virtue and like but the truth they can never reach. Then they know nothing of what the truth is, as the painter knows nothing of how the chair is prepared. Thus the imitator has no knowledge of what he imitates. Hence the imitative art is an inferior art that marries an inferior and has an inferior off spring. Thus according to Plato the poet or the artist comes at a lower level than the maker or the user.

According to Plato a good and sensible man always tries to control his feeling in times of misfortune. They try to be patient under suffering. Deep lamentations and show of weeping and other types of sentimentality are irrational and useless. The imitative poet actually

arouses such irrational passions in the hearts of people and encourages passionate and fitful temper – an object not fit for imitation.

The painter also creates truth of an inferior degree, and is concerned with the inferior part of the soul. He has no business in a well ordered State. Poetry and painting are two sisters. Poetry is speaking painting, whereas painting is dumb poetry. Both are initations.

Plato accepts the power which poetry has on the hearts of men. When we hear, as in Homer, the hero describing his sorrows or weeping and smilting his breast, even the best of us take delight in it with sympathy and praise the poet for stirring our feeling like that. "Then the imitative poet who aims at being popular is not by nature made, nor is his art intended to please or to affect the rational principle in the soul, but he will prefer the passionate and fitful temper, which is easily imitated." (Plato) Plato asks, 'How can we encourage that poetry which appeals to our baser feelings and which feelings should be controlled by ideal citizens? Poetry thus makes us admire that in a tragic actor which we should be ashamed of in our own person. If we are in sorrow or if we have suffered a calamity, the sensible thing is to have patience and control over feelings. Poetry makes us admire just the contrary. Again we laugh and appreciate a joke on the stage which we would be ashamed of speaking ourselves. Therefore all such poetry has no place in Plato's Ideal State. Plato is ready to accept that Homer is the greatest of poets but he cannot allow him in his State. In Plato's Republic hymns to the Gods and praises of famous men are the only poetry to be permitted. He who listens to poetry of any other type should be on his guard against her seduction. Poetry feeds the waters of passion, instead of drying them up, says Plato. Thus it effiminates the youths.

Plato's objections to poetry are : (i) It is removed from reality. Poetry is an imitation of some reality but why does not Plato appreciate that poetry might give a better picture of the ideal object which it imitates. If poetry gives something less, it also gives something more – the poet's views of the significance as seen by him – (ii) the poet imitates reality without understanding it, and therefore, is thrice removed from truth. This shows, according to Plato, the poet's lack of useful purpose and his lack of knowledge. Here Plato emphasizes practicality and utility in art which is perhaps surprising in a philosopher. Plato does not say that the artist through his imitation might be the one to suggest the ideal form and the ideal reality. Plato completely ignores this side of the artist. Plato himself has made use of metaphor,

symbol, fiction and other poetic devices in his direction. So in the words of Lord Lindsay, Plato, 'begins with an attack on poetry and ends with a poem'. (iii) Plato argues that poetry employs and appeals to an inferior part of human faculties. (iv) Poetry feeds and watches the passions instead of drying them up. It is the duty of the wise man to control, passion by reason.

7.5 Let's Answers to Plato's objections

7.5.1 Poetry is far removed from reality. Yes it is an imitation of reality. But we must remember that even a painter while painting an ideal object, can suggest, the ideal form. Thus he makes direct contact with reality because such a reality is not apprehensible through the senses at all.

7.5.2 The painter paints a bed but he cannot make one. Similarly the poet imitates reality without understanding it. So they are thrice removed from truth. They are full of ignorance. So he shows lack of useful purpose and lack of knowledge.

Thus emphasis on practicality is surprising. Poet is a philosopher like Plato. But we must remember that Plato is discussing not literature, but proper environment for producing a good citizen in an ideal State. The philosopher who lays deep meditation arrives at an understanding of the ideal form of the thing made, is above both user and maker. Similarly the artist indicates that ideal form. So the artist or the poet is not as ignorant as Plato imagines.

7.5.3 The artist's imitation appeals to and feeds the inferior part of the faculties. He does not deal calmly and wisely with the essential truth. He deals with the changing surface of the truth. Thus poetry feeds the passions whereas it should dry them up. Plato is a philosopher and naturally puts reason above passions. "It is the duty of the wise man to control passion by reason. Poetry by exciting and strengthening passions makes this task more difficult."

Plato does not know the romantic notion that self – indulgent emotion is itself good or valuable. Capacity to be moved is a sign superior to character. Plato is blind to the finest shades of feelings and hence his objections to feelings and emotions.

Here we may remember that Plato had no ideas of the romantic notion that emotion in itself is good and a valuable and sentimentality or the capacity to be easily moved is a sign of superior character. Its the emotional quality that differs us from the beasts. Nor would Plato understand Wordsworth's definition of poetry as 'the spontaneous overflow of powerful feelings. Plato was blind to all this because in

his eagerness for utility and morality in art, he forgot the place of beauty in life. The poetic gift derives from a uniquely significant human faculty and if poetry arouses passion, it is only in order to discipline it.

Thus, according to Plato, poetry is

(i) an imitation far removed from truth.

(ii) it springs from ignorance.

(iii) it is the product of an inferior part of the soul and nourishes passions which should be controlled by reason.

Later on Aristotle took up the arguments of Plato but arrived at a completely different conclusion, while refuting them.

7.6 Plato's Theory of Imitation or Mimesis

The word mimesis is derived from Greek and means imitation of the voice or gestures of other. It was Plato who first proposed the theory of imitation (Mimesis) in his book The Republic. Plato knew the power of imaginative literature better than others but he did not approve of anything which clouded our reason and made us forget ourselves. The only transport which Plato approved of was the transport of reason. In his Ideal State propounded in the Republic, there was no place for imaginative literature or poetry. Morality or civic virtue should reign supreme and any class of literature that does not make men better. It has no place in his republic.

As a philosopher, Plato disapproves of literature because it is based on falsehood. Then the artist is concerned with appearances only or rather an appearance of an appearance. He deals with the world which we apprehend with our eyes and ears - it is an illusory world ! For example, there are many appearances which we call red things but there is only one redness, the idea behind its similarity. So it is the appearance which the artist imitates, not the reality.

Take for example, a chair. The chair which a carpenter makes is an appearance only, not a reality. The reality is the idea of the chair. Hence the carpenter make a chair which is an imitation of reality, the ideal chair.

And the painter who paints is imitating the imitation chair and is thus twice removed from truth. So also the poet using words pleasing to the ear can recreate no more than a weak imitation of an appearance. He creates a copy of a copy and hence his method is false.

Poetry, painting and sculpture try to create beauty in their respective media of words, colours and marble. These things of beauty appeal to our emotions and move our heart. But according to Plato the chief and the most important thing is reason, not emotions. Hence

the poet's methods are false because he appeals to emotions and not to reason. He, therefore, feeds emotions, the worthless part of the soul.

The theory of mimesis is thus quite simple. When a poet pictures a beautiful scene, all that he is doing is imitating that beautiful scene as it appears to his mind. It is just an imitation of some scene and not the scene itself. Thus he is imitating an imitation and it is, therefore, twice removed from the truth. He creates something less than a reality.

This theory has its own weakness. Because though the poet creates something less, at the same time, he creates something more than reality also, as he puts an idea into it. He puts his perception into it, by giving us the salient features of an object, the poet has attempted in his own words the clearer imprint of form or idea and in so doing, he gives a permanence, a sort of immortality to that particular object, though that special faculty of mind which we still call imagination.

It appears that Plato, misjudged the very function of art. The artist is not a teacher, he is a seer who gives his own vision of an object, be it moral or immoral, good or bad, true or untrue. He is not concerned with making men better. He tries to show life as perceived by him. We do appreciate that the artist has no right to thrust upon the world any third rate image of life which appeals to him. But barring such dangers of artist's temperament, we can see that the artist, if he gives something less than the reality, he also gives something more, because he describes the soul of reality, as observed by his point of view and medium, which we apprehend without our sense in terms of the sight and sounds of the things of this world. If Plato did not take this worldliness, it was not the fault of art, because the true artist is never contended till he can make manifestation of the spiritual.

In this way, the artist in his work tries to capture the spiritual side the object. So Plato's statement of the mimetic or the imitative character of art shows us that the poet is not simply one who makes something beautiful. He imitates or represents life. We also see that this imitation gives us an aspect of reality as it affects the mind of the poet. So that the poet in his imitation through words, gives something less than reality, but he also catches the soul of reality, which is something more than visible reality.

Poetry among all Greeks was called a mode of imitation. This was an accordance with the Greek habit of thinking about all fine arts, just as it accords with our ways of thinking that art is a mode of expression. The value of art consists in the way the product imitates something. Art imitates nature.

Plato accuses all art in general and poetry in particular and says that the nature of poetry is imitative. Plato's attack sums up; "The only business worthy of man's mind is his concern with reality, which is given to them (poets) by the idea they represent."

Abercrombie says "Now a painter imitates things and things represent idea and ideas are reality – painting, therefore, only deals with reality at third hand." A painter copies objects, the poet copies the behaviour of men and women; both the artist's copy appearances in the world of things and their work is therefore twice removed from reality.

Now, if we grant that imitation in art means mimicry, the logic is sound enough. But the fact is that we enjoy poetry precisely because it gives us pleasure.

7.7 Let's Have a Recap

Plato was fundamentally concerned with an ideal state and ideal citizens.

Hence he believed that literature meant for such a society must be useful, moral and full of truth.

The poet is an inspired being who is inspired by God to write his poetry. When he writes poetry he is out of his mind and is actually possessed by Gods, by divine madness. The mind is no longer in him.

So such an inspired man cannot judge better of any matter treated by the poet.

Thus Plato presents his theory of inspiration. His divine truths may also be social untruths.

Discussing education means for good citizens, Plato says that all stories told to children must be morally edifying; There should never be wrong ideas.

Fictitious stories, devoid of truth, should not be given to children whose minds are in a formative stage.

Such stories tell lies, bad lies. Stories of quarrels and violence are also not good. Tales that young persons hear must be models of virtuous thought.

The true lie is open. The lie in words is in some cases useful. For example we do not know the truths about ancient times; so we make falsehood as much like truth as we can and use it

profitably. Thus Plato almost touches the distinction between possible and probable. But he does not follow it up.

In Book X of the Republic he discusses the nature of imaginative poetry and brings charges against it.

For example the carpenter who makes a bed imitates the ideal bed.

And the painter who paints a bed imitates the bed which is an imitation of an ideal bed. Hence it is thrice removed from truth. Therefore the painting or a poem is full of untruth.

Suggestions For Further Readings:

Grierson, H.J.C. " A Background to English Literature.

2 Daiches, David : Critical Approaches to Literature

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8

ARISTOTLE'S ANSWERTO PLATO AND HIS THOUGHTS ON ART, POETRY AND TRAGEDY

STRUCTURE

8.0 Objectives

8.1 Aristotle's Definition of Tragedy

8.1.2 Characters

8.1.3 Plot

8.1.4 Imitation and probability

8.1.5 Katharsis or Purgation

8.1.6 The Epic

8.0 Objectives :–

1. This chapter will explain to the students the Aristotlean definition of tragedy and its meaning.
2. It will also present Aristotle's apt response to Plato's objections of Art and poetry.

In the unit 7 on Plato we saw the ancient quarrel between poetry and philosophy, imaginative poet and practical moralist. Plato comes to the conclusion that in his ideal state poetry has no place.

Aristotle, Plato's student (384 B. C. – 322 B. C.) on the other hand undertakes to examine the nature and the qualities of imaginative literature, with a view to demonstrating that it is true, serious and useful. His classification is naturally based on the varieties of literature with which he was familiar.

1. All kinds of Poetry, epic, tragic, comic and dithyrambic involve mimesis, imitation or representation. All kinds of poetry are distinguished according to the medium of representation they use, what aspects of life they represent and the way in which it is represented.

2. In the days of Aristotle there was no common term applicable to all the ways of employing language. Clearly metre was a common feature for all types of work, literary, medical etc. But poetry is an art

in which the objects of imitation are men doing or experiencing something. Accordingly men represented are better than they are in real life, or worse or the same.

Even the author of a treatise on medicine (if written in verse) was called a poet in ancient times.

Characters in poetry can be drawn on a heroic scale or ironically or even humorously or can be presented as they actually are.

3. A story can be told partly in narrative form and partly through the speeches of the character as in Homer, or it can be done in the third person narrative or the story can be presented dramatically. These are the three ways in which Aristotle divides the representational arts. Tragedy represents men better than they are, whereas comedy deals with trivial aspects of human nature or with characters worse than they are. Epic poetry is more like tragedy and satirical poetry is more like comedy in the representation of his character.

8.1 Aristotle's Definition on Tragedy

"Tragedy, then is an imitation of an action that is serious, complete, and of a certain magnitude; in language embellished with each kind of artistic ornament, the several kinds being found in separate parts of the plays; in the form of action, not of narrative; through pity and fear effecting the proper purgation of these emotions." (Poetics)

8.1.1.Story :

The story in a tragedy has six clear cut parts. Fable or Plot, Characters, Diction, Thought, Spectable and Melody. The most important is the plot or the combination of the incidents of the story. In a tragedy the imitation is of action and life. So the characters act for the sake of action and not in order to portray the characters. A tragedy without action is impossible but a tragedy without character is possible. One may string together a number of speeches full of diction and thought and yet it will not produce a tragedy. Hence plot is essential. It is the life and soul of the tragedy.

8.1.2 Characters :

Characters show the types of people presented in a tragedy. The third element is of thought that is to say the power of saying what is appropriate on the occasion and this comes under the arts of Politics and Rhetoric and should not be confused with character because character in a play is that which reveals the moral purpose of the agent. Hence there is no room for Character in a speech. On the other hand thought is shown when the characters are proving or

disproving some particular point in the speeches. The fourth element is diction, or the expression of thoughts involved. The fifth element is melody which means music. And the sixth element is the spectacle or the representational effect or the scenic effect in a tragedy.

Aristotle considers tragedy as a literary form when he says, “The tragic effect is quite possible without a public performance or actors.” He does not, therefore, consider ‘spectacle’ as an essential part of a dramatist’s medium. Aristotle cares for the essential part of dramatist’s medium. Aristotle cares for the essential meaning and value of a play and not for the technique used by the dramatist. For him the most important thing is the action or the arrangement of events, the way in which action progresses from point to point.

8.1.3 Plot :

The most important thing for Aristotle is the Plot, the action or the arrangement of the events. ‘Plot is the life and soul of the tragedy’. But according to Aristotle, Plot is not the story of a play, but it is the way in which the action works itself out. For example the plot of a Shakespearean play is different from its basic story found in Holinshed.

No doubt, character is important, but only as a casual element. For example, in the dramatic monologue by Browning, character is important. But in a tragedy the character, in action must further the action of a play. If Hamlet consisted merely of a few soliloquies it would do justice to character, but not to the plot, and hence would be a poor tragedy. So in order of importance plot comes first, character second, thought third and diction fourth.

Thought is an elements in personality of the dramatis personae. It is their intellectual capacity as evinced in their language. Hence it belongs to Rhetoric, rather than Poetry.

Tragedy is the imitation of an action that is complete. A complete action, must have a beginning middle and end, each one emerging from the other. Beauty is a matter of size and order; hence plot must be neither too long to be taken in by the memory, nor too short. It should have a length which allows the hero passing by a series of probable or necessary changes, from happiness to misfortune.

The unity of a plot does not consist in its having one man as its subject. Homer with his excellent artistic instinct did not take the entire life of the Hero in his Odyssey. That means imitation of an action must represent one action. The poet must describe not the thing that has happened (history) but a kind of thing that might happen (probability). A historian cannot change the fact but a poet can, since

his statements are of the nature of universal appeal. He can go to the heart of the matter, come nearer to the truth of the matter by describing a probable impossibility. The plot therefore must be made up of probable incidents. The plot may be borrowed from a well known myth or it may have some characters from history or all the characters may be of poet's invention. So one must not expect rigid adherence to the traditional story.

A poet must be more a poet of stories than of verse. He may take stories from history also but that is not imperative.

Among plots, episodic plots are the worst. By an episodic plot, he means the sequence of episodes having neither probability nor necessity.

Tragedy also is an imitation of incidents arousing pity and fear, therefore the plot must have some elements of the marvelous also in its design. For instance the statue of Mitys killed the author of Mitys' death by falling down on him when a looker on at a public spectacle. Such touches are considered fine touches in the plot.

Plots may be either simple or complex. When an action is one continuous whole, the plot is called simple. When the change of fortune takes place without Peripety or discovery. Whereas when the plot involves Peripety or Discovery it is called complex. A peripety is the change from one state of things to its opposite in a probable and a necessary sequence of the events. For example the messenger comes to gladden Oedipus and to remove his fears as to his mother; he reveals unconsciously the secret of his birth and brings the contrary result. A Discovery is a change from ignorance to knowledge and thus to either love or hate. The best use of Discovery is when it is attended by Peripety. So the plot must arouse pity and fear through its must action. Peripety and Discovery may help in deepening the effect of pity and fear. The third part of the plot is Suffering, of the hero which shows an action of destructive nature.

In a good plot a good man must not be shown passing from happiness to misery. A bad man must not pass from misery to happiness. The first situation is not shown on extremely bad man falling from happiness to misery. Even this would not move pity or fear. Pity is occasioned by undeserving misfortune, and fear by that of one like ourselves. Hence the hero must be the intermediate kind of person, not pre-eminently virtuous and just, who suffers reversal of fortune, not by vice or depravity but by some error of judgement. Aristotle calls it Hamertia which means an inborn flaw , that causes error in judgement For example Hamlet's overbrooding nature.

The common heroes are from great well known houses. Whatever results in truly tragic is acceptable, as in Euripides in whom the execution is faulty but other points are acceptable. A plot with double action is not desirable because it is ranged high only through the weakness of audience. It belongs rather to comedy than to tragedy.

Similarly tragic fear and pity may be aroused by the spectacle but the plot should be framed that even without the help of spectacle the hearts should be filled with horror and pity. The spectacle helps on the stage only. Monstrous spectacles do not produce fear or pity hence the causes that create pity and fear, should be included in the incidents of the story. For example when an enemy is killed, there is no pity, but when a brother kills a brother the situation causes pity. Similarly the traditional poet should not change them. Then again one may meditate deadly injury to others in ignorance and may make discovery in time and draw back.

The worst situation is there when the person is about to do a deed with full knowledge and then leaves it undone. It is untragic. The better situation is for the deed to be done in ignorance and the relation discovered afterwards. But the best situation is when on the point of doing the deed the relationship is found and the deed is not done.

The characters must have four points. (i) They must be good, (ii) They must be appropriate, (iii) They must be realistic and (iv) They must be consistent. The right thing is that the characters must endeavour after the necessary or the probable. The denouement or the end of the play should be the logical outcome of the earlier action, and must not depend upon any stage artifice or upon the intervention of Gods “First and fore – most, that they shall be good. The character before us may be, say manly; but it is not appropriate in a female character to be manly, or clever. The third is to make them like reality……. The fourth is to make them consistent and the same throughout; even if inconsistency be part of the man before one for imitation, as presenting that form of character, he should be consistently inconsistent. (Poetics) And lastly as pointed out above they must be logical and probable. Thus Denouement should arise out of the plot itself and must not depend upon stage technique. The actual actions should not be improbable.

8.1.4 Imitation and probability :

Aristotle‘s statement of unity and organization shows that he was sensitive to poetic from and aware of the pleasure to be derived form the working of different elements into literary whole. When the

poet represents events he handles them in such a way that he brings out the universal and characteristic elements and illuminates their essential nature. The poet works according to the law of probability or necessity, so he is more fundamental, scientific and serious than the historian. Poetry represents the events in terms of human psychology by showing inherent probability. When he arranges his own story he creates a self sufficient world of his own, having its own probability and inevitability. In this way he goes nearer the truth, in illuminating an aspect of the world as it really .

There is a notion that a historical falsehood may be an ideal truth and that a probable impossibility may reflect a more profound reality than an improbable possibility.

A literary artist produces a work which has a world of his own probability within which truth can be appreciated, From the first argument we can develop a view of art as a means of exploring the nature of reality. On this view of literary work becomes a unique way of representing a kind of insight into human situations which cannot be expressed in any other way. According to the second point the literary form investigates the kind of unity a literary work can achieve and the kinds of satisfaction afforded by recognition and appreciation of that unity. Taking both points into consideration how different kinds of literary arts can stress one or the other aspect of art's pattern or art's knowledge, we can construct a scale of value. According to this, a work which combines the profound insight and formal perfection is greater than a work which shows only formal perfection (as in a detective story). Of course this leads us to the difference between art and craft. Art includes technique plus vision, but craft alone does not necessarily produce art. Such a concept of probability leads to philosophical questions of the nature and value of poetry; it also helps us to differentiate between different types of poetical works.

Aristotle's remarks about probability are the most germinal sentences in the history of literary criticism.

8.1.5 Katharsis or Purgation :

Plato was against poetry on the ground that it nourished, baser emotions. Aristotle's reply is that it gives them harmless or even useful purgation. For by exciting pity and fear in is, tragedy enables us to leave the theatre in calm of mind, all passions spent. The exact meaning of the word Katharsis cannot be determined but it approximately means purgation or purification. A tragedy communicates its own special insights, provides the satisfaction which we got in observing structural unity and also provides a safe outlet for

softening off disturbing passions. Thus it produces a better state of mind. Aristotle's remarks on plot show his awareness of the importance of the artistic and his understanding of the relation between structure and truth.

Aristotle defines tragedy, thus, "Tragedy, then, is an imitations of an action that is serious, complete and of a certain magnitude in language embellished with each kind of artistic ornaments, the several kinds being found in separate parts of the play; in the form of an action, not that on narrative; through pity and fear effecting the proper purgation of the emotions."

Precisely how to interpret Aristotle's theory of Katharsis or purgation of pity and fear has been much disputed, but two things seem to be clear. Aristotle, in the first place, points out that many tragic representations of suffering and fear leave an audience feeling, not depressed, but relieved and almost elated. In the second place, Aristotle uses the distinctive effect of the tragic pleasure of pity and fear as the basic way of distinguishing tragic from comic and other forms and the aim of which is above all to determine the selection, treatment and ordering of the component parts of a tragedy.

Hamertia (The Inborn Flaw)

Hamertia, Aristotle says that the tragic hero will most effectively arouse pity and fear, if he is neither thoroughly good nor thoroughly evil, but a man like any one of us, though the tragic effect will be stronger if he is rather better than most of us. Such a man is exhibited as suffering a change of fortune from happiness to misery, because of a mistake. This is called the tragic flaw or the tragic error in judgement Aristotle uses a word ' Hamertia' for this flaw. This tragic hero, accordingly, moves us to pity because his misfortune is greater than he has deserved, and fear, because we recognize similar possibilities and consequences in our own falliable selves.

What does Aristotle mean by Katharsis? It is a crucial word which gives the function of tragedy. That function, says Aristotle, is Katharsis, but he entirely emits to explain what Katharsis is. The meaning of the word is ambiguous. It may be either purgation or purification. Aristotle meant by Katharsis pathological question wherein the tragedy affects the emotional organism or the spectators. The answer is not clear but it is clear that Aristotle intends to destroy. Plato's arguments that poetry arouses, not the reason, but emotions and it excites the most worthless part of the soul. Katharsis means purging away of emotion or purification of them, providing an outlet to them, which are parts of Man's nature and which may pass through him with a harmless

shudder in the experience of poetry. We may leave these questions to those who are concerned with the pathology of art. Suffice is to say that the author of “Poetics” lays it down that Tragedy at all times makes it’s appeal through emotions of pity and fear and that process is called as Katharsis.

The rest of the Poetics is governed by Aristotle’s idea of Katharsis as the function of tragedy. Aristotle’s influence and insistence on pity and fear lead him sometimes to excuse the prejudices of his own philosophical system. For example, a tragic character is not that who passes from prosperity to adversity. The tragic character must be a person who is good but not over – good and who brings misfortunes upon himself by his own error a Hamertia .

The fault that brings a man to disaster must be his own. Thus the possibilities of tragedy lie within human nature itself. For example there is no tragedy in the life and death of Jesus Christ, for he never erred. But there may be tragedy in the situation of Peter who heard the cock crow, when he denied his master thrice. It is true that there is always some trait of weakness which gives the sense of pity of it. But it is not weakness by itself that is affecting. It is the weakness of a strong character of those who should know better.

So Katharsis is the purgation of the emotions of pity and fear at the spectacle of an eminent character who, through some tragic flaw or weakness, meets with disaster.

Does it meant that we go to the theatre to purge our emotions? Perhaps psycho analysis may tell us that our repressed emotions may find a vent or the spectators may feel a sort of relief. But it is difficult to decide the nature of the emotional effect of a tragedy, while it is equally difficult to explain why we enjoy tragedy. Mr. F. L. Lucas maintains that we enjoy tragedy because it is truthful. The tragedy is not depressing because it brings out clearly by the greatness of the heart of man.

When all is said and done, the fact stands that Katharsis has come to stay in the field of literary criticism and that it stands for the emotional effect of tragedy.

Tragedy is probable and universal and hence communicates its own special insight. We get a special type of satisfaction by observing its structural unity and through a safe outlet for disturbing passions.

It adds to our aesthetic pleasure. Aristotle knows the importance of structure, artistic unity and “truth” which is the central truth about literary form and literary truth.

8.1.6 The Epic :

Aristotle's opinion about tragedy also apply to the epic. The epic is almost like the modern novel. It is of course written in verse. According to Aristotle it must be written in hexameter of heroic verse. But even here his main concern is with the organization of the story.

The construction of the stories in an epic should be like that in a drama – a single complete action, one part emerging logically from the other. It must have organic unity. When Homer wrote his Iiad he did not take the complete story of the Trojan war, although it had a beginning, a middle and an end. In fact he singled out one section of the whole and other incidents came by way of subordinate but connected episodes. Other epic poets either treat of one man or one action.

Epic Poetry is divided into the same species as Tragedy – either simple or complex – a story of character or of suffering. Its parts also with the exception of song and spectacle are the same, as those of tragedy, thought, diction, character etc. The Iiad has a simple plot whereas the Odyssey has a complex plot.

The difference lies in the length and metre of the epic. It should be long enough to be taken in one view. In a play we cannot represent an action with many parts going on simultaneously. But in epic poetry that is possible because it is in narrative form. This gives it grandeur, variety and interest.

Homer does not force his personality on his epics. He remains completely objective where as other poets perpetually try to come forward in person in their poems. The element of the marvelous is of course useful in Tragedy, but the epic affords more opening for the improbable and marvelous because it permits all types of supernatural characters and wonderful events. For example on the stage the pursuit of Hector would be ridiculous but in an epic it looks impressive.

The epic story should prefer a likely impossibilities to an improbable possibility. There should be no improbable incidents.

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9

PLATO ARISTOTLE DEBATE

STRUCTURE

9.0 Objectives

9.1 Aristotle's cancept of Imitation, and its con-trast with that of Plato

9.0 Objectives

This chapter will enable the students to understand Plato and Aristotle together and in contrast to each other

9.1 Aristotle's cancept of Imitation, and its con-trast with that of Plato

The Poetics is a defense of poetry against the attacks scattered in the writings of Plato who taught philosophy to Aristotle when he was a young man. Plato condemned poetry as remote from reality and Aristotle's reply to this charge of Plato involves his concept of Imitation. Aristotle borrowed the term 'imitation from Plato but he used it in a new sense arid gave it a fresh meaning. It goes to the credit of Aristotle that he makes imitation an aesthetic faculty. The aesthetic meaning of imitation is 'representation' of a natural object. It does not mean that an artist makes a true copy of world of reality but it means that an artist imitates Nature and by doing this he presents an imaginative reconstruction of; life. An artist presents an image of the impressions made by an object on this mental surface. He does not copy reality as it is but its sensible: reality. In the words of Butcher, 'Fine art passes beyond the bare reality given by nature, and expresses purified form of reality disengaged from accident, and freed from conditions which thwart its development.

Aristotle defines Poetry "as a kind of Imitation'. Perhaps; a better translation might be 'expression' or even 'idealization' in "the strict meaning of that word. What he means at this. A Poet is a 'maker '. The author of a poem and the author of a scientific treatise both use the same means of expression, i. *e.* words. But the poem differs from

the treatise *in* that its author 'makes' something. The scientist aims at a purely objective statement of fact. The poet represents life as seen through the medium of his own personality. He creates something new. So does the novelist and the dramatist in prose. Aristotle: knew nothing of them, but his effort at definition suffers from a difficulty which still troubles us. We have no plain word whereby to artistic prose, which 'makes' something new' from the objective statement of fact, to which it has less affinity than it has to poetry. But at least we have the "term 'literature' which; set in contrast with science, helps us to make that distinction; Greek has no such word, and in the words /maker" arid 'imitator' there, lurks a confusing- ambiguity. A 'maker' who 'imitates' life; in this special *sense* need not 'write in: versb e.g. Plato's Dialo-guest . Nor are all those who write ,in verse 'imitators'(e.g Empedocles," who wrote scientific treatise' in metre). However: while recognizing that artistic prose ,writers 'are' in this sense poets. Aristotle proceeds to follow common parlance and to use 'poet' for one who imitates in verse.

Other arts, besides Literature 'imitate' life, e.g. the arts of painting, of music, of dancing. In, these also the; artist represents life through the medium of his own 'personality; We distinguish these imitative' arts from each other by ,the various means employed. These may be form and colour or sound,or rhythmical posturing or words. Literature is the art which 'imitates life in words. Those who do this are 'poets', whether they write in prose or in one or many kinds of metre. To us the word 'imitation' suggests an exact reproduction of visible objects, as in a photograph or in the realistic scenery with which the, modern picture-stage is often cumberous. Aristotle's use of the word carries no such suggestion. Realism in that sense, was not then born. The poet reproduces the, essentials of life, and the emotions which they have aroused in him. He is no more concerned with 'photographic' reproduction .than is the composer, of a 'pastoral' symphony, who, does,not try to make a noise like pigs, and cows and chickens but to convey to his hearers a special, atmosphere of feeling, to share with them in the concert hall the emotions he felt in the country. It is that sense that the poet (whether in, verse or in prose) communicates his emotion by 'imitating' or recreating life.

A second distinction between various kinds of limitation turns on the objects represented. They may be idealized or cari-catured or realistically represented. Tragedy idealizes character, represents its personage as on a higher, plane than that on which our own lives are lived; comedy caricatures them.

A third distinction turns on the mode of imitation. Some poets speak throughout in their own character. Some, like Homer and Milton, vary the narrative by the introduction of 'characters' who speak in dialogue. In drama the 'characters' do all the speaking 'as though they were actually doing the things described'.

Plato discussed the problem of imitation in art and poetry in accordance with his theory of Ideas. In Book X of the Republic, Plato argues roughly as follows: "There are many tables in the world, but there is only one idea or form (Platonic Idea) of a table. When a carpenter makes a table he produces a mere semblance of this idea which is the one 'real' table lying beyond all the tables which have been or can be made : so that the idea, for our present purpose, is outside the world altogether. And when an artist sits down in front of the carpenter's table to paint a picture of it, the picture that results is a copy of some-thing which is itself a kind of shadow of the real object. Thus the artifice is removed at two stages from reality." Aristotle refuted this argument' of Plato that imitation takes the artist away from reality. He asserted that it brings him nearer to reality. Aristotle replied this argument of Plato-by saying that tables are

Matter and form compounds, the Matter is the mere stuff of their make up and form their intelligible essence. We all know a table when we see one, but we do not know what we are doing when we see and know a table. The artist, who may or "may not know what he is doing, is concerned with the, essence or form, in a manner which distinguishes him both from philosopher and ordinary man. His activity is contemplation of a form followed by tendering of it in to the medium of his art. In this way "Aristotle's artist' sits before the carpenter's tables in brooding consideration of its form, and then he tries to coax the form on the canvas. This interpretation of the artist's limitation of the ideas raised the status of the artist 'in the exalted sphere of philosophy.

Limitation,in the sense in which Aristotle applies it to poetry is equivalent to producing or creating according to a true idea. The poet "seeks to give it more complete expression, to bring to light the ideal which is only half revealed in the world of reality. Limitation so understood is a creative act. In this sense, Aristotle's imitation is the representation or reproduction of a natural object His concept of poetic imitation includes his concept of nature which is creative force. It is the productive principle of universe. Poetry which is the highest form of imitative art imitates nature. It is an expression of the universal element in human life.

Aristotle says that an artist imitates because he gets pleasure in imitation and this faculty is an inborn instinct in man.' It is this pleasure in imitation that enables the child to learn his earliest lessons in speech and behaviour from those around him. They are imitated by him because there is a pleasure in doing so. A poet or an artist is just grown up child indulging in imitation for the pleasure it gives. When Aristotle says that the "aim of art is to provide pleasure ,he is perhaps laying the-foundation of art for "the art's sake school ''. But for Plato the purpose of a work of art is not to provide pleasure alone, but also to teach us. Art, in his view; has a moral aim and because of this view-he denounced poets as-liars and corrupters of mankind. To day this view does not get much support. Lescellas Abercrombie has rightly observed that "Aristotle's way of interpreting poetic limitation is 'possibly the most valuable of all his contributions to aesthetic theory. At any rate, he puts the theory on perfectly secure and solid foundation.

What is mimesis ? Plato and Aristotle's theories of mimesis and their debate ?

Meaning of imitation :-

The word'mimesis'is post Homeric. But the word does not occur in the writings of Homer. In the first meaning the mimesis (imitation) stood teethe acts of cult performed by priest-dancing, music and singing. The word had been applied to dance mimicry and music.

In the fifth century B.C., the term 'imitation' entered the philosophy and started to mean 'reproducing the external world' for Democritus. Mimesis was an imitation of the way Nature functions. He wrote that in art we imitate nature in weaving, we imitate the spider, in building the swallow, in signing the swan or Nightangle. For Socratis Plato and Aritotle 'imitation' meant the copying of the appearances of the things.

Plato applied it to music, dance, painting, sculpture poetry and tragedy, but Aistotle presented it in broaderway. According to Aristotle imitation presents things as either more or less beautiful than they are. The imitation may present than such as they could or ought to be.

Plato on art :

Plato belived that art is essentially an imitation of nature, therefore art is A. useless, B. potentially dangerous.

A. Art was useless:

According to Plato art adds no valuable purpose in society. As an 'IMITATION OF NATURE'it added nothing to our knowledge of the world nor to society. The same value could be added by simply holding up a mirror to the world.

This approach of Plato sounds to be very dull. Plato's so called useful arts may have created many useful things like buildings and Roads, but the Aesthetic arts make this world worth living. He forgot to say that art makes life tolerable.

B. Art was potentially dangerous for several reasons

A. According to Plato art was deceptive. The spectator has always to mistake an imitation for reality, moreover, artist were unconcerned with truth.
B. Art was mainly conserned with sensual pleasure ignoring mind and intellect.
C. Art was psychologically destabulizing, therefore art was dangerous and counter productive to these ends.
D. Art leads to immorality by teaching immoral lessons.
E. Art was politically dangerous because it stirs the negative emosions.
F. , Thus plato thought art was essentially mimetic and it had no positive value.

Aristotle's answer to plato

Aristotle was plato's most famous student and greatest critic. According to Aristotle the art is essential tool to life. Following is the answer of Aristotle to plato.

1 . Art is not useless, it is useful. According to Aristotle, art represents life in better form.
   a. We can not eleminate art from healthy human society. Art is conceptual and intellectual.

2. Good art is not dangerous:
   a. art is not deceptive because life is presented harmlessly. The writer makes us to understand life through art.
   b. It is not mainly concerned with sensual pleasures, but it is aesthetic process.
   c. Art is not only copying the nature, but it idealises the nature and compensates for its deficiencies and this is an intellectual process.
   d. Aistotle believed that drama was an excellent way of teaching morality. We can learn lessons from arts and make our life more tolerable.

In this way mimetic theory of Palto and Aristotle was accepted by the generations of writers, artists, philosophers, aestheticians and critics of arts.

Aristotle's doctrine of Catharsis Purgation

Aristotle's doctrine of Catharsis is the impact of function of the play on the mind of audience. According to this doctrine, the tragedy results in emotional cleansing of the audience. The meaning of word is Catharsis 'Purification'. The term in the drama refferse to a sudden emotional break down or climax that constitudes overwhelming of great sorrow, pity laughter etc.

While answering Plato about his attack on the nature and function of poetry, Aristotle used this theory of Catharsis. Plato said that art is useless and has no function in life.

It effiminates and weakens the youth. Aristotle says that the art does not effirminate but it strengthens the human emotions and mind. When we go to the theatre, we carry all mixed emotions and passions with us, but when we experience the catasprophеor dangerous incident on the stage, we relate ourselves to the suffering character and empathise ourselves with him. We also suffer emotionally along we the suffering protagonist. Butour suffering is positive one. We do not suffer a loss of
-tragic mishap or bad incident. But we gain the profits out of it. Our profit is that our negative emotions have gone and we come out of the theatre all relaxed. In this way the tragedy relaxses the audience.

Doctrine of Hamertia :

According to Ahstotle the tragedy that takes place on the stage is the result of some miscalculation. It is also called as mistake in judgment to which Aristotle calls Hamertia.

In other words Hamertia is the in born flaw in the character of the Hero. Due to this natural flaw of the character, the hero can not make out certain decisions in life. Ultimately he suffers a great loss. For example : Hamlet's Hamertia was over brooding and Macbeth's was over ambitious nature. They suffered due to it and they died in the end. According to Aristotle the tragedy can be made possible due to Hamertia only which causes Cathartic effect on audience which is the function of the tragedy. In this way Aristotle has successfully answered all the objections of plato.

10

LITERATURE AND EMOTION

STRUCTURE

10.0 Objectives
10.1 Teaching and Moving
10.1.1. Emotion And Sidney
10.1.2 Longinus And Emotion
10.1.2.1 Grandeur of Thought
10.1.2.2 Capacity for Strong Emotions
10.1.2.3 Appropriate use, of figures of speech
10.1.2.4 Nobility of diction
10.1.2.5 Dignity of Composition

10.1 Teaching and Moving :–

In the poet's golden world the heroes are always ideally presented, virtue always triumphs and evils are always punished. The evil is presented in such an ugly aspect that the reader will always try to avoid it in his life. Comedy is an imitation of the common errors of our life which the poet represents in the most ridiculous and scornful sort.

In his discussion of Lyric Poetry, Sidney places emphasis on the importance of moving whenever he heard the old songs of Percy of Douglas, he found that his heart was moved as if with a trumpet, although it was sung by some blind poet.

10.1.1. Emotion And Sidney:

Earlier Sidney had pointed out that the reader is shown the ideal world. And in the virtue of the way in which it is presented he is moved to imitate it. But Sidney uses the word 'move' in the sense of persuation. He does not understand the word 'move' as Wordsworth understood it. For him, it has the affective quality. Sidney's whole plea depends on his enlisting passion on the side of virtue. "Passionate describing" is for him an important criterion of style. He never says that passionate describing of anything is poetically valuable. One must never forget

that although Sidney was replying to a Puritan attack on poetry, he was himself a Puritan.

On the rhetorical side 'Sidney's theory enables him to lay emphasis on 'moving'. He insists on the importance of a lively and passionate style. The world imitated is not the brazen world of actuality, but an ideal golden world. He defends satire as a kind of poetry that laughs at a man out of his folly, comedy as making common errors of life that seem ridiculous, and tragedy as showing awful consequence of tyranny, so that Kings will fear to be tyrants. For him, the heroic or the epic poetry is the highest type of poetry, because it teaches and moves to the highest excellent truth.

Thus Sidney is able to answer Plato as well as the Puritans. He emphasizes the following :

1. Poetry should be didactic.
2. It should represent not the real world but a letter and ideal world.
3. Poetry should move or persuade the reader to imitate that ideal world.
4. Poetry should teach as well as delight.
5. The expression should be passionate.

10.1.2 Longinus And Emotion :

Longinus discovers five principal sources of the sublime. (1) Grandeur of thought, (2) Capacity for strong emotions, (3) Appropriate use of figures of speech, (4) Nobility of diction, (5) Dignified and elaborated composition. Out of these five sources, the first two are natural gifts and the remaining three are the products of art. Longinus has combined the natural gifts with art, though some critics believe that the sublime is an endowment and cannot be acquired by teaching. But this view is not widely accepted because, how-so-ever free and independent Nature might be, she works according to a system which is the business of Art to bring to light. Art, thus, far from working against Nature, co-operates with it in producing the sublime effect. In this connection Longinus syas, 'art is perfect when it seems to be natural and nature hits the mark when she contains art hidden within her.'

10.1.2.1 Grandeur of Thought :

We will now consider the main five principles of the Sublime one by one. The first of the five principles mentioned above, i.e., grandeur of thought holds the foremost rank among them all, because sublimity is the echo of a great soul. A mean and ignoble person cannot produce a sublime work because his thoughts cannot be sublime. A person, unless he is a genius, cannot soar to great heights,

if he has not lived laborious days in the company of the great and the noble and has not breathed their thoughts in writing something dignified of his own. To quote Longinus, 'It is impossible for those whose lives are full of mean and servile ideas and habits, to produce anything that is admirable and worthy of an immortal life. It is only natural that great accents should fall from the lips of those whose thoughts have always been deep and full of majesty.' Stately thoughts belong to the loftiest minds. They are innate but can also be acquired by constant dwelling on whatever is noble and sublime, and by emulating the examples of the great masters Emphasising the necessity of art and discipline. Longinus says, 'It is good for us too, when we are working at some subject which demands sublimity of thought and expression, to have some idea in our minds as to how Homer might have expressed the same thought, how Plato or Demosthenes would have raised it to the Sublime. Emulation will bring those great examples before our eyes, illumining our path and lifting up our souls to the high standard of perfection, imaged on our minds. So far Longinus has discussed two requisites, for expressing grandeur of thought : (i) The truly eloquent must be free from low and ignoble thoughts, (ii) Sublimity can be acquired by imitating and emulating the examples of the previous great masters of literature. He has linked Nature and Art, sublimity of thought with sublimity of expression and the result of this combination is transportation.

Transportation or exaltation is caused by the noblest thought finding their natural expression in the noblest language. The question whether it is good to be transported out of ourselves is thus naturally solved here. It is wholesome because literarture of power that moves us is based on whatever is noble and sublime in life and literature. It elevates us both morally and artistically, though Longinus does not say explicity whether ecstasy is morally good or bad. He simply mentions ecstasy and delight out of great literature but we should be wary to note that great literature lifts us morally. We cannot be depraved by reading literature that has proved the test of time. Here Longinus and Milton seem to agree with each other. Milton writes in his prose-work Apology for Smectymnus, "He who would not be frustrated of his hope to write well ought himself to be a true poet; that is composition and pattern of the best and honourablest things."

Longinus cited several examples from Homer to illustrate the sublimity of conception and he considers Homer's *Iliad* superior to his *Odyssey* – 'the *Odyssey* is simply an epilogue to be *Iliad* '. In the *Odyssey* Homer does not maintain the grandeur of thought as in the *Lliad*. In the *Odyssey* Homer may be likened to the sinking sun whose

grandeur remains without its intensity. Similarly there is a decline in grandeur in *Milton's Paradise Regained*, which one notices in Paradise Lost. The earlier poems of Wordsworth are superior to latter compositions such as his political sonnets. Thus grandeur of thought is the primary condition in judging the merit of a literary work. Longinus supports this view by making a reference to the dignified thoughts of a legislator of the Jews – "God said", - what? "Let there be light and there was light; let there be land, and there was land."

10.1.2.2 Capacity for Strong Emotions :

We have not received from antiquity Longinus's discussion about his second natural source of sublime emotions . At the end of his treatise, *On the Sublime* he promised to deal with his subject in a separate book, of which we know nothing. Though this second book is lost, even then we can form an idea of Longinus's views about 'strong emotions' from his book *On the Sublime*. The scattered remarks about passion in this treatise leave us in no doubt of what he thought about strong emotions as an important factor in sublimity. He refers to Caccilius's omission of strong emotions and expresses his own view in a characteristic sentence, 'I would confidently affirm that nothing makes so much for grandeur as 'true emotions in the right place', for it inspires the words, as it were, with a 'wild gust of mad enthusiasm' and fills them with divine frenzy. In spite of his emphasis on emotions, he admits that there are some emotions such as fear, grief and pity which are far removed from the sublime. A writer who indulges in evoking these inferior types of emotions, falls below the standard of excellence. In this way, Longinus distinguishes between true emotions and the false emotions, just as he makes a demarcation line between the true sublime and the false sublime. In this connection a critic says, "It is for this reason that he prefers the Iliad to the *Odyssey* and Demosthenes to Cicero. Like stately thoughts, stately emotions, it may be assumed, also belong to the loftiest souls. They equally lead to loftiness of utterance. But they have to be 'true emotions', and 'in the right place'. Longinus here challenges Plato's general distrust of emotions as men's guides. What they can do in the hands of Homer and Demosthenes, he seems to say, they deserve a better deal. While Aristotle had justified them by their Cathartic effect, which is more a moral than an aesthetic consideration. Longinus values them primarily for the aesthetic transport they cause, though this transport may ultimately be found to be morally uplifting. He, therefore, offers a more

artistic explanation of the emotional appeal of literature than Aristotle, and truer to fact than Aristotle's".

10.1.2.3 Appropriate use, of figures of speech :

Amongst the artistic aids to sublimity, the first place is assigned by Longinus to the artistic use of figures of speech. Nearly one-third of the treatise has been devoted to the discussion of the Figures and it is not much surprising because Longinus was mainly concerned with rhetoric in which a proper or improper use of figures of speech makes all the difference. But Longinus deals with them not in the conventional manner discussed in other rhetorical works. He deals with them chiefly for their value in producing the sublime effect and on their part derive support from it in a wonderful way. A figure is not an unnatural imposition on speech for the sake of ornamentation, but by adding an aroma of strangeness into the ordinary speech but it causes a pleasant surprise. There may be an element of artifice in the use of figures, but sublimity and passion work as an antidote against this handicap, and extend a helping hand against the mistrust which is inherent in the use of figures. This handicap, however, disappears in a style that is already elevated in other ways, "for, just as all dim lights are extinguished in the blaze of the Sun; so do the artifices of rhetoric fade from view when bathed in the pervading splendour of sublimity." A figure, therefore, is effective only when it appears in disguise. A figure is at its best when the very fact that it is a figure escapes attention. The art which employs them escape suspicion, when once it has been associated with beauty and sublimity.

Longinus also discusses the artistic use of many important figures as an instrument for producing the sublime effect. The chief figures are the rhetorical question, asyndeton? hyperbaton? apostrophe and periphrasis. He gives examples from the passages of renowned orators and writers, but the main emphasis is always on the concealment of figures in the effusion of passion, for while they heighten the effect of elevation, too, conceals their artifice, as the light of the sun eclipses dimmer lights.

Longinus shows the artistic use of many important figures of speech from the writing of celebrated orators and writers like Demosthenes. The great orators and writers make use of rhetorical questions for making their speeches more effective and impressive, it makes an immediate appeal to the emotions. Longinus also talks about asyndeton, hyperbaton and periphrasis. Asyndenton is a figure in which clauses, which are ordinarily connected by conjunctions, are left unconnected. Conjunctions are omitted as in this sentence from Bernard Shaw's Man and Superman, Act III, beginning, "Your friends

are all the dullest dogs I know." Another, example of Asyndenton is from Burke : 'Nowhere is the revenue which is to do all these mighty things? Hyperbaton is an inversion of the normal order of words especially placing the adjective after the noun. It is a departure in the order of expression or idea from the natural sequence. It is suggestive of a disordered utterance made, under and emotional strain and falling with a like effect on the hearer or the reader. Macduff after the death of Duncan syas:

O horror ! horror ! Tongue nor heart

Cannol conceive nor name thee!

(Macbeth)

Lastly, periphrasis is a round – about way of speaking, or saying in many words what might be expressed in a few. Among the well-known examples of periphrasis are 'fair sex' for womankind and 'better half' for wife. Another example is from Othello:

Desdimona	:	Am I that name, Iago?
Iago	:	What name, fair lady?
Desdimona	:	Such as, she says, my lord did say, I was.

This figure of speech should be carefully used as it may result in something undesirable. Longinus says, 'A hazardous business, however, eminently hazardous, is periphrasis, unless it be handled with discrimination; otherwise it speedily falls flat, with its odour of empty talk and its swelling amplitude'.

10.1.2.4 Nobility of diction :

Like other rhetoricians Longinus discusses the problem of diction which comprises – (a) the proper use of words, and (b) the use of metaphors and ornamented language. Four pages dealing with his views on diction have been lost but even then we are in a position to form an idea of his views on diction from his book On the Sublime Longinus says that the use of proper and striking words mesmerise the hearers. It has a moving and seductive effect upon the reader, 'since it is the direct agency which ensures the presence in writing of the perfection of grandeur, beauty, mellowness, dignity, force, power and other high qualities and breathes into dead things a living voice. Beautiful words are the peculiar light of thought. But it should be noted that imposing language is not suitable for every occasion. When the object is trivial, to invest it with grand and stately words would have the same effect as putting a full-sized tragic mask on the head of a little child. This shows the importance of homely expressions which are sometimes more effective than stately language.

Among the ornaments of speech Longinus considers metaphor and hyperbole and says that they lead distinction to style, if they 'appear in disguise'. With regard to the number of metaphors to be employed in succession he protested against the rule of Aristotle who had stated that not more than two metaphors he is using, nor has a reader when he is carried away by an impassioned utterance. Longinus further says, 'The proper time for using metaphors is when the passions roll like a torrent and sweep a multitude of them down their resistless flood.'

10.1.2.5 Dignity of Composition :

Longinus says that the proper arrangement of words is not only a natural source of persuation and pleasure among men but also lends dignity to composition. A harmonious arrangement of words often makes up for the deficiency of the other elements. Hence a writer should blend thought, emotion, figures and words into a harmonious whole. Longinus also mentions the dangers of over-rhyming writing and superficial polish. 'But all over-rhymical writing is at once felt to be affected and finical and wholly lacking in passion owing to the monotony of its superficial polish. "The dignity of composition is also lowered by broken and agitated movement of language. In like manner those words are destitute of sublimity which lie too close together and are cut up into short and tiny syllables and are hammered, as it were, into union. Among other faults of composition, mention is made of excessive concession of expression which mars the grandeur of thought by bringing it into too narrow a compass. This is distinct from compression; for compression curtails the sense, but brevity goes straight to the mark. On the other hand, prolixity is equally frigid on account of its unreasonable length. Triviality of expression is apt to disfigure sublimity."

11

LITERATURE AND IMAGINATION (CRITIQUE OF ROMANTICISM)

STRUCTURE

11.0 Objectives
11.1 Qualities of a Poem
11.2 Poems and Poetry
11.3 Imagination
11.4 Secondary Imagination
11.5 Unity and form
11.6 Let's Have a Recap
11.7 Poems and Poetry
11.8 Imagination
11.9 Unity and Form
11.10 To sum up

11.0 Objectives :–

The student from this chapter would understand the poem, poetry and imagination and the two important kinds of imagination.

11.1 Qualities of a Poem :–

It was Coleridge, who put the philosophical enquiry into nature and the value of poetry of an entirely new footing. The only defect of Coleridge was that his arguments were ambiguous and were carried on through a maze of philosophical principles. Therefore they were not cogent. Chapters 13th and 14th of Biographia Literaria (1817) discuss Coleridge's views on poetry and imagination. The technical process of philosophy, says Coleridge, lies in just distinction. But then ultimately it should result in unity.

A poem consists of the same elements as a prose composition, but the difference lies in the combination of these elements. If the combination is artificial the composition can be a poem, but merely in name, like the verse,

30 days hath September

April June and November

The recurrence of sounds and quantities of words give a particular charm to poems, but it is superficial charm. The real difference lies in content, the subject, the theme. Pleasure can result from the attainment of the end which in the case of poetry is truth. So communication of pleasure may be the immediate purpose, but the ultimate purpose must be moral or intellectual truth.

One might ask that even from a work of prose one can get immediate pleasure as in novels. Can these be called poems? What if, matter were added to it? The answer is that nothing can permanently affect the reader which does not contain in itself the reason why it is so and not otherwise. 'A poem is that species of composition which is opposed to works of science, by proposing for its Immediate object pleasure, not truth : and from all other species (having this objection in common with it) it is discriminated by proposing to itself such delight from the whole as is compatible with a distinct gratification from each component Part."

Speaking about the definition of legitimate poetry, Coleridge says that it must be a poem, the parts of which mutually support and explain each other or in their proportion harmonising with artistic arrangement. A series of striking lines which catches the attention of the reader but is not connected in its contacts is not a poem. Similarly the unsustained composition is not a poem. The poet attracts the reader by mechanical emphasis of curiosity, by a desire to arrive at a final solution and chiefly by the pleasurable activity of the mind excited by the reading of the poem.

11.2 Poems and Poetry :–

Here Coleridge is enquiring into the differentiating qualities of poetry. How does a poem differ from other ways of handling language? Sidney talks about what poetry might be made to do; Dryden 'of what it should do', Wordsworth of what it wants to do to the poet's mind but Coleridge restores physical responsibility to the aesthetic enquiry.

A poem contains the same element as prose. Both use the same medium – words, but the difference consists in a different combination in them. A poem combines words differently because it has a different aim. A piece of prose cast into rhymed lines may help us to remember matter. It may even give us some pleasure but it is not poetry.

A difference of object and contents supplies additional ground of distinction. The immediate purpose of the poetry can be communication of truth and pleasure. In an ideal society nothing that

is untruth can even yield pleasure, but in the human society as it is today a literary work does give pleasure without concerning it to be the truth. So the aim of the poetry is not necessarily truth. The immediate aim of poetry is to give pleasure.

But then even in a prose work like a novel, communication of pleasure is the immediate object. Does it mean that adding of meter or rhyme is the real test of poetry? Coleridge says, “You cannot derive a truth and permanent pleasure out of any feature of work which does not arrive naturally from total nature of that work.” Metre is merely a superficial decorative charm. Poem therefore must have organic unity in the sense that the each part to which regular occurrence of accent and sound draws attention, our pleasure as the whole develops out of appreciation of several patterns of the complex poem.

Thus : (i) Immediate aim of poetry is not truth, but pleasure.

(ii) Each component of a poem should have organic unity.

(iii) Rhyme and metre when super added and not organically created are a superficial charm. In a true poem rhyme and metre must have an organic relation to the total work.

(iv) A true poem is not a series of disconnected striking lines but a well knit work.

Coleridge is mainly discussing poetry and not imaginative literature in general. Coleridge’s view of general theory of poetry can be found in the distinction he makes between poems and Poetry. Poetry of the highest kind may exist without any metre. For example the first Chapter of Isaiah ; but it would be wrong to assume that the object of that prophet was pleasure and not truth. So the distinction between a poem and poetry depends on its specific objective.

A poem of any length neither can be or ought to be poetry. But if the component parts are harmoniously blended, it can be called poetry. And this harmonious blending attracts attention better than the language of prose. The question of what is poetry is inseparable from the question of what a poet is. The poet brings the whole soul of man into activity. He diffuses the tone and spirit of activity that blames and fuses each into each by the magical power of imagination. This imagination balances discordant qualities, ideas, images etc. It harmonises the natural and the artificial.

Good sense is the body of poetic genius, fancy is the trapestry; motion, its life and imagination is its soul.

Here the arguments of Coleridge are confused, for example his distinction between poetry and poem is confusing, and he does not

clarify the characteristics of imagination also. For Coleridge, poetry is of a wider category than that of poem. Poetry is a kind of activity which can betried by painters, philosophers and others and also by poets. Poetry, in this sense, brings the whole soul of man into activity. This happens whenever the secondary imagination comes into operation.

11.3 Imagination :–

Coleridge defines poetry through an account of how the poet works ; the poet works through the exercise of imagination. The secondary imagination with its synthesizing powers brings all the aspects of the subjects into a complex unity. Then it becomes poetry in the larger sense. A poem is poetry in the narrower sense which means that it may use the same elements as a work of poetry but it differs from the work of poetry by combining these elements in a different way. That different object is the communication of the pleasure. Even here communication of pleasure, though an object of a poem, is not its whole function. The medium of a poem is language. The poem, like other kinds of poetry, is a product of secondary imagination, of the esemplastic and unifying power. It produces a complete synthesis.

Poetry is the result of the secondary imagination and a poem is also one kind of poetry. Poetry is a wider category than a poem.

11.4 Secondary Imagination :–

Imagination can be primary or secondary. The primary imagination is the living power of all human perception and a repetition in the finite mind. The secondary imagination is an echo of primary mind. It is of the same kind as the primary imagination but it differs in degree and in the mode of operation. It dissolves, diffuses, dissipates, in order to re-create ; or where this process is rendered impossible, yet still at all events it struggles to idealise and to unify. It is essentially vital, even as all objects (as objects) are essentially fixed and dead.

Fancy is nothing but a mode of memory emancipated from the order of Time and Place.

Primary imagination makes human perception possible. It brings order out of chaos. Thus primary imagination is essentially creative. The secondary imagination is the conscious human use of the ordering principle of the primary imagination. When we employ our primary imagination, we perceive things but without using our conscious will. The secondary imagination is more conscious and is less elemental. It projects and creates new harmonies or meaning and its use is a

poetic activity. Thus the poet is a person who is engaged in the activity of imagination and a poem is the work of a poet. But a poem is also a specific work of art produced by special handling of language. The creative awareness of imagination cannot operate over an extended composition; thus a very long poem can have dull and unimaginative patches and cannot be all poetry.

The style of poetry should have the property of exciting more attention than the language of prose. Thus a legitimate poem is a work the parts of which, mutually supported, explain each other, in a harmonizing proportion. Rhyme and metre are purely the means of harmonization and can appropriately be employed in long works in poetic as well as non – poetic parts.

The immediate object of a poem is pleasure, not truth. The immediate object of poetry may be truth or it may be pleasure. It depends upon the degree to which it provides immediate pleasure by proposing to itself such delight from the whole as is compatible with a distinct gratification from each component part. Ideally speaking a good poet always achieves the special kind of pleasure to be derived from a poem by using language in an appropriate way and by harmonizing the parts in a proper manner, thereby achieving a tone and spirit of unity. The poet brings the whole soul of a man in a thing by using his imagination so the value of a poem must arrive partly from its quality as poetry.

11.5 Unity and form :–

Organic unity of a poem, according to Coleridge, depends upon a special handling of language. Each part must arise out of the other and must be properly blended. Nothing should be superadded for the sake of ornamentation. Each of the characteristics must grow out of its nature. Of course, a long poem may have some non-poetic parts also. The non poetic parts are the results of fancy, which constructs surface decorations out of memories and perceptions while imagination produces the organic whole. Fancy is a reminding power whereas imagination is the shaping and modifying power.

So Coleridge says : (1) Metre and Rhyme should not be used as merely superadded decorations. Every part that issues must have its natural growth and in its legitimate place. (2) Imagination is an essentially vital faculty which gives an integral shape to a work of art. (3) Poetry is a product of the General activity of imagination. (4) Poems

are particular structures of words giving the same kind of pleasure as is produced by poetry. (5) The distinguishing quality of a poem is its special kind of form (6) Form may yield pleasure but true organic form is an achievement of imagination.

11.6 Let's Have a Recap :–

The old problem of the relation between form and content remained unsolved till Coleridge brought his theory of Imagination

Coleridge's inquiry into the qualities of a poem is philosophical.

Coleridge says that the process separating distinguishable parts of truth is the right way of inquiry.

A poem and prose composition contain the same elements ; the difference is in the combination of these elements.

Rhyme and metre, in an elementary way, distinguish prose from poetry. That is the superficial form.

The second difference is the object or the aim. It is to communicate truth or to give pleasure. Pleasure comes first. Truth also can be the object. Can the work that gives pleasure and has metre be called poetry?

"A poem is that species of composition, which is opposed to works of science, by proposing for its immediate object pleasure, not truth ….. proposing to itself such delight from the whole, as is compatible with a distinct gratification from each component part." (Coleridge)

A poem's components.

(i) Rhyme (not necessarily)

(ii) Must be entertaining or affecting.

(iii) Parts must mutually support and explain each other, in harmonizing proportion.

"A poem contains the same elements as a prose composition." They use the same medium namely, words. But the difference lies in different combinations and different objectives.

Rhyming tags help memorize but cannot make a poem. Rhyme and metre are external parts of the form. The difference lies in the ways of handling language.

Communication of truth might lead to pleasure; which is the immediate end. The immediate aim of poetry is to give pleasure.

To superadd metre is to provide a superficial decoration. Everything must be calculated to excite a perpetual and distinct attention to each part.

The immediate objective of a poem is pleasure, not truth. The pleasure from the whole is compatible with the pleasure from each part.

"A legitimate poem is a composition in which the rhyme and the metre bear an organic relation to the complete work."

11.7 Poems and Poetry :–

1. "The poetry of the highest kind may exist without metre." Every poem cannot be poetry.

2. Poetry must have a harmonious whole, proper linking of parts, studies selection and artificial arrangement. This will be one property of poetry.

3. The poet brings the whole soul of man into activity, he diffuses a spirit of unity that blends and fuses by the power of imagination.

4. Imagination reveals itself in reconciling discordant qualities, sameness, difference, the individual and the representative, sense of novelty and freshness and familiar objects, blends and harmonizes the natural and the artificial.

5. The Primary Imagination is the agent of all human perceptions. The secondary imagination dissolves, diffuses, dissipates in order to recreate. It struggles to idealize and unify.

6. Fancy is the mode of memory emancipated from the order of time and space receiving all its materials readymade from the law of association.

7. "Good sense is the body of poetic genius, fancy is drapery, motion its life and imagination is the soul.

8. 'Poetry' is a wider category than that of a 'poem'. It brings the whole soul of man into activity, with the help of the secondary imagination.

9. The poet works through the exercise of Imagination synthesizing and unifying ideas into poetry. Its object is giving immediate pleasure.

10. A poem is a product of esemplastic imagination which is the unifying power.

11.8 Imagination:–

Imagination is a great ordering principle which discriminates, separate and synthesizes, making perceptions possible.

The secondary imagination is the conscious human use of this power.

Primary imagination helps the very act of perception. The employment of the secondary imagination is a kind of poetic activity.

A poem is a specific work of art produced by a special handling of language, the harmony and reconciliation resulting from the poet's imagination.

Pleasure lies in the special qualities of the poem as a "poem" and its value derive from its qualities as "poetry".

11.9 Unity and Form :–

1. The organic unity is the first necessity of poetry.
2. Imagination achieves the true unity of expression, it dissolves, diffuses and recreates. Fancy constructs the surface decorations of new combinations of memories and perception. Imagination is the shaping power; fancy is the associative power.
3. The general activity of the imagination is poetry; and the particular structure of words is a poem.
4. The differing quality of a poem is its special form.

12

THE NATURE AND FUNCTIONS OF LITERARY CRITICISM

STRUCTURE

12.0 Objectives

12.0 Objectives :–

1. This chapter aims at making students aware of the nature and meaning of Literary criticism
2. It also intends to explain to them the function of criticism discussed by various critics.

What is criticism ?

The critics are in dispute not only about the methods which are legitimate to the conduct of their craft but about the very functions which criticism exists to fulfil; and amidst the confusion of purposes by which they are variously moved one can detect no sign or symptom of ultimate concurrence in a coherent system of cumulative and progressive knowledge.

What then is a criticism ? Criticism is a statement made on the creative art. A critic is a special reader who reads literature and comments on it and its pecularities.

The function of a genuine critic of the arts is to provoke the reaction between the work of art and the spectator or the reader . The spectator, untutored, stands unmoved; he sees the work of art, but it fails to make any intelligent impression on him; if he were spontaneously sensitive to it, there would be no need for criticism. In short , criticism aims at training the reader.

Literary criticism offers a bewildering variety of theory and practice. There is hardly a critic, from Aristotle onwards, who has not said something on the nature and function of criticism. In a way, each critic has tried to explain and justify his own practice. The result is that divergent schools of criticism have come into existence with their own cults. It is difficult to find a clear, consistent, and comprehensive view of criticism which would be acceptable to all. T. S. Eliot has compared the professional critics to “a Sunday park of contending and contentious orators, who have not even arrived at the articulation

of their differences." The reason is that literary criticism has essentially been a practice by individuals and, as such, they have attributed to it a variety of aims corresponding to the diversity of their interests. The more one puzzles over the 'true' nature of criticism, the more keenly one becomes to us from the practitioners of this art.

1. The Function of Criticism : First, there is a classical view of criticism which dominated literary thought throughout the 16th, 17th and 18th centuries. It was based on the etymological meaning of the word "criticism" signifying "judgment." According to this view, the critic is looked upon as a judge whose primary concern is to pronounce judgment upon the merits or faults of a literary work in accordance with a code of laws and regulations framed by antiquity. Scaliger, a famous critic of the 16th century, said, "Aristotle is our emperor, the perpetual dictator of all the fine arts." Ben Johnson and Dryden also believed in the authority of the ancient classics. Pope in his Essay on Criticism (1688) called on writers to derive inspiration from the most ancient models:

> Be Homer's works your study and delight,
> Read them by day, and meditate by night,
> Thence form your judgement, thence your maxims bring,
> And trace the Muses upward to their spring.

The classical view of criticism began with the Renaissance and held sway until the time of Rousseau. It obviously restricts the free play of the critical faculty and leaves little scope for personal standards of enjoying literature. Enjoyment of literature, according to this view, must be governed by absolute standards and established conventions. Neither the imagination of the writer, nor the critical faculty of the readers is allowed to work freely.

This dogmatic view of criticism fettered for a long time the imagination and technique of the creative writer as well as the judgement of the critic. With the advent of the French Revolution, however, criticism, like the rest of literature, began to shake off the shackles of classical authority. The rise of romantic individualism brought in its train more subjective and more impressionistic views of criticism. But the classical doctrine could not be altogether discarded. It has its adherents even to day who believe in authority and regard judgment as the primary concern of a literary critic.

18th Century View

The Dryden who first used the word in print in its modern sense said : “They wholly mistake the nature of criticism who think its business is principally to find fault. Criticism, as it was first instituted by Aristotle was meant to be a standard of judging well; the chiefest part of which is, to observe those excellencies which should delight a reasonable reader.” Addison held a similar view. He said, “The true critic will dwell on excellences rather than imperfections.” Both Dryden and Addison took a ulogistic view of criticism. They thought that the critic’s main job was to provide aesthetic pleasure to the reader by gleaning out spots of beauty from literary creations and leaving aside blemishes and weaknesses. This view was quite opposed to that of Ben Johnson who called the critics ‘a kind of thinkers that make more faults than they mend.” Just as it is not in the fundamental nature of criticism to pick holes in works of artistic creation, similarly it is not the function of criticism merely to praise and appreciate the good points in those works. A one – sided picture, cannot be accepted by a man of discerning judgment. No body likes that the critic should be a hanging judge, a complaining cynic, or a venomous adder, but it does not mean that he should not point out faults and condemn weakness if he feels that he can show what is good only by first pointing out what is bad.

Who is a critic?

Views of critics

Victor Hugo has made the position clear, “Is the work good or bad? – that’s criticism domain”, he declared. To Saintsbury, literary criticism is ‘that function of judgment which busies itself with the goodness or badness, the success or ill-success, of literature from the purely literary point of view.” W. Basil Worsfold thinks that ‘criticism is the exercise of jugdement in the province of art and literature, and the critic is a person, who is possessed of the knowledge necessary to enable him to pronounce right judgments upon the merit or worth of such works as come within this province.” Sir Herbert Read says of literary criticism that it is ‘valuation,’ by some standard, of the worth of literature.’ The standard may be purely aesthetic, or social or ethical in nature. Dr. F. R. Leavis has entitled one of the collections of his critical essays Revaluation. I. A. Richards also thinks that ‘to set up as a critic is to set up as a judge of values.’ Thus, the vast majority of critics agree that criticism involves some kind of judgement or evaluation, though their measuring rods are different.

The ideal order of a critical approach should be, in the first place, an intuitive response to a work of art ; then, a voluntary attempt for

fuller understanding, and finally, judgement or evaluation. History has, however, reversed this order. Early criticism began with evaluation of literature and pronouncement of judgement. Then followed a search for techniques affording a fuller understanding of literature ; and finally, 'now that we have come to realize that each critic is a unique and complex registering instrument. Criticism has gained in delicacy and precision while losing calm certainty of its general judgments.'

The repudiation of the valuation element in criticism started with the establishment of the impressionistic school of criticism as a result of modern self – consciousness. M. Jules Lemaitre pointed out that 'Criticism, whatever be its pretensions, can never go beyond defining the impression which at a given moment, is made on us by a work of art wherein the artist has himself recorded the impression he received, from the world at a certain hour". According to this view, a critic should aviod judgment and evaluation and try to present, and untrammeled account of his appreciative contact with a work of art. He should get rid of all prejudices and arbitrary canons. He should resist the temptation of calling a work of art good or bad. He should simply convey the impression made by that work on his own mind. Harold Osborne has, however, pointed out that 'impressionist criticism is impossible unless the critic is an artist, and if he is an artist it is doubtful whether this form of criticism is properly classed as criticism at all.'

19th Century view

In the 19th century another specific theory of criticism was developed by Walter Pater and Carlyle. It was the theory of Interpretative Criticism which afforded opportunity for introducing relatively impersonal standards. The interpretative nature of criticism has been variously described. But the main basis of the theory is that sometimes the artist hurries through his work without clarifying his vision and without placing all his cards on the table. He is allusive, recondite, and obscure. It is the business of criticism to interpret such works of art and bring new shades and new streaks of light which had not been thought of by the creative artist. Walter Pater said "Criticism is the art of interpreting art. It serves an intermediary between the author and the reader by explaining the one to the other." Carlyle held a similar view. According to him, "Criticism stands like an interpreter between the inspired and the uninspired, between the prophet and those who hear the melody of his words, and catch some glimpse of their material meaning but understand not their deeper import." Some recent followers of this theory are Joel Spingarn J. Middleton Murrey, Cazamian and Edmund Wilson. Cazamian argues: "To criticize a work… …. is to understand and interpret as fully as

possible the urge of energy that produced it; to live again the stages of its development, and partake of the impulse and intensions with which it is still pregnant."

In other words, literary criticism is concerned with interpretation, appreciation, explanation or illumination of literature. It is not a mere hair splitting faculty or the art of finding fault with the author or a work of art, as it is understood in common parlance. The main job of a critic is to widen the boundaries of a reader's enjoyment and to assist him in 'active participation' in a work of literature

A French View

The French writer Anatole France has expressed a much more subjective view of criticism. According to him 'the good critic is he who relates the adventures of his soul among masterpieces, this view is worth studying. It is the product of romantic individualism. Anatole France regards the critic as a man of fine sensibilities and wide experience. He is required to be an enthusiastic reader of literature. He may not be detached and scientific in his analysis, but he must be guided by spirit of adventure, curiosity and exploration. The important word in Anatole France's view is 'adventures'. If a critic is not prepared to explore in literature, he will miss most of what it offers. Logically individual response is the first requisite for criticism.

Arnold's view

The two extremes of critical views – the classical and the romantic – are harmonized by a critic like Matthew Arnold. He warns the critics against the personal and the historical estimates of literature, but he does not exclude the possibility of independent writing. Arnold took the authoritarian view of criticism. To him criticism was 'a disinterested endeavour to learn and propagate the best that is known and thought in the world.' Though much wider in its implications, Arnold's definition, gives the critic much authority to decide what constitutes greatness in literature and to make the best ideas prevail in society. But how is he to decide? By the touchstone method. Arnold wanted us that a critic should avoid purely personal estimate of a work of art, but in actual practice he himself was swayed by personal standards.

T. S. Eliot's view

T. S. Eliot was aware of the dangers of Arnold's definition, though he appreciated its width and depth. He therefore, tried to make his position clear. He pointed out, "The critic one would suppose if he is to justify his existence, should endeavour to discipline his personal prejudices and cranks – tastes to which we are all subject – and compose pursuit of true judgement." According to T. S. Eliot, criticism

means ‘the commentation and exposition of works of art by means of written words.’ He further argues that ‘there is a large part of critical writing which consists in ‘interpreting’ an author, a work. But it is fairly certain that “interpretation” is only legitimate when it is not interpretation at all, but merely putting the reader in possession of facts which he would otherwise have missed.’ ‘Criticism’, says Elliot, ‘must always profess an end in view, which roughly speaking, appears to be the elucidation of works of art and the correction of taste. Thus Mr. Elliot thinks that criticism is concerned with facilitating in others the appreciation of art and literature.

Dr. F. R. Learis' View

Morality of Criticism

A broader definition of criticism is offered by Dr. F. R. Leavis, who says : ‘What (literary) criticism undertakes is the profitable discussion of literature : Here the word ‘profitable’ has to be given a very special and unusual meaning. What Dr. Leavis actually looks for in literature is the embodiment of positive life enhancing values.” On this basis he makes his case against Milton in whom he finds that his ‘thinking about life, for all his claim to ‘justify the ways of God to man,’ is not sufficiently deep and serious.’ It should be emphasized that Dr. Leavis, critical standards are those of ‘moral taste and not of ‘aesthetic taste’. This moral approach of criticism had had the longest history. Plato’s conception was plainly moralistic though he had some leanings towards the aesthetic , interpretation . His main concern was with the moral effect the poet might have in his ideal Republic. Aristotle, though more scientific and judicial in his approach was also concerned with the ethical side of literature. Horace gave great weight to the usefulness of poetry. Similar was the attitude of Sir Philip Sidney. Dr. Johnson also judged the writers from their moral content in "The Lives of the Poets". Matthew Arnold pleaded for “high seriousness” in literature. In the twentieth century, the impulse towards moral evaluation has been expressed chiefly by writers called the Neo - Humanists. Yvor Winters, for example, has been described as making. “the same inveterate defence of classical virtues, the same condemnation of eccentric individualism, the same stress on moral values that literature should exemplify, the same adherence to a system of absolutism. T. S. Elliot also retained the moral view of criticism. He says : “The greatness of literature cannot be determined solely by literary standards; though we must remember that whether it is literature or

not can be determined only by literary standards. Persons who enjoy literature solely because of its literary merit are, according to Mr. Eliot, essentially parasites. He, therefore, asserts emphatically that 'literary criticism should be completed by criticism from a definite ethical and theological standpoint.'

R. G. Moulton

In 1885, R. G. Moulton – made a case for objective analysis in criticism in his book Shakespeare As a Dramatic Artist. He wrote : 'There is thus an inductive literary criticism, akin in spirit and methods to the other inductive sciences, and distinct from other branches of criticism, such as the criticism of taste. This inductive criticism will entirely free itself from the judicial spirit and its comparisons of merit, which is found to have been leading criticism during half its history on to false tracks from which it has taken the other half to retrace its steps. On the contrary ; inductive criticism will examine literature in the spirit of pure investigation; looking for the laws of art in the practice of artists, and treating art, like the rest of nature, as a thing of continuous development.

Helen Gardner

This objective view of criticism has been supported by Helen Gardner also. She says the the beginning of the discipline of literary criticism lies in the recognition of the work of art's objective existence as the product of another mind, which exists not to be used but to be understood and enjoyed. Its process is the progressive correction of misconceptions, due to ignorance, personal prejudice, or temperamental defects, the setting of the work at a distance, the disentangling it from my personal hopes, fears, and beliefs, so that the poem which my mind re-creates in the reading becomes, more and more a poem which my own mind would never have created. If the first response to a work of art is wonder, the child of wonder is curiosity. The satisfaction of curiosity, which is a great pleasure, brings a renewal of the sense of wonder and so leads to further curiosity. The last word is never said.

American View

Of late in the United States of America it is being increasingly insisted that 'in order to assess works of art the critic must first appreciate them in direct experience.' Mr. Theodore Meyer Greene in ' Art and the Art of Criticism', he says, Criticism, whether common or professional, has three essential aspects, the re creative (by this he means "appreciative"), the historical, and the Juridical. "Similarly Mr. Donald A. Stauffer asserts that the critic has three roles : 'as an

individual responding to the work of art, as interpreter to an audience, and finally as judge."

This view of criticism is quite comprehensive and representative and at the same time emotionally neutral because it is not contrived with the purpose of recommending a favourite programme. It combines the impressionistic, interpretative and the judicial natures of criticism. It is, in a way, a happy blend of the classical and the romantic theories of criticism. Mr. Stauffer thinks that literary criticism should aim at stimulating and assisting, by whatever means, the appreciation of art and literature by others. Actually what matters to the reader is not the final judgement but the process, by which it is reached and it is in this 'exposition' or 'appreciation' that he will find the true value of the finest works of art. Harold Osborne has made this point quite clear and we cannot do better at this point than quote his words. 'What the critic can give of most value to his readers', he says, 'is a stimulation of interest, a heightening of insight and the education of his ability to make his own appreciative judgement from direct experience ; what he can do of most damage is to impose the yardstick of authoritarian pronouncements in the way of direct experience.' Criticism as such stands or falls its profitableness as an ancilliary to direct appreciation."

Different Functions of Literary Criticism are as below

A critic is an interpreter of art. Anyone who appreciates art and expresses his view on it, actually criticizes it. Criticism is the judgement passed on by a critic to the art. Literary criticism is the judgement of Literature. Literary criticism is as old as the literature itself. It is the study, analyses and evaluation of imaginative literature. In short everyone who expresses an opinion about a book, song, a play or movie is a critic, but not everyone's opinion is based upon scientific way of analyzing the work of art. As a critic, the reader has to have a standard basic qualification. This qualification has to be acquired over the years, with hard work. Why should we analyze everything we read. The answer of this question can be given in volumnes. Socratis, said " The life unexamined is not worth living".

In other words , analyses or examination increases awareness and understanding . The term criticism is widely used. Speaking about the functions of criticism, T.S. Eliot says' I assumed that criticism is that department of thought which either seeks to find what poetry is, what its use is What desires it satisfies, Why it return and Why read or recited

According to T.S. Eliot, criticism tries to find out the meaning and origin of poetry and literature along with its uses. Walter pater's view is different from that of T.S. Eliot. According to Pater,

' Criticism is the art of interpreting art.'

It bridges the bridge between the author and the reader. It brings them near.

In other words Walter Pater says that the function of critic is to bridge the gap between the reader and the writer. It is necessary because the reader is not a qualified reader, therefore he needs the help from the critic. The view Carlyle is of,

'Criticism stands like an
Interpreter between inspired
And the uninspired'.

The above quoted three critics Eliot, Pater and Carlyle have said about the functions and nature of literary criticism.

1) Review of literature:

The first and foremost function of literary criticism is to review the work of art. Critics have their own taste. By reviewing literature they actually explain what is good ? and what is bad? For the common reader. Who are they to choose ? They are specially qualified well read and more aware citizens of the society. The critics can change the old interpretations of the text and present them in new light. They can revaluate the text again. They also bring forth the forgotten and rare works of art.

2) Law giving and rule making activity

The critics are the law givers and rule makers.. They can declare which work is the best for popularity or fame. Some malicious Critics can discourage the writers also. Criticism can also discourage authors even when the authors function well. In this way the work of art is interpreted by it's readers after the publication. The writer is just an owner of the rights of the books, but the real interpreters are the critics and readers.

3) Interpretation in isolation

Some critics belived that literature should be interpreted in isolation, without considering the history or the authors biography. In this case they treat, the work of art as an independent entity. In short, the critic's main concern is to bring forth various meanings of the text

4) Justification of Social values :

The critics try to justify the social value of literature. Right from the Greek philosopher Plato to the present critics have commented on the utility and moral value of literature. The criticism considers literature as a tool of social change. Though Plato said that the Poets

should be banished from the ideal state, his desciple Aristotle answered him aptly.

5) Bridging author and reader :

Another important function of criticism is that it builds a communication between an author and reader. Here the critic increases the communication of feelings, reasoning, understanding and supporting. Even though the writer is obscure, recondite and difficult, the critics help the readers understand it better. The best example is TS. Eliot's poem 'The waste Land '. which is the most complicated for reader. But due to various interpretations by critics, the poem is made easy and accessible for common reader.

6) Disinterestedness or Touchstone

While interpreting the work of art critics have to follow the touchstone method, prescribed by Mathew Arnold.. They have to be disinterested in the original personality of the writer. This unbiased way of interpreting literature is one of the most moral functions of literary criticism. The critic has to be objective while interpreting the art.

7) Comparative study of literature :-

Critics of different languages and cultures study literature on the scale of universal understanding . They add up to the human values by comparing literatures off different cultures, languages, countries, ages and genres. When a critic compares different literatures, the whole humanity seems to be brought nearer and together.

8) No faultfinding

The function of criticism is not just finding the faults or discouraging the writers . It's function is to mirror the reality of the work of art. A good critic is the one who presents the actual nature of the work of art without using the adjectives such as -: good, bad, ugly beautiful and the like, In short a critic has to have good command over language to present the real nature of the work of art.

9) Increases the popularity of literature

The function of criticism is to add to the popularity of literature and art by simplifying the process by perception. A critic should not belittle the popularity of literature . If the critic talks only about the drawbacks of the works, the readers also will have the same impression on their mind. Therefore the critics must popularize the literature. It is only because of such critics that the great writers of the world like Kalidas to Shakespeare, are still famous and living.

In this way, the literary criticism is an activity of great responsibility.

13

SOCIOLOGICAL APPROACH TO LITERATURE

STRUCTURE

13.0 Objectives

13.2 Bakhtin School

13.1.3 David Diaches

13.0 Objectives :–

1. This chapter will enable the students to understand what a sociological approach is and what the critics like Foucault, Bakhtin and Disches have to say about it.

In most criticism of the early part of the twentieth century investigations of the writer's social origin and the effect that these social factors have on his work were predominantly present.

David Daiches in "Critical Approaches To Literature" raises certain issues regarding sociological study of literature. The points which he raises are:

Whether the psychological or sociological science can be classified as normative. Do they enable us to, pass relative judgement of worth and value, or do they merely tell us what goes on.

If in case we accept them as normative, would it be a sound criteria to pass on these value judgements about society and its states of mind to works of literature.

If they are not normative, what kind of value can they provide to literary critic, as distinct from a literary historian.

The inquiry about the structure of society and the modes of development does provide us with same kind of knowledge, towards which we can adopt a normative attitude. For the common person the data given by sociology will help him to determine whether certain social actions or social structures are ethically sound or not. Sociology will only provide him with a descriptive knowledge of what exists. When he interprets this knowledge, he is bringing to bear certain independent

views and as a member of society has values which he as a human being has conceived.

The literary historian may, for instance, find the data about the structure of early eighteenth century society in England useful in answering questions, for instance, about the Spectator essays. He would be able co discover for example:

13.1.3 the social purpose *of* the periodical essay and the reason why such a form arose.

13.1.3 it would throw light on the choice of subjects, by pointing out how these essays were addressed specifically to the middle class.

13.1.3 it could provide information about the reasons for reading. It would provide a correlation between what the people of that time " read and why they read it. -.

The literary critic, however, will not be helped by these answers because it is not possible for him to judge a literary work on the basis of the social functions that it has performed. This would mean judging all literature as rhetoric or the art of persuasion. Every work would then necessarily have a social message.

Another example, cited by Daiches is that if we interest ourselves in the "art for art's sake" theories that prevailed at end of the last century, then if we were to interpret this as a consequence of the writer's maladjustment to society, we would be doing an injustice. This would mean that any new theories or literary forms would have to be deplored.

In modern societies the breakdown of community beliefs, which is partly a result of social and economic causes, has had a tremendous effect of literary techniques. This has affected every aspect of fiction and poetry. It has also meant that the writer has created a private world for himself. For example the use of symbolism or obscurity can be explained by sociology, but cannot tell us the value of the work of art.

The answer to the second question about transferring of sociological value to literary value is in the negative. It is not possible to carry over views about social causes in evaluating a literary work. Literary criticism is distinct from literary history and demands that a work of literature, be judged for its excellence on the basis of criteria derived from the nature of literature itself. The more serious and responsible Marxists have been satisfied to use their special view of social and economic history in order to explain why certain writers adopted the attitudes they did, rather than to evaluate their work. The

value of sociological criticism is that it helps us, in not making mistakes about the nature of work that we have before us. It helps to throw light on its function, or the conventions, by referring to which, we Can understand certain aspects of a work of art. It has an important descriptive function. It can also help us to see why same faults are characteristic of an age and can even help us to understand the nature of such faults. The critic notes a quality in a piece of work and the social historian is able to throw light on the various reasons why the quality exists. Social criticism therefore often takes the form of a comment upon shifts in cultural values following social change.

Even though Karl Marx never formulated any sociology of art, the school of critics who followed his views on society and art come to be widely known as Marxists. The fundamental tenets of classical Marxism are: : (1) the indissoluble priority of matter over mind (materialism).

(2) the economic foundations of social actions and institutions (economic determinism).

(3) the struggle of social groups as the motor force of history (theory of class struggle).

(4) the production of social value through work (labour theory of value)

(5) the capitalistic commodification of relations and resultant alienation reification.

(6) the inevitable source of power by the working class theory of proletarian revolution;

(7) the ultimate establishment of a classless society (communism). Marx and Engels provide three different perspectives on art ;

(1) Art depends on a particular social formation.

(2) It is and should be political. It is an instrument of political action.

(3) It is relatively autonomous, .

In the early twentieth century Marxist aesthetics, one can find four different approaches:

(1) The first one resembles traditional aesthetics in undertaking a historical and theoretical inquiry into the general status of art and literature.

(2) The second approach tries to specify the role of art in a particular society.

(3) The third examines past art works and literary texts to uncover the relationships between production and socio-economic foundations.

(4) The fourth approach seeks to demystify contemporary works of art to make visible their relation to existing conditions.

Among the critics of the Frankfurt School, Adorno, believed that serious art was set apart from reality, and by this very sense of detachment it could criticize society by providing negative images of the alienated and fragmented society. Waiter Benjamin argues that new technologies have removed the “aura” from art, encouraging a more politically open arena. He believed that the artist had to respond to their modern situation by revolutionizing the artistic forces of production. These technical innovations arise as a direct response to the complex, historical combination of social and technical change.

Malcolm Bradbury prefers the redemptive image of art. He feels that the alienation of the artist is not necessarily a sign of their impotence in the face of social fragmentation but rather the inner condition of creativity. Alienation is a foundation for good works.

Raymond Williams, in Model of Art Versus Society contradicts the Marxist “base and superstructure” model. He redefines literature as a “whole way of life” which includes social, economic and political organisation, as well as the creative arts. Literature is not merely an “epiphenomenon” (mechanically produced surface effect.

Another aspect of sociological theory is the relation between literature and ideology. Louis Althusser wrote that we are ill “subjects of ideology”, which summons us to take our places in the social structure. He defines ideology as “the representation of the imaginary relationship of individuals to their real condition of existence. The imaginary consciousness help us to make sense of the world but masks our real relationship with the world.

Pierre Macherey felt that when ideology entered a text, it takes on a different form. When ideology is worked into a text all contradictions and gaps are seen. So the critic must try to read what the text is not saying. This will reveal the unconscious repressions. Literature is able to decipher or see ideology through literary form.

14

PSYCHOLOGYCAL APPROACH TO LITERATURE AND CRITICISM

STRUCTURE

14 .0 OBJECTIVES
14.1 FUNCTION OF PSYCHOLOGY IN CRITICISM
14.2 FREUD'S AESTHETIC THEORIES
14.3 INFLUENCE OFROMANTICISM ON FREUD
14.4 FREAUDS EFFECT ON LITERATURE :–
14.5 PSYCHOANALYTIC CRITICISM :–
14.6 APPLIED PSYCHOANALYSIS
14.7 ARCHETYPAL CRITICISM
14.8 EGO PSYCHOLOGY
14.9 OBJECT RELATIONS THEORY
14.10 LACANIAN CRITICISM
14.11 TRANSFERENCE AND THE TEXT
14.12 I. A. RICHARDS
14.13 A. RICHARDS' PSYCHOLOGICAL THEORY OF VALUE

14 .0 Objectives :–

1. After studying this chapter , the student will be able to understand what psychological approach to literature & literary criticism is
2. It also will enable to understand Freude Lacan and I.A. Richards views on literature and psychology.

14.1FUNCTION OF PSYCHOLOGY IN CRITICISM :–

As a scholarship helps to give a new dimention to literary criticism, so also psychology goes a long way in helping our critical understanding by showing why a particular author showed certain characteristics in his works. Evaluation of a work of art often leads the critic in to the field of psychology. The critic uses psychology in his investigation of the work of art . Most often the critics have to deal with psychological factors in literature. How psychology comes into

criticism is their aim to find out when they consider how a work of art is created. Aristotle is less concerned with how tragedies are written and tragedies are written. But Plato in his “Ion” why almost gives us a psychological account of literary creation. The use of psychology helps only the descriptive aspects of criticism. It can not help us to decide whether a work of art is good or bad.

Thus psychology deals with genetic aspects or tells us how a work of art came into being. Wordsworth in his preface to the 1800 edition of “Lirical Ballds” tells us how the poet operates. He says that the poet is a man speaking to men: the poet has a greater knowledge of human nature more comprehensive soul than a common man. He has the ability of conjuring up in himself passions. Thus for Wordsworth the poet differs from other men in degree of depth of mind and not in the point of sensibility, enthusiasm, knowledge of human nature also in the degree of comprehensive soul. Thus Wordsworth gives us the description of poet’s state of mind and his special psychological qualifications. From this only Wordsworth derives his theory of poetic diction.Since the poet is a man his language should not differ substantially from that of other men. We may not accept Wordsworth’s arguments which ignore the fact that the poet, unlike the ordinary man, is using language as a medium of artistic expression. But we can see that Wordsworth tries to derive a normative notion from a psychological description. Later on Wordsworth gives us a description of a process of poetic creation as a preliminary to his justification of rhyme meter.

Among the psychoanalysis William Wordsworth is one of the Pre – Freudian psychoanalysts. After Wordsworth S. T. Coleridge gave a detailed psychological expression of poetic creation. Wordsworth is one of the poets or thinkers who has influenced Freud to a large extent. Before touching upon the Freudian theories of creative Art and his usepsychology in creative and critical arts, one must study this background of Freud. The following definition of poetry by Wordsworth has influenced not only the psychological area of poetry, but the poets, critics and psychologists started thinking about literature from the psychological point of view. Wordsworth defined the poetic process thus –

“ I have said that poetry is the spontaneous overflow of powerful feelings. It takes its origin form emotions recollected in tranquility; the emotion is contemplated till, by a species of reaction, the tranquility disappears and an emotion,kindred to that which was before the

subject of contemplation is gradually produced and does itself actually exist in the mind."

In the above definition Wordsworth has given this process of creation in four steps –

1) Spontanity 2) Recollection in transquility

3) The overbalance of pleasure

4) Communication

As Wordsworth influenced Freud, Coleridge, Keats, Shalley also are not the exceptions. Coleridge's theory of imagination is a great landmark in the psychological discussions of poetic process. Coleridge says that –

"Art is the balance or reconciliation of opposite
or disordent qualities of sameness with difference,
of the general with the concrete, of the idea with
the image; the individual with the representative ;
the sense of novelty & of freshness with old and familiar
objects: a more than usual state of emotion with more
than usual order; judgement over awake and steady,
self – possession, with enthusiasm and feeling, profound
or vehement."

S. T. Coleridge

Biographia Literaria;

(VOL – II, CHAPT – XIV P. 12)

The above discussion on poetry is but psychological. But Freudian psychology and its use in literary criticism is a hot discussion point after Freud. Till the 20_{th} century psychology had created a very solid stance in creative and critical literature. About the Mid – Thirties a number of foreign influences reached America, and all the continental countries. The most important influence of these was that of psychologists like Sigmund Freud, C. G. Jung, and Bergson.

14.2 FREUD'S AESTHETIC THEORIES :–

Freud's interest in art displays neither the concern of an academic philosopher to arrive at general concept about art nor the anxiety of critic to formulate canons and principles for evaluating and interpreting art works. His attention was primarily directed towards exploring and exposing those regions of man's psyche which lie untainted by the norms and taboos of society. Freud contended that these Latent

psychic regions steer the course of man's creative adventures in the various fields like art, religion and science.

Freud's theory was related to poetry, dreams and it aroused considerable interest and was an important step in the scientific examination of the sources of poetry. His theories were applied to particular works of literature and psychoanalytical studies like Brook's "Ordeal of Mark Twein". Freud's theories influenced critics and writers also. This enthusiasm for psychoanalysis was widespread and the following Freudian theories are very popular in their criticism. Moreover there has been a sect of Freudian or psychological critics who have created their own vein. They are –

1. Freud's Dream Theory
2. Theory of Subconscious.
3. Theory of Sex-repression and Inhibition
4. Theory of Oedipus complex.

Freudian psychology is the only systematic account of the human mind. It is a body of thought of great subtlety, complexity, interest and tragic power. However, it would be wrong to say that Freud is the "discover of the unconscious", as it was discovered by other thinkers much earlier. Freud's contribution is the use of the unconscious. His is the only systematic account of the working of the human mind. In this respect Freud stands almost alone among the large number of psychologists in the field.

Freud's psycho – analytical technique i. e. his application of his theories of psychology to particular works of Art, has had a far reaching impact on literature. But the effect of literature on Freud has also been far – reaching. The relationship has been reciprocal.

14.3 INFLUENCE OFROMANTICISM ON FREUD :–

It is difficult to point out specific writers who influenced Freud. But there can be no denying of the fact that his psychoanalytical theories are a culmination of the large body of romanticist literature of the 19th century. The Romantics were passionately devoted to an exploration of the self and so is Freud. "Research into the self is their common persuit".

The romantic tradition influenced Freud, and the influence may be traced back to such an easy work as Diderat's "Rameaus' Nephew". We know from a quotation from his introductory lectures that he read this little work with great pleasure. The dialogue between Diderot himself and Romeaus' Nephew suggests that the Nephew stands for the hidden rational elements in the human consciousness and Diderot

for the rational visible elements. The one represents Freud's Id e.g. [Irrational element] and the other Freud's Ego e.g. [rational element]. There is opposition between these two aspects of the human personality, with the rational trying to control the irrational. This is very close to Freud's view that,

"If the little savage [i. e. the child] were left to himself if he preserved all his foolishness and combined the violent passions of man of thirty with the lack of reason of a child of the cradle, he'd writhing his father's neck and go to bed with his mother."

In the other words, if the irrational in human nature is not controlled by the rational, there would be all sorts of abnormalities and aberrations. Men would be little better than savage and brutes.

Rousseu's "Confessions" is another work which considerably influenced Freud's own theories of the unconscious. Rousseau's account of his own childhood clearly shows the immorality which lies hidden in the self even of a Goodman. This notion of hidden, mysterious forces at work in human nature was widely prevalent in the romantic era and Freud could not but have been influenced by it. In romantic literature. The hidden element takes many forms and it is not necessarily "dark" and "bad. For Blake "bad" was the good, while for Wordsworth and Burke what was hidden and unconscious was wisdom and power, which work in despite of the conscious intellect. But the presence of this irrational element was recognized by all.

14.4 FREAUD'S EFFECT ON LITERATURE :–

While Freud was deeply influenced by earlier writers, his own influence on subsequent literature has been great and all pervasive. It is so pervasive that it is difficult to determine its element. It has become a part of our life and our culture. In biography its first effect was sensational, but not fortunate. The early biographers and critics who applied Freud's psychological theories to the analysis of particular works of literature could not achieve anything significant. They failed to fathom the mystery that forms the core of a work of art.

But in recent years Freudian biographers and critics have become more and more conscious of the refinements and subtleties of his theories and have derived from his system much that is really great. The use of the Freudian system of psychoanalysis has given them a sense of the complexities and ambiguities of a work of art. The literary critic or biographer who makes use of the Freudian theory is no less threatened by the dangers of theoretical systematization than he was in the early days, but he is likely to be more aware of these dangers. I think it is true to say that the motive of his interpretation

is not that of exposing the secret shame of the writer and limiting the meaning of his work, but, on the contrary, that of finding grounds for sympathy with the writer and for increasing the possible significance of the work. The Freudian system enables the critic to find new meaning and new significance in the work understudy. Thus it makes possible a better & closer understanding and evaluation. New interpretations and evaluations are thus provided and things are seen in a fresh light and new, perspective to undreamed.

14.5 PSYCHOANALYTIC CRITICISM :–

If we date the emergence of psychoanalysis from the publication of Sigmund Freud's 'The Interpretation of Dreams' (1900), then we can, with equal certainty, identify the beginning of psychoanalytic criticism. In this work we find the first example of applied psychoanalysis with Freud's interpretation of William Shakespeare's play Hamlet. For Freud, Hamlet derives from the same psychic origins as Sophocles Oedipus Rex, that is, repressed infantile sexual desires. We can account for the differing treatment within each play of essentially the same raw material through the "secular advance of repression in the emotional life of mankind." Freud goes on to say that in Oedipus Rex, "the child's wishful phantasy that underlies it is brought into the open and realized as it would be in a dream. In Hamlet it remains repressed; and – just as in the case of neurosis – we only learn of its existence from its inhibiting consequences." Hamlet, in other words, is the first modern psychopathological character on the English stage; he is a character who is able to perform any act "except take vengeance on the man who did away with his father's place with his mother, the man who shows him the repressed wishes of his own childhood realized." Hamlet, in short, reveals to us our deeply repressed Oedipal desire. Freud's brief interpretation of Hamlet has been vigorously criticized by Shakespearean scholars but at the same time it has remained a peculiarly enduring reading of the play, an ambivalence which has always been the hallmark of the relationship between psychoanalysis and literary criticism.

14.6 APPLIED PSYCHOANALYSIS :–

Applied psychoanalysis broadly designates two related forms of criticism: first, literature as illustrative of psychoanalytic concepts and, second, the psycho-biography. Ernest Jones's 'Hamlet and Oedipus' (1949) exemplifies the former through its assertion of the universality of the Oedipus complex. In an extended defensive of Freud's initial interpretation, Jones sought to prove how the appeal of Shakespeare's play could be accounted for through Hamlet's Oedipal conflict, which he saw as a direct expression of Shakespeare's own unresolved Oedipal complex. These unconscious desires of the audience, which, he argues, accounts for the play's universal appeal and timelessness. Jones' interpretation was ingenious but it rested upon a number of fallacies and a large degree of speculation about Shakespeare's life. In order to assert that Hamlet has an unresolved

Oedipal conflict we must first assume that he is a “real” person rather than a character on the stage. Jones, therefore, must insist on the verisimilitude of Shakespeare’s text and ignore his literary and dramatic quality. Second, the critic must accept that the text is merely a symptom of the author’s particular neurosis.

The text as a symptom of the author’s unconscious is central to the notion of psycho-biography. In The Life and Work of Edgar Alan Poe: A Psychoanalytic Interpretation (1949), Marie Bonaparte argued that the literary work is analogous to a dream or a symptom and thus can be seen to reveal the author’s psychopathology. Bonaparte identifies two incidents that irrevocably marked Poe’s life: first, the sight of his dead mother and his subsequent infatuation with her; second, a night he spent in the same room as consumptive niece and the desire this aroused in him. These two instances can be seen to recur in Poe’s fiction, albeit in disguised forms. As with Jones, Bonaparte uncovers some interesting insights into Poe’s life and work but she also shares the problem of directly equating the fictional text with the biography of the author. This problem is further compounded by the analogy between the literary text and the dream.

In “Creative Writers and Day – Dreaming” Freud had shown how the dreams of adolescents and adults were related to the play activities of children and how both represented fictitious wish – fulfillment. Freud further suggested that a parallel between the process of daydreaming and creative writing existed. Creative writing gratifies the author’s unconscious, infantile, wishes by allowing the author to express these fantasies in an imaginary and more or less disguised form. In other words, the author imaginatively represents his or her most secret and hidden desires and thus makes them both acceptable and accessible to a wider audience. Now, on the one hand, if the literary text is like a dream then psychoanalysis can provide an interpretive model through the notion of dream – work – condensation, displacement, secondary revision – for the analysis of texts . If, on the other hand, literary works are seen as merely another route to the author’s unconscious then once the critic has identified the underlying pathology or neurosis of an author he or she simply has to search the text for the appropriate symbols or representations to confirm the analysis. The critic will inevitably find confirmation of his or her reading as all symbols will be suitably disguised and displaced forms of repressed wishful fantasies; the interpretation in other words, is circular and self – fulfilling.

Freud, Jones and Bonaparte were first and foremost psychoanalysts and their sole interest in literature was what it could reveal about an individual author's psychology or how it could validate psychoanalytic concepts. What is missing from these writers is any appreciation of the literariness of literature. Their respective interpretations reduce the meaning of the text to the singular expression of an author's unconscious symptoms. Applied psychoanalysis was not restricted to psychoanalysts, however, and many eminent literary critics, such as Edmund Wilson and D. H. Lawrence, used psychoanalysis in a similar way.'

14.7 ARCHETYPAL CRITICISM :–

Psychoanalysis is not restricted to the work of Freud; each major school of psychoanalysis can be seen to have developed its own distinctive form of criticism. The Swiss psychoanalyst Carl Jung, as well as being one of Freud's most important early collaborators, and dissenters, has had an extraordinary influence on both literature and literary criticism. Analytical psychology, as Jung distinguished his practice from Freudianism proper, has developed what is known as archetypal criticism. An archetype is a primordial image that does not exist in individual psyches as such but in what Jung called the "collective unconscious," which is transcultural and trans-historical. These archetypes or privileged symbols, such as anima and animus (feminine and masculine), puer and senex (age and youth), and the trickster, could be seen to recur not only in the unconscious of individuals but also in our myths and fictional representations.

The most influential work of archetypal criticism, and arguably one of the single most important works of Anglo – American criticism of the last forty years, is Northrop Frye's Anatomy of Criticism (1957) 'Frye used the notion of the archetype to develop his own system of classification of literary genres and modes. According to Frye, 'literature is structured around for "pregeneric" archetypes or narrative categories: the romantic (summer), the tragic (autumn), the ironic (winter), and the comic (spring). Frye saw each of these mythol as governed by a particular narrative structure and ultimately representing the fulfillment of an unconscious desire. More recent Jungian – inspired criticism has included the poet Ted Hughes' ''Shakespeare and the Goddess of Complete Being'' (1992).

14.8 EGO PSYCHOLOGY :–

The main development of psychoanalysis in North America has been through ego psychology. Ego psychologists abandoned Freud's emphasis on unconscious process, concentrating their work on

strengthening the ego. Whereas Freud located the meaning of literary texts in the unconscious fantasy of the author, the ego psychologists see meaning as deriving from what is publicly shareable and socially encoded. In other words, meaning does not rest in the psyche of the author but in the conventions between reader and text, this kind of criticism is closely aligned with reader response theory. In The Dynamics of Literary Response (1968) Norman N. Holland initially argued that the literary text was a kind of fundamental fantasy shared by both author and reader but in subsequent revisions of his work, Poems in Person and Five Readers Reading (both 1975), he placed the emphasis for meaning firmly on the side of the reader. In line with ego psychology, Holland has been concerned with the way in which readers adapt identity in the process of interpretation and thereby confirm a sense of self and autonomy.

14.9 OBJECT RELATIONS THEORY :–

Within Kingdom the principal development of psychoanalysis has been through the work of Melanie Klein and object relations theory. This particular body of psychoanalytic theory has had little impact upon literary criticism although some notable work has recently been produced using D. W. Winnincott's notion of "transitional objects" and "potential space".

By far the most significant influence on psychoanalytic criticism within Britain and the United States over the last three decades has been the work of the French psychoanalyst Jacques Lacan. By the mid – 1960s applied psychoanalysis was a spent critical force, it was perceived to be inherently reductionist and to amount to little more than phallic symbol spotting. Lacan's work on desire and language was a fundamentally transform the nature of psychoanalytic criticism and to produce some of the most important literary theory of the 1970s and 1980s. Despite his notoriously difficult and esoteric style, Lacanianism in one form or another permeates current literary theory.

14.10 LACANIAN CRITICISM :–

Like Freud, Lacan has written on a number of literary texts, including Ratigone, Hamlet, and courtly love poetry, as well as the works of Edgar Alan Poe and James Joyce. Lacan's most influential piece of literary criticism is his seminar on Poe's The Purloined Letter. In this seminar Lacan sought to demonstrate how the human subject is constituted through language and within a symbolic order. His interpretation of Poe's tale focused upon two main themes; first, the anomalous nature of the letter itself, the contents of which are never revealed to the reader; second, the way in which possession of the

letter by individual characters immediately sets them within a triangular relationship with the other main characters. Lacan also highlights the way in which Poe's tale repeats itself, reworking the same triangular scenario but in a slightly different form. According to Lacan, the contents of the letter remain a secret because it is a pure signifier (representation) without a signified (meaning) and it is the signifier that captivates the individual characters and positions them as subjects in the chain of signification. This, for Lacan, is the meaning of Poe's tale, the insistence of the signifying chain and the determination of the subject by the signifier.

Lacan's reading of The Purlioned Letter has raised a great deal of debate and we can see within it the traditional methods of applied psychoanalysis, whereby literature is simply used to illustrate psychoanalytic concepts and the literariness of the text itself is ignored. It is not to Lacan himself, therefore, that we should turn for insights into literature. His significance for literary studies rests upon his transposition of the Freudian notion of the unconscious and represent desire from the individual to the realm of language and a transindividual symbolic order. Lacan famously said that the unconscious is structured like a language, in other words, the unconscious functions according to rules of language, primarily metaphor and metonymy. This insight marked an important shift is psychoanalytic criticism away from its previous focus on the unconscious fantasies of the author or characters to the way in which desire works through language and the text. Indeed, Peter Brooks has gone so far as to suggest that literature and the psyche share the same structure and, therefore, psychoanalytic theory is directly superimposable upon narrative theory.

For Brooks, psychoanalysis is primarily a narrative art which offers us a systematic and dynamic account of a psychic process that directly corresponds to narrative or textual strategies. Against what he sees as the scientism of much semiotic and narrative theory, Brooks proposes a psychodynamic model of the text as a system of internal energies and tensions, compulsions, and resistances, above all driven by desire. Desire operates at a number of different levels in the text, initially as the desire to narrate itself, secondly, as the intrinsic textual desire of, or between, characters within the narrative. But more importantly there is the desire of the reader, the desire to continue and finish the narrative. Brook's conception of a system of multilayered narrative desire is useful in understanding how readers invest narrative with their own desire and fantasy. The key to understanding how this process works is the psychoanalytic concept of transference.

14.11 TRANSFERENCE AND THE TEXT :–

Transference is essentially the process whereby, within analysis, the analytical transfers onto his or her relationship with the analyst infantile sexual fantasies or previous sexual experiences. Within the transference something of the past is reconstructed, or reenacted, in the present. According to Brooks, transference creates an intermediate region that is neither past nor present, it is neither inside nor outside, neither fiction nor reality. Transference is a symbolic reconstruction of past experiences, it is textual through and through just as much as the text is fundamentally transferential. Readers are involved in a dialogue with the text and, according to Brooks, the reader must grasp not only what is said but also what is left unsaid within the narrative, what is absent from the discourse but must be reconstructed if the reader is to understand how a text is working upon him or herself.

14.12 I. A. RICHARDS :–

Ivor Armstrong Richards is undoubtedly the pioneer of Anlgo – American New Criticism in the twentieth century. Among the moderns he is the only critic who has formulated a systematic and complete theory of the literary art. He is supposed to be the most influential theorist of the century, as Eliot is supposed to be the most influential descriptive critic. He was particularly interested in psychology, and it is with him the scientific psychology enters the field of literary criticism.

The position of poetry in relation to science : The question regarding the truth and value of poetry was raised very early. Plato as we know, attacked poets for providing only a second hand reflection of truth – and with the advancement of science in the nineteenth century it became more important and urgent. In the early part of the nineteenth century Thomas Love Peacock raised the question whether in a modern scientific age when philosophers and scientists can investigate reality systematically and vigorously, and when we have outgrown the myths of poetry, the poet has not become a “semi – barbarian in a civilized community.” Peacock says – “In whatever degree poetry is cultivated it must necessarily be to the neglect of some branch of useful study and it is a lamentable thing to see minds capable of better things, running to seed in the spacious indolence of these empty aimless mockeries of intellectual exertion.” The prestige of science grew steadily throughout the nineteenth century and it became more and more necessary for poetry to have its position vis-à-vis science clearly and precisely defined. I. A. Richards, in 1926, quoted the above – mentioned words of Peocock, because he felt that they represented a widely accepted point of view and which must

be refuted. Arnold was also faced with a similar problem because he saw that the factual basis of religion was threatened by this new scientific knowledge I. A. Richards has tried to find out precisely the nature and value of poetry, and its effects on the reader. In this connection David Daiches says – “Later critics (critics after Arnold) have endeavoured to discuss this question more particularly. They are not only anxious to make absolutely clear just what it is that poetry does that is done by no other kind of handling of language, but they use modern science itself in an endeavour to analyse the precise nature of poetry and to distinguish it from scientific discourse. I. A. Richards has been one of the most influential of modern critics who have approached the study of poetry with these two purposes in mind. In his study of the nature and value of poetry he uses tools provided by modern psychology to investigate what actually goes on in a poem and how a poem affects the reader. His objective is both descriptive and normative; he is concerned, that is, both to describe accurately what a poem is and what it does and to show how and why what it does is valuable.”

14.13 A. RICHARDS’ PSYCHOLOGICAL THEORY OF VALUE :–

The human mind as a system of Impulses : Before establishing the value of poetry Richards first examines the working of the human mind itself to find out a general psychological theory of value. He describes the human mind as a system of impulses. There are conflicting instincts and desires and wants – or appetencies as Richards calls them – in the human mind. These conflicting instincts cause uneasiness to the human mind, and the human mind wants to achieve an order or systemization of these conflicting instincts and emotions. The human mind possesses an inherent power of putting conflicting instincts or impulses into a systematic order to which it strives for. Each new experience, however, disturbs the whole system once again and again the human mind has to readjust different impulses in a new way to achieve the desired system or poise. But since the impulses and instincts are conflicting and different, a system can be achieved only when some impulses are satisfied and some give way to others, - in other words, some are frustrated. The ideal state will be when all the impulses are fully satisfied, but since this is rarely possible, the next best state is when the maximum number of impulses are satisfied and the minimum are frustrated. In the modern life style the more we try to satisfy our desires, the faster they are born. For example, you buy a Maruti 800, to satisfy your desire of car,

but you, then , look at Toyota camry as your desire. And thus the desires keep being born, and are satisfied. The value of art or poetry (and by poetry Richards means all imaginative literature) is that it enables the mind to achieve this poise or system more quickly and completely than it could do otherwise. Describing the tendency of the mind to organize or systematize different impulses, Richards says: “At every stage in the astonishing metamorphosis, the impulses, desires and propensities of the individual take on a new form, or it may be, a further degree of systematization. This systematization is never complete. Always some impulse, or set of impulses, can be found which in one way or another interferes, or conflicts, with others. It may do so in two ways, directly or indirectly. Some impulses are in themselves psychologically incompatible, some are incompatible only indirectly, through producing contrary in the world outside. The difficulty some people have in smoking and writing at the same time is a typical instance of the first kind of incompatibility, the two activities get in each other’s way by a psychological accident as it were.

Shoshana Felman’s analysis of Henry James, short story The Turn of the Screw is an extraordinary example of this kind of criticism Felman is concerned to resist the reductionism of previous forms of psychoanalytic literary criticism that inevitably identifies the meaning of any text as an Oedipal drama. For Felman, Lacan’s insight that desire motivates the signifying chain of language means precisely that meaning can never be fixed and determined. She therefore investigates the way in which readers and critics of James’ short story are caught up in a complex transferential relationship with the text. In the act of interpreting the text, critics inevitably repeat the same gesture of identifying the meaning of the text which they initially set out to challenge. For Felman, this is not coincidental, as what psychoanalysis teaches us is precisely that we are all doomed to repeat what has gone before, but psychoanalysis also teaches us another lesson, that is the impossibility of ever completely determining this process or fixing meaning. She therefore highlights the ambiguity of James text and the way in which unconscious desires refuse to allow any singular meaning to be fixed to the text. Psychoanalysis allows us to keep upon the text in a constantly proliferating series of readings.

Psychoanalytic criticism has thus come full circle, from initially providing, the hermeneutic key that reveals the true meaning of literature, as Freud said of Halmet, to providing a dynamic model of how unconscious fantasy and desire works within language and texts to resist any fixed or determinate meaning.

15

FEMINIST APPROACH TO LITERATURE

STRUCTURE

15 .0 OBJECTIVES
15.1 INTRODUCTION
15.5 CONCLUSION

15 .0 Objectives :–

1. The study of this chapter will enable the students to understand the nature and meaning of the Feminism.
2. It also will make them understand the school in the view of its historical development.

15.1 INTRODUCTION (MEANING) :–

Feminist literary criticism is an interdisciplinary approach which focuses on gender politics. It rarely confines itself to merely textual analysis; rather; it looks at the text within the society in which it was produced in order to discover what this tells us about what gender means in that particular context. It emphasizes the ways in which discrimination against women is manifested and how this can be resisted and countered. Unlike many other academic approaches, therefore, feminist criticism is not simply a theoretical approach, it also has political aims.

Feminist criticism developed from the women's movement in Europe and North America in the 1960s, the so called second wave of feminism. This movement was characterized by the founding of a number of consciousness raising groups whose fundamental beliefs can be summarized by the slogan "The personal is political," meaning that personal experience is neither individual nor isolated, rather it is social, political and systematic, First-wave feminism, which began around 1860 and started to decline in 1918, secured rights that were previously denied to women, such as the right to education and the right to vote. Various works of feminist literary criticism came out of and followed on from the first wave, such as Virginia Woolf's *A Room*

of One's Own (1929), and many such writings share a number of concerns apparent in more recent work. However, such early works were relatively isolated and it was not until the early 1970s that feminist criticism began to constitute a body of study with its own distinct identity. This identity has never been homogeneous: it has varied according to the identity and political perspective of the individual critic; moreover, it has changed through time as critics have responded to and developed the work of their predecessors.

Initially, Anglo-American feminist criticism was primarily concerned with challenging the notion of the canon in two main ways. First, critics noted that the texts which constituted the canon were mainly male-authored and that their representations of female characters tended to be largely negative and stereotyped. For example, Kate Millett (1970) documented the ways in which many canonical authors represented women as sexual objects whose needs were subservient to those of the text's male protagonists. Second, in a shift that has been termed "gynocriticism," critics sought an alternative tradition to the male canon believing that this would offer examples of more positive representations of women. For example, Elaine Showalter (1977) drew attention to a tradition of neglected women novelists from the nineteenth and twentieth centuries. Furthermore, Showalter highlighted the pressures that inhibited women's writing, including material circumstances, such as economic dependence; and social pressures, most significantly the pressure to conform to the dominant definition of ferminity, which did not incorporate the notion of woman-as-writer. Any women's writing produced in these circumstances could thus be regarded as a significant achievement.

Many gynocritics saw femininity as a social construct, that is, something created through social conditioning. Additionally, they believed that it hindered women's creativity. However, Sandra Gilbert and Susan Gubar (1979) took a more complex position. They combined a social constructionist perspective with a psychoanalytical approach to suggest that femininity was not only a constraint on women's creativity but also, simultaneously, a source of creative tension. They argued that women writers of the nineteenth century had a set of fears and anxieties about their identities as creators since, at that time, childbearing was considered the only natural form of female creativity. All others forms of creativity were considered as harmful to women's physical and mental health—leading to infertility, on the one hand, and madness, on the other. Additionally, an

unlicensed female imagination was seen as an indication of unlicensed female sexuality. Thus, in Charlotte Bronte's *Jane Eyre* (1847),"Bertha Rochester is interpreted- as a mirror image of the eponymous heroine, able to express what both Jane and Bronte are unable to articulate: their anger at women's confinement within the domestic context and within their bodies. Although-gynocriticism was an important stage in feminist criticism, it has been criticized in creating an alternative "women's" tradition, it constructed a canon that was just as exclusive, in its own way, as the male tradition had been, since most of the writers it privileged were middle-class, white, and (ostensibly, anyway) heterosexual.

A final significant strand of 1970s Anglo-American feminist criticism was a body of work that has come to be known as the "female aesthetic." This uses literary styles and forms that are seen as coming from a specially female experience, and much of this work blurs the distinction between critical and creative writing. For example, Alice Wnlker's essay "In Search of Our Mothers' Gardens" (1977), is a feminist exploration of both the expression and the suppression of black women's creativity. Whilst this draws on *A Room of One's Own,* it also makes use of biography and personal testimony, prose fiction, and poetry. Adrienne Rich (1979) advocated a similar search for an avant-garde form of writing; however, she saw this as deriving from lesbianism, which she saw as present in all women. During this same period in France, a strand of feminist criticism which bore some similarities to the female aesthetic was developing. Building on the work of Jacques Lacan and poststructuralists, a number of scholars, chiefly, Helene Cixous, Luce Irigaray, and Julia Kristeva, described a style of writing which they termed *I'ecriture feminine.* This undermines the linguistic, syntactical, and metaphysical conventions of Western writing since it is characterized by absences, ruptures, the irrational, the chaotic, and sexual pleasure or jouissance. Many French feminist critics have attempted to create a critical form of *I'ecriture feminine* by emphasizing textual pleasure, and using devices such as puns and neologisms. Although some critics maintained that *I'ecriture feminine* can be written by either women or men, many argued that it was more likely to be produced by women; further, women had an interest in writing it because of its subversive qualities which could counter their oppression. Despite some similarities between the female aesthetic and *I'ecriture feminine* many observes saw the Anglo-American and French feminist critical traditions as oppositional, with the former concerned with the analysis of experience and issue such as the canon, whilst the latter focused on overtly theoretical issues.

As a result of the 1970s' debates about feminist literary criticism, in many European and North American countries women's writing became accepted into the academy as part of the curriculum, both within mainstream literature courses and separately as part ,of women's studies. This move was facilitated by the publication of a number of women-authored texts that had previously gone out of, print. Many such work were reprinted by the new feminist publishing houses, such as Virago which was launched in Britain in 1978 with the republication of Anotonia White's Frost in May (first published in 1933). The growth of both feminist publishing houses and academic courses ensured the proliferation of feminist criticism into the 1980s.

The 1980s can be characterized as a decade in which feminist literary critics looked both backward, to earlier feminist critical work, and outward, to the work of feminists in other disciplines. Sometimes the earlier work was developed relatively uncritically; sometimes it was rigorously attacked and found to be lacking. The work in other disciplines often forced literary critics to adapt their own approaches in order to incorporate the most interesting and effective aspects of these alternative approaches.

One of the critics who reviewed some of the earlier work was Toril Moi (1985). She broke down the perceived opposition between the Anglo-American and French traditions through a summary and analysis of the main kinds of these criticisms, albeit with the notable exclusion of black studies. Moreover, she introduced the possibility of incorporating the two traditions. Subsequently, others, including Sara Mills and her coeditors (1989), have drawn on her work to bring a combined approach to a number of well-known literary texts. However, at the same time, other critics still worked mainly in one of these two traditions. Following on from Showalter's exploration of nineteenth- and twentieth-century novelists, Jane Spencer (1986) explored the work of a number of neglected women writers of the seventeenth and eighteenth centuries. This exploration of an earlier period enabled her to claim that women writers played a much more important role in the development of the novel than had been allowed by other (male' historians of the genre). However, whilst others found it useful to develop some of the 1970's gynocriticism. Showalter (1989) herself was questioning the very premises upon which her own earlier work was based. In a move which situates her close to, the earlier position taken up by Miliett, Showalter,argued against a gynocritical approach, suggesting instead that feminist critics now needed to focus on gender and sexual difference in texts by men as much as by women. Other critics also challenged some of the earlier gynocriticism. Looking back

to the work of Gilbert and Gubar, Terry Lovell (1987) argued that texts that they identified as subversive were often more complicit with existing power structures than they allowed since such works privileged heterosexual romance and marriage. Whilst Showalter and Lovell can be seen as reacting against one specific theoretical approach, Audre Lorde.'s (1984) attack on earlier feminist criticism was much broader. She argued that most of such work was flawed since it drew upon the methods and language inherited from a male critical tradition: "the master's house." Additionally, Lorde, along with a number' of other lesbian critics, attacked the heterosexism of much existing literary criticism, both feminist and nonfeminist. As part of this attack they challenged male-defined concepts of femininity and examined lesbian images and strategies.

Another significant reaction to earlier work, both feminist and nonfeminist, came from postcolonial feminist literary theory. This reacted against two main tendencies: the lack of address to gender issues in mainstream postcolonial theory, and universalizing within feminist work. For example, Gayatri Spivak (1985), in her reading of *Jane Eyre* and Jean Rhys' *Wide Sargasso Sea* (1966), critiqued feminists' tendency to focus on the white central female characters in such texts arguing that this kind of reading ignores both the production and marginalization of other characters. In her own interpretation of *Wide Sargasso Sea* she argued that even as Rhys attempted a rewriting *of Jane Eyre,* the constraints of the genre she adopted, the novel, meant that she could not avoid rewriting from the perspective of the colonizer. Thus Christophine the Martiniquan maid, whilst treated sympathetically to some extent, is still, ultimately, marginalized within the novel. However, whilst some feminists were developing and reacting against existing feminist criticism, others were questioning the definition of theory itself. Barbara Christian (1987) argued that defining theory as abstract logic privileged a Western philosophical tradition and excluded the theorizing of people of color which is found in story-making and telling, riddles, and proverbs.

Despite such debates, many other feminist critics still found the use of theory effective. However, the theories within the discipline of literature, even those which were feminist, were increasingly perceived as less than adequate and many feminist, critics looked to work being written by feminists in other disciplines to compensate for this inadequacy. Whilst feminist criticism has traditionally been interdisciplinary, combining textual analysis with an interest in the social construction of gender, during the 1980s this interdisciplinary approach broadened to incorporate work in disciplines previously ignored. For

example, feminist critics looked to gender theory in science, such as Evelyn Fox Keller's (1992) feminist critiques of the construction of science; history, including Joan Scott's (1992) discussions of an approach which is both feminist and poststructuralist; and queer theory, which identifies and reverses homophobic categories to link sexuality with and race political activism, as in Eve Kosofsky Sedgewick's (1985) study which identifies the links between homophobia and misogyny. The legacy of such incorporations plus the revisions of the earlier feminist criticism meant that feminist literary critics writing in the 1990s inherited a rich legacy on which they could base their work.

The combining of existing feminist criticism with feminist theory from other disciplines proved to be a productive dynamic in the 1990s. Important influences on feminist literary criticism in the 1990s included Liesbet van Zoonen's (1994) work in media studies. The Close relationship between some media study approaches, which consider the visual and narrative characteristics of texts and genres through semiotic and structural analysis, the traditional literary criticism has meant that this relationship has been a comfortable one and conducive to the production of much interesting work. A number of important feminist studies in the 1990s were anthologies which placed explorations of literary texts alongside examinations of media texts or popular cultural forms. For example, Frances Bonner and her coeditors (1992) juxtaposed essays on gender and genre and the short story with essays on science fiction, blockbuster novels, TV soap operas, and stand-up comedy. Similar multimedia, interdisciplinary approaches can be found in the work of Sara Mills (1994) and Beverley Skeggs (1995).

Additionally, such approaches have often mirrored the definition of femininity used by many feminists working in the areas of media and cultural studies: Angela McRobbie (1996) notes that women's and girls' magazines contain a series of different female subjectivities which may complement or contradict each other, and len Ang (1996) sees this as influential , positing femininity as a shifting identity which women may continually construct and reconstruct. Such a conceptualization of femininity, which has effectively deconstructed the term "woman," is believed by many to have proved to be more conducive to inclusive forms of feminism than the monolithic femininity privileged in much of the early feminist criticism. For example, Maggie Humm (1998) has observed that 1990s' feminist literary criticism has been, positively, characterized by the crossing of borders, both disciplinary and geographical. However, other feminists are concerned

that the deconstruction of woman undermines the possibility of a united politics.

15.5 Conclusion :–

Since the late 1960s, the term feminist literary criticism has been used to discuss a number of diverse and dynamic approaches to literature. Initially these approaches focused on challenging the androcentricism of the canon, rediscovering women writers previously "lost in history," and creating an alternative female tradition. However, over subsequent decades this work has been both developed and challenged and a more complex range of approaches has evolved. Such approaches tend to eschew the notion of a monolithic femininity and acknowledge that the term "woman" incorporates a number of diverse groups of women. However, whilst doing so, they still seek to retain ways of revealing and resisting discrimination against women. The tension between, on the one hand, the politics of feminism, which assumes women's shared oppression, and, on the other, the realization that woman can no longer be discussed as a homogeneous term, has resulted in the production of much complex and exciting work. Feminist literary criticism thus continues to be an important area of study in its own right and to also influence other areas of literary criticism and study.

16

MARXIST APPROACH TO LITERATURE

STRUCTURE

16.0 OBJECTIVES

16.1 INTRODUCTION

16.2 CONCLUSION

16 .0 Objectives

1. This chapter aims to make students aware of the meaning and nature of Marxist Criticism.

2. It also will enable them to understand the historical survey and development of the Marxist Criticism.

Marxism is a social, economic, and political theory derived from the writings of Karl Marx and various followers, notably Friedrich Engels and Vladimir Ilyich Lenin. It claims both to be a scientific theory and to be committed to revolutionnry social change. Marxist literary criticism assumes that literature must be understood in terms of that theory and, by implication at least, one of the main purposes of Marxist criticism is to further social change. The fundamental Marxist assumption is that the economic *base* of society determines the nature and structure of the ideology, institutions, and social practices that form the *superstructure* of that society, exemplified in the educational system, law, religion, and politics. Literature is seen as part of that superstructure. The most influential form of early Marxist criticism assumed that there was a direct relation between the socioeconomic infrastructure of society and such practices as literature. Literature was seen as a product of ideology, the role of ideology in Marxist terms being to provide legitimation for the power of the ruling class. This type of criticism is sometimes called reflective or "vulgar" Marxism since it sees literary texts as directly reflecting socioeconomic forces.

One of its practitioners was the British Marxist Christopher Caudwell. In a discussion of nineteenth-century English poets in his book *Illusion and Reality* (1937), entitled "English Poets: The Decline of Capitalism," he writes that "Arnold, Swinburne, Tennyson and Browning, each in his own way, illustrate the movement of the bourgeois illusion in this 'tragic' stage of history." He goes on to say of

Tennyson 's poem *In Memoriam:* "Like Darwin, and even more Darwin's followers, he projects the conditions of capitalist production into Nature (individual struggle for existence) and then reflects this struggle, intensified by its instinctive and therefore unalterable blindness, back into society, so that God—, symbol of the internal forces of society— seems captive to Nature— symbol of the external environment of society."

Such a reflective approach was not, however, the only form of Marxist criticism in the earlier half of the twentieth century. In the Soviet Union there were a number of critics who attempted to combine Marxist theory with Russian Formalists criticism. These critics were associated with Mikhail Bakhtin, who, though not apparently a committed Marxist himself, cooperated with these critics to produce some important studies, notably *The Formal Method in Literary Scholarship* (1928) with P.N. Medvedev and *Marxism and the Philosophy of language* (1929) with Valentin Voloshinov. Though these studies are critical of a purely formalist approach to literature (one which focuses on style, technique, and literary devices rather than meaning or content), they believe that it is possible to combine Marxism and formalism dialectically in what Bakhtin and Medvedev call a "sociological poetics." With the emergence of the Stalinist era in the Soviet Union, this literary critical approach was suppressed.

Another critic of the first half of the century who had strong connections with Marxism but who rejected the reflective approach was the German critic and treatise writer Walter Benjamin. He was sympathetic to modernism (in contrast to most Marxist, who identified it with a decadent bourgeois ideology), and in one of his most influential essays, "The Artist as Producer," he argues that the most revolutionary art cannot merely replicate traditional forms if it is going to further social change. This will merely lead to art being consumed by a bourgeois 'audience, even if such art is apparently committed to Marxist ideas. Benjamin was a major advocate of the work of the German dramatist Bertolt Brecht, a committed Marxist, but one who rejected the dominant Marxist aesthetic of socialist realism , an approach to art that required it to conform to Marxist doctrine and promote socialist aims.

During the Stalinist era the major Marxist critic was the Hungarian George Lukacs, a supporter of socialist realism and a fierce opponent of modernism in the arts. Lukacs was a Marxist in the Hegelian tradition, but though he was committed to the view that literature reflected the social reality that produced it, he did not accept that the relationship between social reality and the literary text was a simple

deterministic one. For Lukacs there was a “form” to history that literature should incorporate in its structures. He objected to modernism on the grounds that modernist writers rejected such a conception of form in favour of mere subjectivism or a concentration on aspects of life that were of little significance. The literary genre he favoured most was, the nineteenth-century realist novel, and he argued that the greatest of such novels did not merely reflect the dominant bourgeois ideology but embodied in their form an implicit critique of that ideology that allowed them to expose its contradictions. He called the type of realism in such works “critical realism.” For Lukacs, what was important in the novel was “typicality.” In his book *The Meaning of Contemporary Realism* (1958) he wrote: “The *typical* is not to be confused with the *average.....nor* with *eccentric.....A* character is typical, in this technical sense, when his innermost being is determined by objective forces at work in society..... The typical hero reacts with his entire personality to the life of his age.” Lukacs defines socialist realism as a politically self-conscious form of critical realism since it is “based on a concrete socialist’ perspective” and uses such a perspective “ to describe the forces working towards socialism *from the inside.”* However, he accepts that during the Stalinist period, socialist realism was compromised, and instead “thought up a poetical substitute for naturalism, ‘revolutionary romanticism,’ instead of attempting an ideologically correct aesthetic solution.”

Marxist criticism in the later half of the twentieth century saw a shift away from the reflective model. The major intellectual influence on this change was the French Marxist philosopher Louis Althusser, in works such as *Lenin and ‘Philosophy and Others Essays* (1971), a collection of essays written between 1964 and 1969. He was opposed to Hegelian or humanistic readings of Marx, which tended to concentrate on his earlier writings, and focused instead on the later writings in which Marx attempted to establish a system that was scientifically based. Althusser also drew on structuralist ideas and this alignment between Marxism and structuralism made Marxist criticism more appealing to critics who were not committed Marxists but were in broad sympathy with it or who accepted its analysis in part. Two aspects of Althusser’s revision of Marxism were especially influential because they allowed Marxist criticism to break away from the reflective model—the first was the concept of social formation, the second that of ideological state apparatuses. The notion of “totality”—the entirety of social reality, in which all parts of the whole were seen as expressing its essence—had dominated in Hegel—influenced Marxist thinking. Althusser substituted for “totality” the

concept of “social formation”: a structure of various levels without a centre rather than a totality in which the economic level determined the structure of all the other levels. The various levels, he argued, possessed “relative autonomy” and were “overdetermined,” that is, determined by a complex network of forces, with the economic base being the ultimate determinant, but at very far remove. Althusser defined the various elements of the social formation, such as legal, religious, educational, and artistic institutions, as “ideological state apparatuses,” and redefined ideology as “a representation of the imaginary relationship of individuals to their real conditions of existence” rather than as “false consciousness,” which had been how it had been understood by earlier Marxists. Each particular state apparatus creates its own form of ideological discourse and, through a process Althusser defines as “interpellation,” calls upon individuals to take up a “subject position,” one which serves the interests of the dominant class.

Althusser’s theory created the intellectual conditions for forms of Marxist criticism that drew on ideas from a variety of sources, such as structuralism, psychoanalysis, and discourse theory. The first major literary study in which Marxism and structuralist thinking were aligned was Pierre Macherey’s *A Theory of Literary Production,* first published in French in 1966 and in English in 1978. Macherey, a French philosopher who had collaborated with Althusser, sees meaning in literary texts as “decentered” and not reflective. For Macherey the ideology governing a work cannot be separated from the question of form since the literary text is “rooted in historical reality” not in a direct way “but only through a complex series of mediations.” Thus history is not directly accessible in literature and so can be apprehended only indirectly. In literature, history is discovered by focusing on divisions which constitute the wdrk’s “unconscious”: “the unconscious which is history, the play of history beyond its edges, encroaching on these edges.” Macherey argues that literary representation is under the control of ideology and the role of criticism is to reveal history not as a presence in the text but as an absence: that which ideology excludes but which can be discerned in the fissures or gaps in the text which expose the incoherence of its ideology. The critic therefore does not look for order, coherence, and harmony, for what fits together, but rather for what does not fit; the text enables “ideology to speak of its *own absences”* and thus “to escape from the false consciousness of self, of history, and of time.”

Macherey compares the critic’s interest in the relationship between text and history with Freudian focus on the relationship

between the conscious and the unconscious, for the unconscious is never directly accessible but can only be understood through interpreting such phenomena as dreams and slips of the tongue. The apparent order of a literary work is only "an imagined order" based on "the fictive resolution of ideological conflicts," and the critic's role is to expose the incoherences, gaps, and absences that are part of that resolution since ideology is always incoherent and contradictory. Though Macherey uses the word "defect" to describe such gaps or absences in the text, no adverse criticism of the literary work is implied since this is where the "truth" of the work is to be found.

Althusser and Macherey changed the direction of Marxist criticism, and all later Marxist critics have had to confront their work. The leading British Marxist critic Terry Eagleton has clearly felt their effect in his major theoretical study *Criticism and Ideology'* (1976). Eagleton goes part of the way with Macherey in agreeing that ideology being put to work within a text exposes the gaps and silences in that ideology which can then be made to speak. However, he is unhappy with Macherey's concept of "absence," which he sees as "an essentially negative conception of the text's relation to history." In other words, he is reluctant to discard the reflection model as completely as Althusser and Macherey do. He believes it is still possible to preserve a direct relation between text and history by means of a complex series of mediations that govern the relation between text and history. He recognizes that history can be present in the text only as ideology, so that reality in the text is therefore "pseudo-reality," but he believes there can be a "science of ideological formations" and that one can study "the laws of the production of ideological discourses as literature." Thus, in looking at a writer such as George Eliot, he sees her work as an attempt "to resolve a structural conflict between two forms of mid-Victorian ideology"—a belief in individualism taking irresponsible forms— so that "the historical contradictions at the heart of Eliot's fiction [are recast] into ideologically resolvable terms." Eagleton's critical perspective has continued to evolve and his later criticism combines Marxism with post-structuralism, as can be seen in his book *William Shakespeare* (1986) in which he writes of *Antony and Cleopatra:* "What deconstructs political order in the play is desire, and the figure for this is Cleopatra ... She is, as it were, pure heterogeneity, an 'infinite variety' which eludes any stable position."

Possibly the most ambitious Marxist critical study of the past thirty years or so is Fredric Jameson's *The Political Unconscious* (1981). Jameson has strong sympathies with the Hegelian Marxist tradition as exemplified in the work of Lukacs but he attempts an

ambitious reconciliation of Luckas with Althusseran Marxism in a totalizing criticism that can also embrace non-Marxist critical perspectives, such as formalism, archetypal criticism , structuralism, and post-structuralism. He sees Marxism as a “master code” which underlines all other forms of criticism. Even the most detailed formalist or textual analysis, he argues, is governed by a philosophy of history even if critics are unaware of it. Like Eagleton, Jameson does not want to give up the idea that all levels of the superstructure are essentially similar in structure to the economic base and directly determined by it. He argues that such a concept still functions in Althusser’s theory. Working with an implicitly psychoanalytical model, Jameson sees history as an “absent cause” since it does not exist separately from its products, and as history cannot be separated from politics it functions as a “political unconscious.” Jameson, like Althusser and Macherey, does not regard ideologies as forms of false consciousness, but as “strategies of containment” which repress knowledge of the contradictions which are the product of history, history for him being driven by the “collective struggle to wrest a realm of Freedom from a realm of Necessity.” Works of art are the most complex products of ideologies as strategies of containment and-the Marxist critic’s role is to restore “to the surface of the text the repressed and buried reality of this fundamental history.” Works of art for Jameson have developed complex strategies to deny the exploitation and oppression which is the reality of history since Jameson accepts Walter Benjamin’s dictum that “there has never been a document of culture which was not at one and the same time a document of barbarism.” The Marxist critic looks for clues and symptoms which reveal the way literary texts evade the realities of history or refuse to acknowledge contradictions. Since history is an absent cause and so not directly accessible except in textual form, “our approach to it and to the Real itself necessarily passes through its prior textualization, its narrativization in the political unconscious.”

‘’ What has been striking about modern developments in Marxist . Criticism is how recent Marxist critics have not been willing to accept Marxism as a fixed system but have moved it forward through ; dialectical confrontations with other forms of thought, such as psychoanalysis, structuralism, and poststructuralism, with, the result that even at a time when Marxist politics is in crisis as a result of the break-up of the Soviet Union, Marxist criticism still remains a force in modern critical theory and practice.

17

Formalism

17.0 Objectives :–

1. After study of this chapter the students will be aware of the meaninga of formalism.
2. It also will enable them to understand its history and growth.

The critical movement known as Russian Formalism attempted to focus attention on the literary work itself—or its linguistic and structural properties—and not on the author or on the sociohistorical conditions under which it was produced. It also focussed on the body of the work of art (form) and not on the soul (meaning and message). For all its renown, Russian Formalism lasted only a short while as even a loose alliance of literary critics and theorists, arising in the mid-1910s and largely coming to an end *as a* recognizable movement by around 1930, due to the increasingly hostile opposition of the Soviet regime. Nonetheless, the movement's influence on subsequent developments in literary criticism has been substantial—some of its members went on to become part of the Prague School of structuralism, which was the direct successor of Russian Formalism, while in more modern times American New Criticism, both French and Russian structuralism, as well as other recent trends in critical thought can be seen as owing much to certain notions that derive ultimately from the Formalists.

Although reacting sharply against the predominant tendency in Russian criticism to interpret literature in terms of political ideas and the social message of the text, the Formalists were not without their predecessors in Russia. Aleksandr Potebnya's nineteenth-century lectures on poetic language, while at times disparaged by Formalists, nonetheless recognized the uniqueness of poetic discourse as well as an awareness that the study of literature must be accompanied by a close study of language itself. The comparative literary historian Aleksandr Ve'seiovskii carefully examined the nature of the literary

work, arriving at the notion of the "motif" as the basic narrative unit and seeing the plot not so much in terms of story line as in the artistic arrangement of such units. The Russian Symbolist movement in poetry, which arose at the turn of the twentieth century, created a new interest in the poetic craft, resulting in a greater attention to the poetic word, to sound, to the relationship between the signifier (representation) and the signified (meaning). In, terms of approach, two Symbolist poets, Valerii Briusov and especially Andrei Belyi, undertook notable studies of Russian versification; Belyi's detailed analyses of verse forms helped lay the groundwork for a statistical approach toward the analysis of meter and rhythm.

Russian Formalism, though, was too fluid and too variegated a movement to be defined solely in terms of its antecedents. If in its initial period the emphasis was on a rather static and simplified definition of movement came under increasingly fierce attack by Marxist critics; in response, Formalist critics moved from the "pure" Formalism of the school's early years to a greater concern with placing literature in a sociological context, while continuing to examine closely the purely literary features of the artistic work. The attempt at a reconciliation of Marxism and Formalism failed, however, and while the individual critics were, in many cases, to remain active and productive for several more decades, formalism as a movement and as a theory was largely abandoned within the Soviet Union from about or soon after 1930.

The Russian Formalists began with the notions that literature has specific features that differentiate in from other forms of human endeavour, and that the object of literary scholarship is to define these distinguishing qualities and focus narrowly on the actual text. In the oft-quoted words of Roman Jakobson, "the subject of literary scholarship is not literature as a whole, but literariness, or that which causes a given work to be work of literature." The task, then, was to define literariness. Viktor Shklovski, in some ways the liveliest and most programmatic of the Formalists, rejected the widely held idea that imagery is the distinguishing feature of literature; he pointed out that not all imagery is found in literature, nor are all literary texts necessarily based on imagery. Rather, as he noted in his early essay "Art as Device" (1916), the function of art is to renew the very art of perceiving, to deautomatize the manner in which objects are experienced. Therefore the primary device of literature, is "defamiliarization," which Shklovskii illustrates by citing Lev Tolston's story "Kholstomer," in which the human world is described through the eyes of a horse, and, in War *and Peace,* his literal description of

an opera as though by a person totally unfamiliar with theatrical convention. Such descriptions undermine “automatic” social and linguistic conventions, slowing the act of perception, and ultimately calling attention to the device, to the formal qualities of the art. The very qualities that make the work artistic, therefore, become the chief object of aesthetic perception.

In studying prose fiction, the Formalists largely eschewed issues, of psychological motivation or social theme, concentrating instead on structural elements and narrative technique. Thus Propp, in what has become the highly influential *Morphology of the Folktale* (published 1928; English translation, 1958), saw all Russian fairy tales, despite their ostensible variety in terms of theme and story, as exhibiting the same basic narrative structure and containing functionally similar characters. In examining texts belonging to the literary rather than the folk tradition, Formalists were particularly drawn to works in which the aesthetic qualities came to the fore. Shklovskii talks of the “laying bare of the device.” He wrote an admiring essay (1921) on Laurence Sterne’s *Tristram Shandy,* with its playful mockery of novelistic convention, its virtuosic parody, and its self-awareness of literary form; Shklovskii concludes by polemically calling *Tristram Shandy.”the* most typical novel in world literature.” Eikhenbaum’s essay on “How Gogol’s ‘Overcoat’ Was Made” (1919) is equally polemical, undercutting the heretofore predominant readings of the story. According to Eikhenbaum, the work is not “about” the poor clerk who dies after his newly acquired overcoat is stolen; rather, he argues, the focus is on the telling itself, on a form called *skaz* (a concept elaborated elsewhere by Eikhenbaum and several other theorists associated with Formalism), in which the narrator takes on a distinctive voice. Here the *skaz* results in a grotesque effect through the accumulation of extraneous detail and abrupt shit from the comic to the pathetic.

Implied in Eikhenbaum, and stated outright in Shklovskii, is the parodic intent of the author. If the Formalists studied literature as a more or less closed system, they nonetheless saw it as a system that was constantly evolving and shifting. Parody of form or genre is intrinsic to creative renewal; hence *Tristrani Shandy* becomes the most typical of novels precisely because it serves as a parody of the form, thereby opening it up to new directions. In “Dostoevski; and Gogol’: Toward a Theory of Parody” (1921),Tynlanov shows how Fedor Dostoevski’s early imitation of Nikolai Gogol was replaced by parody, which allowed Dostoevski; not just to appropriate Gogolian devices, but to refashion them into a system of his own.

This article was one of the first to present a Formalist view of literary history, and Tynianov went on to elaborate his views, most notably in “On Literary Evolution” (1927), where he argues that an emphasis on evaluative issues causes literary history to become a history of “generals.” Instead, he sees literary change as involving an evolution of the total literary system; the “dominant” (roughly speaking, the defining characteristic of a mode or genre) shifts over time, as does the “attitude” of a given school, which, for instance, may come to employ forms that once were regarded as non-literary. Tynianov, along with in particular Shklovskii and Eikhenbaum, developed a complex view of literary development; they saw it not as a straightforward process, but as an ongoing battle between tradition and innovation, as the constant interaction of complex forces. In reacting against recent trends an author may in fact go back to the more distant past motifs and devices once belonging to subliterary genres may become “canonized” as literary, and the great writer is often influenced as much by second-rate literature as by other “generals.” Literary influence is not so much direct, father to son, as oblique, uncle to nephew or perhaps grandfather to grandson. This approach to literary development led in turn to a revisonist view of (especially) Russian literature, with the significance of specific writes and works revaluted.

In no other realm did the Formalists have so lasting an impact as in the study of verse form. Eikhenbaum’s *The Melodies of Russian Lyric Verse* (1923) explored the nature of poetic intonation as it arises through the interaction between rhythm and syntax, and Tynianov, in *The Problem of Verse Language* (1924), distinguished the language of verse from that of prose and argued for the importance of rhythm as the most prominent feature of verse. Roman Jakobson laid the groundwork for the linguistically based approach to verse that has retained its influence among students of Russian versification to the present day; of particular significance in this regard in his *On Czech Versa,Particularly as Compared to Russian* (1923), where he contrasted Russian and Czech verse in terms of their dominant prosodic feature (fixed versus free stress position) and pointed out that rhythmical patterns, rather than metrical scheme, determine the nature of verse. A trilogy of monographs written by Viktor Zhirmunskii during the 1920s *(The Composition of Lyric Poems,* 1921; *Rhyme: Its History and Theory,* 1923; In*troduction to Metrics: The Theory of Verse,* 1925) are still of value for their systematic analyses of verse form.

The most important single contributor to the subsequent study of Russian versification, however, was Boris Tomashevskii, whose *Russian Versification: Metrics* (1923) and *On Verse* (1929) laid out the methodology and the principles for the statistical study of verse features that have governed much of the most important work by Russian meterists.

Despite the demise of Russian Formalism as a unified movement, virtually all those associated with it went on to have distinguished and often varied careers, Jakobson became not only the leading Slavic linguistic of his era, but an important contributor to fields ranging from versification to folklore to medieval studies. Tynianov's interests perhaps ranged the furthest a field; while continuing his literary studies, he went on to write film scripts (he and several other Formalists also wrote important theoretical articles on film) and gained renown for several historical novels on literary themes. Others pursued more conventional scholarly careers: Zhirmunskii, who published numerous studies on both Russian and comparative topics; Tomashevskii, who helped edit scholarly editions of the works by many nineteenth-century writers at the same time that he made further contributions to the study of verse; and Eikhenbaum, whose work on Tolstoi, begun during his Formalist years, continued right up to his death several decades later.

Nearly all the leading figures in Russian Formalism were born in the 1890s, and thus they were only in their twenties and thirties during its heyday. And perhaps for that very reason their early writings often exhibited an impetuousness and extremism.
