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PLATO

Plato was the first scholastic philosopher who had given a systematic shape to criticism. He lived in the fourth century B.C. He was the most celebrated disciple of Socrates. By his time the glory of Athenian art and literature began to fade and was taken by philosophy and oratory. The great philosophers of the period discussed a great variety of matters including the value of literature of society and its nature and functions. The fourth century B.C. was an age of critical enquiry and analysis. Plato was not a professed critic of literature and there is no single work that contains his critical observations. His ideas are expressed in several books, chief among them being the "Dialogues" and the "Republic"

Plato's View of Art

Plato's view of art is closely related to his theory of ideas. Ideas, he says, are the ultimate reality and things are conceived as ideas before they take practical shape as things. The idea of everything is therefore its original pattern, and the thing itself is a copy. As copy ever falls short of the original, it is once removed from reality. Art – literature, painting, sculpture reproduces but things as a mere pastime, the first in words, the next in colours, and the last in stone. So it merely copies a copy; it is twice removed from reality. Art takes men away from reality. The productions of art helped neither to mould character nor to promote the well-being of the state-. He was however not aware of its potentialities for good. Rightly pursued, it could inculcate a love for beauty and for whatever is noble in character and life.

Plato's Attack on Poetry

In Plato's opinion, poetry cannot shape the character of the individual nor can it promote the well-being of the state. It is a copy of the copy. It is twice removed from reality. He condemns poetry on three grounds.

1. Poetic inspiration
2. The emotional appeal of poetry
3. Its non-moral character.

The poet writes not because he has thought long over but because he is inspired. It is a spontaneous overflow of a sudden outpouring of the soul. No one can rely on such sudden outpourings. It might have certain profound truth, but it should be suspected to the test of reason. Then only it will be acceptable. Otherwise, they are not safe guides. So they can't be substitutes to philosophy which is guided by the cool deliberation. Poetry, on the other hand, is created by the impulse of the moment. So it cannot make a better citizen or a Nation.

The Emotional Appeal of Poetry

Poetry appeals to emotions and not to reason. Its pictures of life are therefore misleading. Poetry is the product of inspiration. Hence it cannot be a safe guide as a reason. Plato illustrates this regarding tragic poetry. In tragedy, there is much weeping and wailing. This moves the heart of the spectators. It is harmful in its effect. If we let our pity grow on watching the grief of others, it will not be easy to restrain it in the case of our sufferings. Poetry feeds the passions and lets them rule us.

Poetry lacks concern with morality. It treats both virtue and vice alike. Virtue often comes to grief in literature. Many evil characters are happy and many virtuous men are seen as unhappy. It is seen that wickedness is profitable and that honest dealing is harmful to one's

self. Their portraits of Gods and Heroes are also objectionable. Gods are presented as unjust or revengeful or guilty and heroes are full of pride, anger, grief, and so on. Such literature corrupted both the citizen and the state.

The Functions of Poetry

Plato says that although poetry pleases, mere pleasure is its object. Art cannot be separated from morals. Truth is the test of poetry. Pleasure ranks low in Plato's scale of values. A poet is a good artist in so far as he a good teacher. Poetic truth must be the ideal form of justice, goodness, and beauty.

ARISTOTLE

Observation on Tragedy

Poetry can imitate two kinds of actions- the nobler actions of good men or the mean actions of bad men. The tragedy was born from the former and comedy from the latter. Tragedy has resemblances to epic and comedy to satire. Aristotle considers tragedy superior to epic. Tragedy has all the epic elements in a shorter compass.

Its characteristics

Aristotle defines tragedy as "an imitation of an action that is serious, complete and of a certain magnitude, in a language embellished in with each kind of artistic ornaments, the several kinds being found in the separate part of the play, in the form of action, not of narrative, through pity and fear affecting the proper purgation of these emotions". By a serious action, Aristotle means a tale of suffering exciting the emotions of pity and fear. The action should be complete which means that it must have a proper beginning, middle, and end. It should be arranged sequentially also. In other words, it should have an organic unity. The action must be of a certain magnitude. i.e. It should have a reasonable length. It should

be neither too long nor too short. Then only it can be easily remembered. It should have a length enough to unfold the events naturally. By artistic ornament, Aristotle means rhythm, harmony, and song. They are all designed to enrich the language of the play. The form of action in tragedy distinguishes it from the narrative verse. In tragedy, the tale is told with the help of the characters. Their speeches and actions make the tale. In the narrative, the poet is free to speak in his person. In tragedy, the dramatist is nowhere seen. All is done by his characters. It is meant to be acted as well as read. The narrative, on the other hand, is meant to be read-only.

Tragedy - Constituent Parts

Aristotle finds six constituent parts in tragedy. They are **Plot, character, thought, diction, Music, and spectacle**. Aristotle considers the plot as the chief part of the tragedy because tragedy is an imitation not of men but men in action. Aristotle says: "Without action, there cannot be a tragedy; there may be without character'. The actions themselves issues from characters. Character, he says, determines men's qualities, but it is by their actions that they are happy or sad. It is by their deeds that we know them. So it is these deeds that are woven into the plot that matters. Character is thus next only in importance to the plot. Thought refers to what the character thinks or feels. It reveals itself in speech. As plot imitates action, character imitates men, so thought imitates men's mental and emotional reactions to the circumstances in which they find themselves. All these three i.e. plot, character, and thought constitute the poet's objects in imitation in tragedy. To accomplish them, he employs medium diction. By diction is meant, words embellished with each kind of artistic ornament. The song is one of them. Spectacle, the last of the six parts, is the work of the stage mechanic. But it constitutes how the tragedy is presented to the audience.

The Structure of the Plot

The plot is the soul of the tragedy. It should have unity of action. It means that only those actions in the life of the hero which are intimately connected and appear together as one whole forms the plot. If any one of them is displaced or removed, the whole will be disjointed. The events comprising the plot will concern only one man. Otherwise, there will be no necessary connection between them. By unity of time, Aristotle means the conformity between the time taken by the events of the play and that taken in their representation on the stage. The unity of place means the conformity between the scene of tragic events and the time taken by them to happen. A good tragic plot arouses feelings of pity and fear in the audience- pity for the undeserved suffering of the hero and fear for the worst that may happen to him. The plot is divisible into two parts- complication and denouement. The former ties the events into a tangled knot, latter untie it. Complication includes all the actions from the beginning to the point where it takes a turn for good or ill. The denouement extends from the turning point to the end. The first is commonly called the rising action, and the second the falling action.

Simple and Complex Plot

The plot may be simple or complex. In a simple plot, there are no puzzling situations such as peripeteia and anagnorisis. Peripeteia is generally explained as 'reversal of the situation' and anagnorisis as 'recognition' or 'discovery'. By reversal of situation is meant a reversal of intention (e.g. a move to kill an enemy turning on one's head, or killing an enemy and later discovering him to be a friend.) The discovery of these false moves is anagnorisis. In other words, it means a change from ignorance to knowledge. Both peripeteia and anagnorisis please because there is an element of surprise in them. A plot that makes use of

them is complex. A perfect tragedy should be arranged not on the simple but the complex plot.

Tragic Hero

According to Aristotle, the ideal tragic hero should be good but neither too bad nor too perfect. He should be a man whose misfortune is brought about not by vice or depriving but by some error or frailty. This error is hamartia or a tragic flaw. For example, in 'Hamlet', it is his procrastination or inability to take action that leads to his downfall. It is not a deliberate vice but a flaw of characters and it makes the play a tragic one.

HORACE

In 14B.C. he published his second book of Epistles, which he followed a year later with his fourth book of Odes. In the final years of his life, he wrote his *ArsPoetica* (Art of Poetry). He died in 8 B.C. *Ars Poetica*, like Pope's *Essay in Criticism*, is in verse. It is a poetic letter written to his friend Piso and his two sons as a piece of advice on poetic composition. Horace called it *Epistle to the Pisos* but it was Quintilian who names it *ArsPoetica*. Because of the admirable conciseness of his critical observations and the extremely quotable quality of his lines, Horace was exalted to the position of a lawgiver by Dante, Vida, Boileau and Pope. Abercrombie rightly says, "Perhaps no poem of comparable length has provided so many phrases that have become the common property of international culture."*ArsPoetica* exercised a tremendous influence during the Middle Ages and the Neo-classical age. It was the Bible of classicism in England.

Ars Poetica can be divided into three parts:

1. Poesis (subject matter)
2. Poema (form), and
3. Poeta (the poet).

Its main topics of discussion are poetry, its nature, function, language, poetic style, and drama. Pope rightly says about Horace, 'His precepts teach but what his works inspire.' He is deeply influenced by the Greeks. He recommends: "my friends, study the great originals of Greece; dream of them by night and ponder them by day." Horace nowhere calls poetry a process of imitation like Plato and Aristotle. The mere imitation, according to him, is not enough for a poet who often uses fiction and mingles facts with fancy. To him, the function of poetry was both to delight and instruct: 'Poets desire either to improve or to please, or to unite the agreeable and the profitable; and that 'it is not enough for poems to have beauty; they must also be pleasing and lead the listener's soul whither they will'. The charm, suggested by Horace, consists not in mere beauty or form but the poet's power to touch the reader's heart and soul.

Poetic Diction

Horace will always be remembered for his theory of poetic diction. Poetic diction, he says, can never be altogether established and stationary affair. The function of language in poetry is to express; but man's experience, which poetry exists to express, is continually changing since it is continually adding to itself. With the growth of experience, the language of poetry must keep pace, if it is to be truly expressive. Language is like a tree; its words are like leaves. As the years go on, the old leaves fall, and new leaves take their place; but the tree remains the same. Horace's observations on poetic diction are like those of Aristotle. Following Aristotle, he also emphasizes the right choice of words and their effective arrangement in composition. A poet is free to use both familiar and new words. New words continually go on coming to the poet like new leaves to the tree. The poet must not rely wholly on the vocabulary of his predecessors; he must coin new words too.

Verses of unequal length were first used for laments, later also for the sentiment that attends granted beseeching. The Muse has given to the lyre the celebration of the gods and their offspring, the victorious boxer, the horse, first in the race, the amorous yearnings of youth, and the unrestrained pleasures of wine. If one does not know and cannot observe the conventions and forms of poems, he does not deserve to be called a poet. Comic material, for instance, is not to be treated in the verses of tragedy; similarly, it would be outrageous to narrate the feast of Thyestes in verse proper to common daily life and almost to comedy.' Sincerity of Emotion'.

LONGINUS

Cassius Longinus said to have born in about 210 in Greece and also recorded to be lived in the era between 213 and 273 AD). His nativity was believed to be in the province of Emesa in Syria. His fame as a literary critic grew faster. He was basically a Rhetorician and a Philosophical Critic.

On the Sublime

The existence of the work "On the Sublime," as an essay published around the year 100 CE has been doubtlessly confirmed by literary scholars. However, the biographical information about the author is still uncertain. Some say it is not the work of Cassius Longinus the rhetorician of the third century. Early versions state the author is as "Dionysius or Longinus," offering the possibility that the work was written by Dionysius of Halicarnassus.

According to Longinus, both natures, as well as art, contribute to sublimity in literature. But some opine that the sublime is innate and cannot be acquired from outside or taught by others. They strongly believe that the ruthless and dry rules and concepts will

enfeeble the natural powers of the writer. However, Longinus is of the strong conviction that a system and rules are inevitable for sublimity. As he rightly puts it " Art is perfect when it seems to be nature, and nature hits the mark when she contains art hidden in her." Longinus had found principally five sources of Sublime. They are further classified as gifts of nature which are placed as the first two namely

- 1, The Grandeur of Thought,
- 2, Capacity for strong emotions.

Secondly, the gifts of art are namely

- 3, Appropriate use of figures,
4. The nobility of Fiction,
5. The dignity of Composition

The Grandeur of Thought

As mentioned before Longinus believed "Sublimity is the echo of the greatness of the soul "A writer with majestic thoughts should always be able to create literature full of sublimity. These majestic thoughts are innate. This is a natural condition of the writer's heart. These kinds of literature can create an artistically transcending effect on the reader. Moreover, this also can elevate the moral qualities of the reader. Longinus' ideas of sublimity are very well reflected in the poems of Milton. According to Milton, a poet himself ought to be a pure poem for which it should be a composition of the best honorable things and the best patterns. Scottish literary historian, literary critic, scholar, and writer David Daiches in his Critical Approaches to Literature has also followed the idea of Longinus.

2. Capacity for Strong Emotions

Since the part which deals with the second natural source of Sublimity is not available: all we can rely on is the scattered remarks in the separate treatises about the importance of emotions in Sublimity. True emotions in the apt situation, according to Longinus, inspire the poet with a "wild gust of mad enthusiasm and a divine frenzy." This idea though seems slightly different from Aristotle's theory of catharsis, the variance is only in terms of Moral or Aesthetic uplifting. Aristotle finds emotions more of their moral uplifting and Longinus primarily values the role of aesthetic transport that emotions cause. In other words, Longinus presents an artistic explanation of the emotional appeal of literature.

3. The Appropriate use of figures of speech

The poetic use of language is the largest of the treatise which spreads up to one-third space of the source of sublime. The well and properly used figures of speech once formed perfectly boost the elevated expression of happy and unhappy emotions. The use of these figures should be natural and never be mechanical and forceful. It is highly important that these figures of speech should be presented genuinely and only as and when the contextual environment demands it. In his treatise, Longinus explains some major figures of speech. According to his ideas of Sublimity, the apt use of rhetorical questions generates an immediate appeal to the emotions to be expressed. It is a statement in the form of a question that includes its very answer. For, Eg. 'Who is here so base that would be a bondman?' (From Julius Caesar Act 3 Scene 2). An apostrophe is used to address a person, a thing, or an abstraction, or even readers that straight helps to move the readers. Asyndeton is a figure of speech in which clauses are left unconnected. Sometimes the avoidance of alliance results in a swift passing of feelings and emotions; Similarly, hyperbaton is an intentional inversion of word designed for special emphasis or a specific climatic impact. Anaphora, polybaton,

periphrasis etc. are the best examples that give ballast to the lofty and natural expression of the language. It can be emphasized that the use of figures must be physical and intimately connected with thoughts and emotions.

Noble Diction

Noble diction is the fourth source of the sublime that includes choice and arrangement of words. Longinus says that the use of proper and striking words enthrall or holds the attention of the listeners. According to Longinus, genuine and timely use of apt words will create a 'moving and seductive' effect on the reader. For Longinus, words should be nobly corresponding to the subject matter and emotion, to impart the grandeur and beauty, giving breath even to dead things. Longinus considers Metaphors and Hyperboles as the ornaments of language. Although Aristotle had restricted the use of metaphors to just two in number at a time, Longinus did not find any justification for curtailing the number of metaphors. Longinus, however, considered metaphors as the language of passion and he thought it is impractical for a writer to count the number of metaphors when he is in an impassioned state of mind during artistic creation. As in any great art, hyperboles should appear in disguise as much naturally as possible strictly based on emotions.

Dignity of Composition

The fifth and last source of sublime is Dignity of Composition. It is considered as the preceding harmonious blend of four elements namely Thoughts, Emotions, Figures of Speech, and Words themselves. This aesthetic arrangement not only has a natural power of transferring aesthetic pleasure and also a marvellous power of exalting the soul by swaying the heart of the reader or the audience.

Philip Sidney (1554 -1586)

Sidney was a courtier, statesman, soldier, critic, and poet who earned for himself the reputation of being an ideal gentleman. *An Apology for Poetry* was first published in 1595 under two titles as *Defense of Poesie* by William Ponsonby and *An Apologie for Poetry* by Henry Olney (without authorization).

Sidney's *Apology* attempts to raise the value of poetry to the highest level, especially in view of the contemporary criticism directed against it. During Sidney's time, imaginative literature, especially poetry and drama, came under attack. Stephen Gosson's *School of Abuse* (1579) attacked actors, playwrights and poets; criticized the social and moral disorder in fiction; viewed Literature as immoral, irresponsible, unrealistic and corrupting; and represents the generally held view of literature at this time. Such views were fostered by the absence of good writing in England. Sidney, a learned man, well versed in the classics, recognised the intrinsic value of poetry and took up cudgels to espouse it. To raise poetry to the highest level, he set about redefining the function of poetry to assign it a greater and more aesthetic role. Sidney thought there was ample scope to defend poetry and eulogise it, as it had fallen from its deserved status. To present a convincing defense Sidney presented his *Apology* in the classical style of presenting an argument, a style also followed by the Roman orator, Cicero.

Sidney draws on both Plato and Aristotle to define poetry and defend poets. Aristotle defined poetry as an act of imitation, but for Sidney poetry is an art of imitation with a specific aim: "Poesy therefore is an art of imitation, for so Aristotle termeth it in his word *mimesis*, that is to say, a representing, counterfeiting, or figuring forth – to speak metaphorically, a speaking picture – with this end, to teach and delight. (Sidney).

According to Plato's theory of forms, Art being a reflection of a reflection is thrice removed from the ideal form and thus is the least real. However, Sidney adapts this theory to state that the ideal poet is able to create from a pre-existing idea called the fore-conceit. Based on this fore-conceit the poet creates a world that is golden and not brazen as is the natural world. Thus, through his imaginative recreation of the ideal golden world the poet comes close to representing Plato's idea of the ideal form. Sidney here exploits the idea of *mimesis* to the full, stretching its very limits and possibly even going past it since he makes it cover all kinds of imitations from the faithful reproduction of appearances to the implementation of universals. Imitation is a generalized rendering, in which particular actions and characters are universally representative. The poet thus not only takes part in the divine act of creation but also provides the link between the real and ideal. Sidney adopts the language of Renaissance Platonism to draw a parallel between the activity of god in creating Nature and the activity of the human mind able "to grow in effect another nature"(Sidney). For Sidney "the imaginative, hallucinatory character of Literature is justified by its utopian desire"(Sidney). Sidney then elaborates on the superiority of this kind of *mimesis* over History and Philosophy.

History is restricted to showing the experiences of past ages and to what happened. Its veracity is doubtful and it is not possible to draw any conclusions through particular examples. On the other hand, the philosopher "tells" what virtue and vice is in abstract terms without beauty of clarity and style. The philosopher speaks in a voice that is moralizing and teaches only those who are already learned.

Poetry, however, is superior to both:

- a. It teaches and delights.
- b. Combines the precept with the example
- c. Achieves what cannot be achieved either by the historian or by the philosopher.

The poet not only “shows” and “tells” what virtue is but also turns that *gnosis* (knowledge) into *praxis* (performance).

- d. The poet by representing ideal characters leads men to virtuous action. According to Sidney, teaching is of value only if it leads to action.

Sidney defends poetry for its ancient origins and its universality. Sidney stresses the importance of poetry by stating that no nation is without poetry and asserting that it has been “the first light-giver to ignorance.” The ancient Greeks and Romans had great reverence for the poets. The Romans called him *Vates*, which means a Prophet or a Foreseer, while the Greeks honoured him as *Poiein* i.e. maker or creator. This points towards the divine nature of poetry. Sidney makes an analogy of poetry with a gentleman “who may altogether carry a presence full of majesty, beauty, but perchance we may find in him a defectious piece , a blemish” so far this reason , poetry must be appreciated not only as a whole but in its various parts(Sidney). For this purpose he develops a series of stylistic, structural, and thematic categories and each specific category attempts to bring about a specific ethical response from the reader. Poetry of various kinds pleases for different reasons. Sidney divides poetry into religious, philosophical or informative and the “right kind”. First come the religious divine poets, and these include both the poets of Scripture and the pagan religious poets though “in a full wrong divinity” (Sidney).David’s *Psalms* and Solomon’s *Song of Songs* are cited as examples of religious poetry among others.

Sidney acknowledges the decline of poetry and drama in his own age and enumerates the following reasons for its decline:

1. Poets are not inspired and lack an ardent and passionate spirit that is necessary for poetic creation.
2. Those writing poetry lack knowledge and training and do not have the classics as their models.
3. They lack the genius necessary to produce genius.
4. Poetry comes from knowing sound models and their imitation, which needs practice and effort: Poets are made not born: “even the fertilest ground must be manured” (Sidney).
5. The intricacies of poetic art are unknown to them.

Regarding the state of drama he urges that tragedy arouse the Aristotelian pity and awe and should also show the fall of tyrants. He berates “the mingling of horns & pipes with funerals or kings with clowns” and condemns contemporary writers for mixing tragedy and comedy. He urges that that the unities of time, place and action be followed: (a) The action must be confined to a “single revolution of the sun”(b) The place of action must be one (c) Characters must announce where they are - a garden, a shipwreck, a monster or a battlefield.

Sidney thinks Poetry is important for its four special ethical effects:

1. It purifies wit
2. Enriches memory
3. Enables judgement – literary memories find new and possibly profound meaning in personal experiences
4. Enlarges conceit

In his *Apology* Sidney emerges as both a classicist and a romanticist. The ancients serve as his models and he often quotes the classical writers. Innumerable references are made to classical literature, mythology, and classical literary theories. Sidney not only borrows from them but also constantly refers to their authority. He observes the rules devised by them, and urges that the Unities stated by the classical writers be followed. He follows the classical metres, and stresses the didactic element. He considers the English language superior to Italian and French, in the use of rhyme and meter. He also attempts to bring the classical meters into English.

John Dryden (1631 -1700)

John Dryden was an English poet, literary critic, translator, and playwright who was appointed England's first Poet Laureate in 1668. He is seen as dominating the literary life of Restoration England to such a point that the period came to be known in literary circles as the Age of Dryden. Romanticist writer Sir Walter Scott called him "Glorious John".

Function of Poetry

As we know, Plato wanted poetry to instruct the reader, Aristotle to delight, Horace to do both, and Longinus to transport. Dryden was a bit moderate and considerate in his views and familiar with all of them. He believed that the end of poetry is delight and transport rather than instruction. It does not imitate life but presents its version of it. According to Dryden, the poet is neither a teacher nor a bare imitator – like a photographer – but a creator, one who, with life or Nature as his raw material, creates new things altogether resembling the original. According to him, poetry is a work of art rather than mere imitation. Dryden felt the necessity of fancy, or what Coleridge later would call "the shaping spirit of imagination".

Dryden's views on Tragedy

Dryden's remarks on tragedy are contained in the Preface to *Troilus and Cressida* called "The Grounds of Criticism in Tragedy". Dryden's definition of tragedy is similar to Aristotle's. But he differs in the interpretation of the operation of pity and fear. To expel arrogance and introduce compassion are the effects of tragedy. To affect purgation within few hours is doubted. Dryden merely follows Aristotle and Horace in his remarks on the tragic hero. The tragic hero should be true to life. He must be one capable of exciting pity and fear. He must be exalted in rank. He should be virtuous to be able to excite pity for his misfortune. He should be tainted in one particular.

Dryden's Views on Epic

Epic is superior to tragedy. Epic does not lack anything that tragedy contains. In the epic the pride is humbled, virtue is rewarded and vice is punished. In two respects they differ: tragedy's message in a shorter compass; the stage is handicapped to show many things. The visual effect of the tragedy is denied to the epic. For visual effects, poets alone cannot take credit for it. What cannot be presented on the stage can be presented in epic through words. More beauty is lost in the performance. A worthless play well acted may succeed in the theatre. The heroic poem is the greatest work of human nature. Action is greater in epic. The structure is more elaborate. The characters are more dignified. The language is more exalted. The episodes are varied. The effects are more lasting. Dryden disagrees with Aristotle's insistence on morals in epic. In epic, the sublime subjects are presented with the sublimest expression. Dryden considers satire a species of heroic poetry. It contains all the features of heroic poetry. It is presented on a massive scale as epic poetry. The satire follows the epic in its design according to Dryden. The satirist should choose only

one folly or vice. If a satirist goes on adding folly and vices more than one, it will spoil the focus of the satire. In other words, the satirist should choose one vice or folly for his target, as the epic poet chooses one character for his special praise, and make all the others subservient to it, as the epic poet does the other characters. In satire, Dryden prefers fine jesting, the most suitable treatment for satire. The verse form is the most appropriate for the satire in the view of Dryden. Dryden prefers the verse of ten syllables for satire.

William Wordsworth

William Wordsworth has his reputation rooted in his identity as an outstanding poet of the early 19th century. His poems such as the “Prelude,” “Lines Written above Tintern Abbey,” “Solitary Reaper,” “Michael” and “Simon Lee” have earned him a significant place in the history of English poetry. Though his fame rests largely on his poetic works, he has left behind him a few essays and commentaries on literature. Wordsworth’s body of literary criticism consists of “Advertisements to the Lyrical Ballads” (1798), “Preface to the Lyrical Ballads” (1800) and “Appendix on Poetic Diction” (1802). “The Preface” was constantly revised by Wordsworth for the subsequent editions of Lyrical Ballads.

Wordsworth begins his preface to the 1802 edition of The Lyrical Ballads by referring to the 1798 edition of his poems. He points out that the first edition of The Lyrical Ballads was an experiment in metrical arrangement and a selection of real language of men in a state of clear sensation. He also underlines pleasure and the quantity of pleasure which are central to poetry. He considers the basic effect of the poems included in the collection to the common pleasure. He also expresses his happiness that many people have been pleased by these poems. Further, he indicates that his friends have been very anxious for the success of his poems and that they share a belief that these poems are written keeping in mind certain

permanent interest of mankind. He also admits that he was persuaded to write a preface in defense of his poetry. However, he expresses his apprehension in trying to reason it out with the readers, the merits of his poems. He is also apprehensive of the large space that the preface would consume in a collection. Though he feels that a preface about language and taste in literature would be somewhat misplaced, he thinks that it is necessary to explain in a few words of introduction, his poems which are materially different from the traditional poetry of the age.

Wordsworth indicates that poetic languages of different eras of literature have generated different expectations from the readers. To illustrate this point, he explains how metrical language has been changing in the ages such as that of Catullus, Terrance Lucretius, Shakespeare, Fletcher, Donne, Cowley or Pope. He also observes that writers of the previous era have been accused of using gaudiness, inane phraseology by the modern writers. He indicates that the readers of The Lyrical Ballads will also encounter some strangeness and awkwardness. Wordsworth tries to justify his decision to write “The Preface” by spelling out the purposes. He says that it is necessary to explain to his readers the pattern and design of the The Lyrical Ballads. He explains how common life and ordinary language along with the tinge of imagination have been the highlights of The Lyrical Ballads.

Wordsworth explains poetic process as an act in which feelings are modified and directed by the thoughts. He considers thoughts as the representatives of past feelings and when they are evoked in the present, feeling and thought become representatives to each other. He indicates that when a poet describes objects or utter sentiments which are modified simultaneously by the feelings and thoughts, they lead the reader to some degree of enlightenment. Wordsworth distinguishes his poems from the poems of the day by

explaining that in his poems, feelings give importance to the action and not the response to the situation of the feeling.

Wordsworth tries to explain the function of a poet, especially in a time when the powers of mind are blunted by urbanization and standardization of occupation. He says that poets like Shakespeare and Milton are sidelined by frantic novels and sickly German tragedies. He argues that a good poet should be able to resist this deluge of idle stories by becoming a man of greater power, who articulates inherent and indestructible qualities of human mind. Subsequently, Wordsworth talks about the style of the poems included in *The Lyrical Ballads*. He claims that readers will rarely find abstractions as personifications do not make a part of natural language.

Wordsworth indicates that the poetic language he employs rejects figures of speech that are merely used as mechanical devices of style. He says that he likes to use such a style where in he can keep the readers in the company of flesh and blood. Wordsworth indicates that he would like to bring his language near to the language of men. He suggests that a poet should write without falsehood and deception. For him, good style is not the use of artificial expressions that are foolishly repeated by bad poets. Wordsworth also comments on the critics of his time and says that some of them take great delight in working into the meters and laws of composition and think they have made a notable discovery. He says that such critics establish a canon of criticism which is often rejected by the reader. He examines a short composition of Thomas Gray which begins with the line, 'In vain to me the smiling mornings shine' Wordsworth argues that Gray has deliberately attempted to widen the gap between prose and poetry in this work with excessive use of inversion and artificial figures of speech.

Wordsworth also maintains that a poet should have the ability to conjure up in himself passions which are at times far from the ones produced by real events. He also indicates that a good poet brings his feelings near to those of the persons whose feelings he describes. The poet could even confound and identify his feelings with that of his characters. Wordsworth says that a poet possesses the great faculty of sharing the passion with others. He indicates that a poet imitates passions, though not in a mechanical way. He argues that the poet modifies language for the particular purpose of giving pleasure. He says that the poet employs the principle of selection in selecting the language so as to elevate nature. He also maintains that a poem can surpass the original as it can give more pleasure than the original.

Wordsworth argues that poet has a sensibility that brings together the passion and knowledge, and he says that these factors also bring vast humanity together. Further, he says that poet's sensibility is so inclusive that his thoughts are everywhere.

Wordsworth's - Poetic Diction:

Wordsworth states clearly that the language of poetry must be a selection of language really used by man. He also insists that poetic language must suit the subject matter of poetry, which is the humble rustic life and their intercourse with aspects of nature. He says that such a language has to be free from all the artificiality, pretence and vanity of urban life. He implies that rustic language could be easily rendered poetic by purifying and modifying it, by removing all that is painful and disgusting in the coarse life of the rustics.

Wordsworth also identifies several advantages of rustic language when it is used in poetry.

Firstly, he says that the simplicity of rustic speech is highly emotional, passionate and deep-seated.

Secondly, he indicates that rustic language can effectively capture emotional excitement such as love, separation, marriage, death etc to which the rustic's emotions are unrestrained and natural.

Thirdly, Wordsworth argues that the emotions of the rustics come directly from their hearts and hence, their language is genuine. He indicates that in rustic language, that is, in simple words, great truths and philosophy are compressed.

Fourthly, Wordsworth states that being in constant touch with nature, the language of the rustics possesses a depth and nobility which are the real sources of poetry.

He also says that since the aim of poetry is to arouse the feelings of sympathy and love for the subjects and characters, the natural speech of the rustics becomes the most appropriate means of communication.

Further, Wordsworth points out that since poetry tries to universalize the particular aspects of life and truth, the language used in it too needs to be universal, that is, language spoken by the common people. Wordsworth's opinion that words commonly used in day-to-day conversation should find place in poetry is a difficult task to achieve. Even in his poems, Wordsworth has succeeded in using such a language only in a few short lyrics. One can say that Wordsworth's theory of poetic language is more of a reaction against the pseudo-classical theory of poetic diction, which was developed in the Neo-classical age.

18th century critics had advocated that the language of poetry has to be different from the language of prose in terms of its decorum and style. Wordsworth, in contrast, believes that there is no essential difference between the language of prose and that of metrical composition. He condemns the poetic language of the School of Pope as a masquerade of tricks, quaint nesses, hieroglyphics and enigmas. He recommends a simplified, demotic use

of language in poetry. He also suggests that figures, metaphors, similes and other embellishments should not be used unnecessarily as their forced use will create an artificial poetic diction. He also argues that in a state of emotional excitement, men naturally use a metaphorical language to express themselves, emphatically. He says that earliest poets have used metaphors and images that resulted naturally from powerful emotions. Wordsworth points out that later poets started using a figurative language which was not a result of genuine passion. He condemns the use of stereotyped and mechanical phraseology in poetry. As he believes that poet is a man speaking to men, he must not use a language that is artificial and pseudo-classical.

Wordsworth conceives of poetic experience as an active response of the mind to personal perception and experience. He implies that poet is not a mere observer but a creative artist who transfigures his experience into art, when emotionally moved. He also argues that the poet is more capable than an average human being of seeing similarity in differences. For him, poet is an individual who has the ability to conjure up passions in himself and to express them in simple yet passionate language.

S T Coleridge (1772 – 1834)

Coleridge is an English lyrical poet, critic, and philosopher. His Lyrical Ballads, written with William Wordsworth, heralded the English Romantic movement, and his Biographia Literaria (1817) is the most significant work of general literary criticism produced in the English Romantic period. The Biographia Literaria is an extensive work that includes his intellectual autobiography, philosophy, and literary theory; some critics have praised the insight and originality of this work, viewing Coleridge as the first English critic to build literary criticism on a philosophical foundation. He was mainly focused on the

creative process rather than the final product. In his own words, he tried 'to established the principles of writing rather than to furnish rules how to pass judgment on what has been written by others. (BiographiaLiteraria).

Theory of Imagination

His greatest and most original contribution to literary criticism is his theory of imagination. Addison had examined the nature and function of imagination, and Wordsworth, too, had developed his theory on the subject. But all previous discussions of imagination look superficial and childish when compared with Coleridge's treatment of the subject. He is the first critic to differentiate between Imagination and Fancy and to differentiate between primary and secondary Imagination. Through his theory of imagination, he revolutionized the concept of artistic imitation. Poetic imitation is neither a servile copy of nature, nor is it the creation of something entirely new and different from Nature. Poetry is not imitation, but creation, but it is a creation based on the sensations and impressions received from the external world. Such impressions are shaped, ordered, modified, and opposites are reconciled and harmonized, by the imagination of the poet, and in this way poetic creation takes place.

Fancy:-

Imagination and fancy differ in kind and nature. Whereas imagination is creative, fancy, which is a common possession of man, is not creative. It is a mechanical process that receives the elementary images which come to it readymade and without altering these, fancy reassembles them into a different order from that in which it was received. It only combined what it perceives into beautiful shapes, but does not fuse or unify. It is a kind of memory that arbitrarily brings together images, and even when brought together, these images continue to

retain their separate and individual properties. They receive no colouring or modification from the mind.

Coleridge has called fancy the 'aggregative and associative power'. However, Wordsworth argued that "to aggregate and to associate, to evoke and to combine, belong as well to imagination as to the fancy." But Coleridge explained that aggregating or collecting is beneath the dignity of imagination because it not necessarily an act of uniting. The materials have to be assembled before imagination can get to work and make the transformation and synthesis. Fancy has to do this act of collecting and so fancy presupposes imagination.

Percy Bysshe Shelley (1792 -1822)

English Romantic poet whose passionate search for personal love and social justice was gradually channelled from overt actions into poems that rank with the greatest in the English language. Among his best-known works are "Ozymandias" , "Ode to the West Wind", "To a Skylark", and the political ballad "The Mask of Anarchy". His other major works include the verse drama *The Cenci* and long poems such as *Alastor, or The Spirit of Solitude*, *Julian and Maddalo*, *Adonais*, *Prometheus Unbound* widely considered his masterpiece, *Hellas*, and his final, unfinished work, *The Triumph of Life*. Shelley also wrote prose fiction and several essays on political, social, and philosophical issues. Much of this poetry and prose was not published in his lifetime, or only published in expurgated form, due to the risk of prosecution for a political and religious rebel. From the 1820s, his poems and political and ethical writings became popular.

Concept of Poetry Shelley's "A Defence of Poetry" (1821) is a landmark in the history of English criticism, as it presents the romantic point of view with much relevant reason and argument. In 1820, Thomas Love Peacock published an article entitled "The Four Ages of

Poetry," in which he argued that as societies advanced, they necessarily favoured reason over poetry and that as a consequence modern poets were inferior. Shelley was incensed by the article and composed his essay as a retort: "A Defence of Poetry." In this essay, Shelley argues that there are two modes of human understanding: the rational and the imaginative. Of the two, he claims imagination has the greater value, as it is imagination and the ability to see connections beyond the rational that allow for empathy and moral growth.

Shelley believes it is human nature to draw parallels and find harmonies in the world and that this connection of unconnected things is at the heart of all art and exists in its purest form as poetry. Shelley defines poetry as "the expression of imagination". In this sense, all manifestation of the creative imagination is poetry itself. Poets are not only the authors of language but also the institutors of laws, organizers of civil societies, founders of religions, and inventors of the arts of life, as long as they, in their respective spheres, approximate to and reflect the ideal order. Architecture, painting, music, dance, sculpture, philosophy, and forms of civil life are all expressions of the poetical faculty.

According to Shelley poetry is superior to other forms of art, because, unlike poetry, these forms face limitations and impediments between 'conception and expression'. Poetry awakens and strengthens the imagination and inculcates the moral force of love. Shelley argues that reason alone, without a poetic imagination, has done more to enslave humanity and exacerbate their inequality than to lift and liberate them. He contends that only the sympathy aroused by art and imagination has the power to morally better humanity and to inspire better systems for the future. This is the reasoning for his claim that ends the essay: "Poets are the unacknowledged legislators of the world."

Mathew Arnold

Mathew Arnold is considered as one of the most significant writers of the late Victorian period in England. He established his reputation as a poet with his poems such as “The Scholar-Gypsy” and “Dover Beach”. Arnold is also considered as an outstanding prose writer as his prose writings asserted his influence on literature. His writings on the role of literary criticism in society highlight the classical ideals and advocate the adoption of universal aesthetic standards. Arnold’s significant prose works include “On Translating Homer,” “Literature and Dogma: An Essay Towards a Better Apprehension of the Bible,” *Essays in Criticism and Culture* and *Anarchy*. In his highly regarded *Essays in Criticism* (1865), Arnold elaborates on his desire to establish universal standards of taste and judgement. He also underscores in this work, his interest to learn and propagate the best that is known and thought in the world.

The Study of Poetry is a central critical text of the Post-Victorian era, in which Arnold presents his exalted notions of poetry. At the beginning of the essay, he states that; "The future of poetry is immense because in poetry, where it is worthy of its high destinies, our race, as time goes on, will find and even surer. No creed is not shaken, nor an accredited dogma that is not shown to be questionable, nor a received tradition that does not threaten to dissolve.

Poetry attaches its emotion to the idea; the idea is a fact." The next significant idea in this essay is his definition of poetry as "criticism of life" Arnold says, "And the criticism of life will be powerful in proportion as the poetry conveying it is excellent rather than inferior, sound rather than unsound or half-sound, true than untrue or halftrue." He believes that

mankind would return to poetry to 'interpret life, to sustain itself and to get consolation'. Poetry must relate to the issues and problems of humanity philosophically and morally.

Poetry says Arnold contains the most vital part of our faith, and our religion's kernel is in its "unconscious poetry." No more elaboration is needed for his definition of poetry to illustrate which; Arnold borrows Wordsworth's statements. For Wordsworth, poetry is "The impassioned expression in the countenance of all science," and Arnold approvingly recalls Wordsworth, who calls poetry the breath and more delicate spirit of all knowledge. In an age where faith in creeds was rudely shattered, Arnold had to accept poetry as the last refuge. According to Arnold the ultimate function of poetry is the "noble and profound application of ideas to life under the conditions fixed by the laws of poetic truth and poetic beauty". Poetic truth means the realistic and honest depiction of ideas and characters whereas poetic beauty is the style and charm rendered by poetry.

The Touchstone Method

Matthew Arnold tries a lot to invent an ideal standard of ideal literary works in " The Study of Poetry ". He invents a process by which the real worth or value of literary work can be judged. This process of judging a piece is called the touchstone method. The touchstone method helps readers to understand the difference between good and poor literary pieces. In this method, a reader, to understand the quality of a literary piece, should take up works of great writers which are considered to be masterpieces. We should take few lines from those works and then compare them with other writers' works. It would help us to understand which one is good and which one is bad. This method of comparison with masters helps the critics to evaluate the true merit of the poetry. He suggests passages or a few lines from great

masters like Homer, Dante, Alighieri, John Milton, and William Shakespeare as a touchstone.

Grand Style

Matthew Arnold described what he termed the grand style in a series of lectures he gave: *On Translating Homer*. The grand style (also referred to as 'high style') is a style of rhetoric, notable for its use of figurative language and for its ability to evoke emotion. He described the grand style as difficult to render, arguing this fact as evidence of the *Iliad* having been written entirely by Homer. He said that rather than by tangible features, the style could only be recognized spiritually. He linked the grand style, as used by Homer, to what he called the nobility of the verse. What Homer has done, according to Arnold, is to employ successfully the grand style in 'prosaic subjects'. Along with Homer, he cites Virgil, Dante, Milton, Sophocles and Pindar all as having used the grand style in their respective works. He argued that there were only two forms of verse capable of achieving the grand style. The first, he said, was a heroic couplet or blank verse (The former consists of pairs of rhymed lines, while the latter is unrhymed. Both comprise lines ten syllables long, typically in iambic pentameter. The second form he stated was a dactylic hexameter (the form employed by Homer and Virgil).

T S Eliot (1888 – 1965)

T S Eliot was an American-English poet, playwright, literary critic, and editor, a leader of the Modernist movement in poetry in such works as *The Waste Land* and *Four Quartets*. Eliot exercised a strong influence on AngloAmerican culture from the 1920s until late in the century. His experiments in diction, style, and versification revitalized English poetry, and in a series of critical essays, he shattered old orthodoxies and erected new ones.

The publication of Four Quartets led to his recognition as the greatest living English poet and man of letters, and in 1948 he was awarded both the Order of Merit and the Nobel Prize for Literature. Eliot's principle critical works include Tradition and Individual Talent, Hamlet and his Problems, The Metaphysical Poets, The Use of Poetry and the Use of Criticism, Poetry and Drama, On Poetry and Poets. It will not be an exaggeration to say that Eliot had a strong influence on the main twentieth-century mainstream literary field.

PSYCHOLOGICAL APPROACH

Aims and Principles

- Of all the critical approaches to literature, this has been one of the most controversial, the most abused and the least appreciated.
- The crucial limitation of the psychological approach is its aesthetic inadequacy.
- It can seldom account for the beautiful symmetry of a well-wrought poem or of a fictional masterpiece.

Freud's theories

- Most mental processes are unconscious.
- All human behaviour is motivated by sexuality.
- The prime psychic force is libido, or sexual energy.
- Because of the powerful social taboos attached to certain sexual impulses, many of our desires and memories are repressed.

Freud assigned mental processes to three psychic zones:

- The id,
- the ego,
- the super ego.

The ID

This is the reservoir of libido, the primary source of all psychic energy. Freud considers it to be the pleasure principle. It has no consciousness or semblance of rational order. It is the “obscure inaccessible part of our personality”. It is “a chaos, a cauldron of seething excitement with no organization and no unified will”. The laws of logic do not hold good for the id. The id knows no values, no good or evil, no morality. He is the source of all our aggression and desires. It is lawless, asocial, and amoral.

- Its function is to gratify our instincts for pleasure without regard for social conventions, legal ethics, or moral restraint.
- Unchecked, it would lead us to any lengths, to destruction and even self-destruction, to satisfy its impulses for pleasure.
- The id as defined by Freud is identical in many respects to the Devil as defined by theologians.

The Ego

The ego protects us from the dangerous potentialities of the id.

- It is a regulation agency. This is the rational agent of the psyche.
- The ego lacks the strong vitality of the id. But it regulates the strong drives of the id so that they may be released in non-destructive behavioural patterns.

- A large part of the ego is unconscious. But it comprises what we call the conscious mind.
- Whereas the id is governed by the pleasure principle, the ego is governed by the reality principle.
- The ego serves as intermediary between the world within and the world without.

The Superego

- It is another regulating agency.
- Its primary function is to protect society.
- Largely unconscious, it is the moral censoring agency.
- It represents the higher things in human nature.
- Acting either directly or indirectly through the ego, it serves to repress or inhibit the drives of the id, to block off and thrust back into the unconscious those impulses toward pleasure that society regards as unacceptable, such as overt aggression, sexual passions, and the Oedipal instinct.
- Whereas the id is dominated by the pleasure principle and the ego by the reality principle, the superego is dominated by the morality principle.
- We might say that the id would make us devils, that the superego would have us behave as angels, and that it remains for the ego to keep us healthy human beings by maintaining a balance between these two opposing forces.

Example

Hamlet: The Oedipus complex.

An English disciple of Freud, Ernest Jones provided the first full scale psychoanalytic treatment of a work of art. In his Hamlet and Oedipus , Jones applies the Freudian principles to Hamlet's problems. Hamlet's delay in killing his uncle, Claudius, is to be explained in terms of internal rather than external circumstances. Hamlet suffered from repressed oedipal feelings. He does not avenge his father's death as quickly as practicable. He does not fulfil this duty until absolutely forced to do so by physical circumstances. He does it after his mother is dead. Hamlet also shows a physical revulsion of sex. His revulsion is directed against Ophelia. The ghost represents the conscious ideal of fatherhood. This is socially acceptable. Hamlet's view of Claudius represents Hamlet's repressed hostility toward his father as a rival for his mother's affection. He cannot bring himself to kill Claudius because to do so he must, in a psychological sense, kill himself. His delay and frustration in trying to fulfil the ghost's demand for vengeance may therefore be explained by the fact that as one part of him tries to carry out the task, the other flinches inexorable from the thought of it.

Carl Jung

Carl Jung was an early supporter of Freud because of their shared interest in the unconscious. He was an active member of the Vienna Psychoanalytic Society.

Most of Jung's assumptions of his analytical psychology reflect his theoretical differences with Freud. For example, while Jung agreed with Freud that a person's past and childhood experiences determined future behavior, he also believed that we are shaped by our future (aspirations) too.

Theory of the Unconscious

Like Freud (and Erikson) Jung regarded the psyche as made up of a number of separate but interacting systems. The three main ones were the ego, the personal unconscious, and the collective unconscious.

According to Jung, the ego represents the conscious mind as it comprises the thoughts, memories, and emotions a person is aware of. The ego is largely responsible for feelings of identity and continuity. Like Freud, Jung (1921, 1933) emphasized the importance of the unconscious in relation to personality. However, he proposed that the unconscious consists of two layers.

The first layer called the personal unconscious is essentially the same as Freud's version of the unconscious. The personal unconscious contains temporality forgotten information and well as repressed memories.

Jung (1933) outlined an important feature of the personal unconscious called complexes. A complex is a collection of thoughts, feelings, attitudes, and memories that focus on a single concept.

The more elements attached to the complex, the greater its influence on the individual. Jung also believed that the personal unconscious was much nearer the surface than Freud suggested and Jungian therapy is less concerned with repressed childhood experiences. It is the present and the future, which in his view was the key to both the analysis of neurosis and its treatment.

The Collective Unconscious

However, by far the most important difference between Jung and Freud is Jung's notion of the collective (or transpersonal) unconscious. This is his most original and controversial contribution to personality theory.

The collective unconscious is a universal version of the personal unconscious, holding mental patterns, or memory traces, which are shared with other members of human species (Jung, 1928). These ancestral memories, which Jung called archetypes, are represented by universal themes in various cultures, as expressed through literature, art, and dreams.

According to Jung, the human mind has innate characteristics "imprinted" on it as a result of evolution. These universal predispositions stem from our ancestral past. Fear of the dark, or of snakes and spiders might be examples, and it is interesting that this idea has recently been revived in the theory of prepared conditioning (Seligman, 1971).

However, more important than isolated tendencies are those aspects of the collective unconscious that have developed into separate sub-systems of the personality. Jung (1947) called these ancestral memories and images archetypes.

Jungian Archetypes

Jungian archetypes are defined as images and themes that derive from the collective unconscious, as proposed by Carl Jung. Archetypes have universal meanings across cultures and may show up in dreams, literature, art or religion.

Jung (1947) believes symbols from different cultures are often very similar because they have emerged from archetypes shared by the whole human race which are part of our collective unconscious.

For Jung, our primitive past becomes the basis of the human psyche, directing and influencing present behavior. Jung claimed to identify a large number of archetypes but paid special attention to four.

Jung labeled these archetypes the Self, the Persona, the Shadow and the Anima/Animus.

The Persona

The persona (or mask) is the outward face we present to the world. It conceals our real self and Jung describes it as the “conformity” archetype. This is the public face or role a person presents to others as someone different to who we really are (like an actor).

The Anima/Animus

Another archetype is the anima/animus. The “anima/animus” is the mirror image of our biological sex, that is, the unconscious feminine side in males and the masculine tendencies in women.

Each sex manifests attitudes and behavior of the other by virtue of centuries of living together. The psyche of a woman contains masculine aspects (the animus archetype), and the psyche of a man contains feminine aspects (the anima archetype).

The Shadow

Next is the shadow. This is the animal side of our personality (like the id in Freud). It is the source of both our creative and destructive energies. In line with evolutionary theory, it may be that Jung’s archetypes reflect predispositions that once had survival value.

The Self

Finally, there is the self which provides a sense of unity in experience. For Jung, the ultimate aim of every individual is to achieve a state of selfhood (similar to self-

actualisation), and in this respect, Jung (like Erikson) is moving in the direction of a more humanist orientation.

That was certainly Jung's belief and in his book "The Undiscovered Self" he argued that many of the problems of modern life are caused by "man's progressive alienation from his instinctual foundation." One aspect of this is his views on the significance of the anima and the animus.

Jung argues that these archetypes are products of the collective experience of men and women living together. However, in modern Western civilization men are discouraged from living their feminine side and women from expressing masculine tendencies. For Jung, the result was that the full psychological development both sexes were undermined. Together with the prevailing patriarchal culture of Western civilization this has led to the devaluation of feminine qualities altogether, and the predominance of the persona (the mask) has elevated insincerity to a way of life which goes unquestioned by millions in their everyday life.

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