



# UGC-NET

English Literature

NATIONAL TESTING AGENCY (NTA)

**PAPER – 2 || VOLUME – 3**

**Literary Criticism & Theory, Culture Studies,  
Language, Research Methodology, English in  
India and Literacy Terms**



# UGC NET PAPER – 2

## LITERATURE

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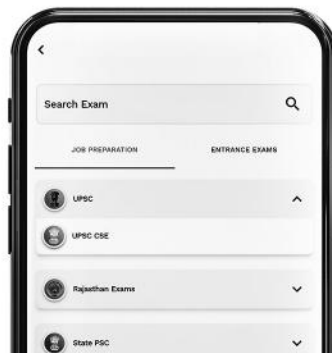
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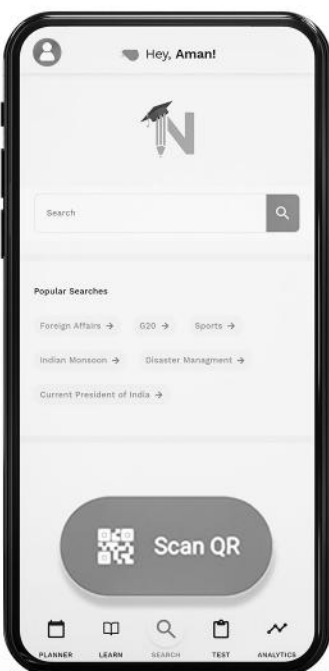
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## Criticism

### What is criticism

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- The competent person those who have studied particular art, literature, field and then the judgement which is forecasted for others on the basis of their own learning own experience and contemporary situation.

### Criticism is of three types

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1. The legislative criticism
  2. The Appreciative criticism
  3. The Romantic Criticism
- **The Legislative criticism** is called classical criticism, where rules and regulations are formed and critics follow the same rules and regulations set by the ancient writers or classical writers. Plato, Aristotle
  - **The Romantic criticism** is where the writers are liberal and they do not stick to any rule related to writing and they accept the freedom of emotions, spirit and mind.
  - **The Appreciative Criticism** is when one analyse the book or piece of art which is written by someone else and one simply decipher the meaning. Here a critic is a messenger who deciphers the meaning of God to the devoted (means priest helps a devotee to understand the preachings of the god, so critic is the priest, writer is the god and the reader is a devotee). S.T. Coleridge called it appreciative criticism.

## Plato

- The theory of Imitation
- Here Plato is of the view. That everything on the earth is an imitation, there is no reality. Means in a living world when we observe certain thing, the observed thing is already a fake thing. It's just an imitation.
- For example - if one shows the moon in the mirror, the mirror doesn't have the actual moon.
- Plato's concept is when the world was created by God, He must have some idea what made God create a world. So, Plato says that the idea itself was the first

original thing and when he tried to execute the idea the world it became first imitation for away from reality.

- So, Plato is of the view that poetry is an imitation and it should not be trusted. Poetry is fake, is should be objected and rejected from the ideal society.
- “Plato banned poets from ideal Republic”.
- How is poetry twice removed from reality?
  - When a poet himself is inspired by fake things and when he is writing down something which is again an imitation of the fake thing. Means that the conveyed message is twice removed from reality and should not be trusted.
  - Poetry thrice removed from reality. A Poet is inspired by the worldly beauty for e.g., beautiful mountain, and this is created by God so it is a copy and has an image in his mind so the copied image is again a copy and then he writes a poetry on mountain which is a second copy and when it reaches to the critic, he attempts his own ideologies and apply his own perception that makes it third copy.
  - “Poetry is feminine effeminate in nature”
  - Poetry makes you weak, emotional and that is the reason Plato says that poetry should be banned from ideal Republic.
- Plato says that “Poetry is a mother of lies”.
- Poets are always in dreaming they talk about future, better life but they never work for it. Poetry takes for away from the reality of the world and it simply diverts our attention from the reality.
- “Poetries has immoral nature”.
- Poetry gives you wrong message. Poets are talking about tragedies, showing tragedies of good man which gives a message that being good is not good for you and you will be a victim.
- “Poetry invokes emotion and it makes you weak”. Poetry touches the heart and invokes momentary emotion and momentary emotions cannot be trusted.
- There are two types of poets that Plato has accepted.
- First type – poets who are celebrating the famous people. The man who writes panegyric. Panegyric is a praising poem.
- Second type – Hymns to God poets who worship God.
- In Republic, Chapter V he talks about the life of a man and woman. He compares woman to dog. As even female dog has certain responsibilities if she

can't go for hunting like male dog, she takes care of puppies this is how a woman takes care of home affairs. So, woman is equally participating in the task which is shared by male. Plato says women must be respected.

**Qus.** Musical instrument banned by Plato flute.

Plato inspired Shakespeare to make a character of **foolish** king in plays.

## Aristotle

- Aristotle was born at Stagira in Macedonia in 384 B.C. Son of Nicomachus, the court physician to king Amyntas 11 of Macedonia, Aristotle was later to become tutor to Alexander, the grandson of Amyntas.
- He belonged to the 4th century B.C. He was a versatile genius. His range of scholarship was vast. He was an erudite. He was one of the most enlightened Greek and distinguish disciple of Plato in Athens. He was an Athenian. Plato in terms was a disciple of Socrates. Socrates was poisoned for his ideas.
- Aristotle was a royal tutor to Alexander; the great Alexander was the son of Philip. Alexander military glory is legendary. He wanted to win the whole world. Alexander came to India to extend his empire, but he was resisted by King Purus of Punjab. He could hardly capture a small territory and after the tough fighting he retreated leaving behind Salukis as his vice-roy or deputy. It is a pity that the mosquitoes of the Indian sub-continent killed Alexander who was exit to conquer the whole world.
- Every subject of knowledge begins with Aristotle's definition. He worked on politics, Economics, Physics, Astrology, Biology, Ethics, Maths, Rhetoric, Metaphysics, logics poetics etc. His major contribution is in the field of Ethics, poetic, politics and logics. He was fundamentally a scientist and a logician. He was voracious reader and an excellent thinker. His approach was scientific.
- Poetics deals with the principles of arts and its pleasures. It is a rare document of Aesthetics Aristotle is a scientist Aesthete It's a scientific study of the deeper principles of art of poetry. The word 'Poetry' is very comprehensive in the consciousness of the Aristotle and so is the word – 'Poet'.
- The 'Poet' means the artist and 'Poetry' means art. Therefore, both poet and poetry are broad spectrum terms or blanket terms.
- In poetics Aristotle lays down the principles of poetry. It is a theoretical documentation of the principles of art creation, but it is very sketchy (then). It

is a thin volume and tentative draft. There are just jotting. They are just jottings of a professor before going to a class.

- It is a fragment About one third text of it is lost. Aristotle proves his genius in such a small volume and earned the reputation of the founding father of literary criticism in the western world. It's a text of a few pages only. One can read it in one stiff sitting. It is very logical, systematic but incomplete. Some of his ideas are still the good for thought for philosophers, poet, psychologist and scholars in other fields.
- Plato (Sociologist) in his work Republic came out with the theory of poetry is imitation. He stated that a carpenter who made a chair actually transferred or transformed the concept of the chair on the medium of wood. The question arises where from the derived the concept of chair.
- Plato says that there must be an abstract unknown, complex, unknowable chair and it is through the divine imagination and descends through "image" into the mind of the poet or the carpenter. The concept of the chair in the mind of the carpenter is of divine origin. It is the imitation of absolute concept of the chair in the Heaven. He transforms the concept from his mind to the medium of wood. Therefore, the chair that we know is an imitation of an imitation.
- In other words – "It is at a double remove from reality".
- Therefore, the creation of art is a three-tier system. It is the duplication of the concept of the chair. Plato assigns the role of divinity. it perceives divines' hands.
- Plato was an idealist thinker and he discussed the artist as a citizen in his-Republic, but Aristotle was a psychologist and scientist. Since the creation of art was a human effort, he looked for its origin within the context of human nature and not in divinity.
- Aristotle observed that imitation was instinctive. It was a natural tendency of living organism/beings. It was a source of pleasure. Man by nature desires happiness. Monkeys and Children feel pleasure in imitation. They imitate several things. But the point is that this indistinctness is much higher in the artist and much lower in other animals and creatures the poet's imitation in the Aristotlian sense can be defined as – "Representation, Relaxation or Ex of the truth of human nature".
- Aristotle believed that there was something like human nature.

- “A great poet/artist reveals, projects, reflects the constant universals of human nature”.
- He believes that there is a universal element in human nature and it is beyond time, place and language. For e.g.-Mother’s affection is felt by every woman in the someway all over the world. Their universalities are foregrounded and focused by the poets.

### **Distinction between History and Literature/Poetry**

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- Aristotle distinguishes between history and poetry “History” deals with what has happened in course of time with reference to the past. It deals with particular and not with the absolute human nature/existence. History deals with the factual and not with the imagery elements of the human nature.
- “Poetry” deals with what can happen what might happen to man and his existence? It deals with the probabilities, possibilities and potentialities of human nature.
- History doesn’t cover the totality of time. History has a retrospective (back) phase, but the phase of literature is prospective. Poetry may be prophetic. There is a difference between historical truth and poetic truth. The poetic truth approaches totality but historical truth approaches partiality. History is true reference to the past, but poetry is true for present, past and future. Poetry takes into account the whole truth of the human nature.
- There can be a historian theme in art/poetry. A poet may pick and choose from history and he has his own focus. A historian is not a poet, but a poet may be a historian. The poet highlights from the historical material. There are historical plays by Shakespeare, Jai Shankar.
- Plato had recommended to ban the artist from the city Athens because art gave rise to foul emotions, but Aristotle believed that artists doesn’t give to rise to foul emotions they purify the human emotions through the tragic spectacles of sorrow and sufferings. He approached the concept of tragedy.
- Greek civilization was by far a well-developed enlightened civilization. There was a literary tradition in Athens. It was a sort of literary/annual performance. In those days there were a great dramatist – Aeschylus Empedocles and Sophocles. They were the three great flourishing dramatists. Aristotle happened to witness Oedipus Trilogy. He was much influenced by Sophoclean



representation of life that he evolved his theory of tragedy, which is the main topic of focus in his poetics.

- In this tragedy-Oedipus Sophocles dwelt on human dignity in the phase of incomprehensible universe and existence. Hostile forces are out to destroy man on the Earth.
- Prasad. The poet beautifies and glorifies history. The poet has an account grasp of the grip of human nature.
- Aristotle summed up his discussion of History and Poetry – “Poetry is more philosophically serious than History”.

### **Objective / Purpose of Art**

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- What must be the objective of poetry has been contemplative by many thinkers in the world.
- According to Plato-poetry must teach morality in other words there is a moral purpose of art. There is a didactic purpose of art. But Aristotle says – Pleasure is the end of poetry. Though the morality (teaching of morality) is not ruled out. Aristotle comes very close to Indian Aesthetic.
- Any Poetic statement/poetry is a source of pleasure. Art teaches morality through pleasure.
- This is the dual purpose of art –(i) to create aesthetic (ii) to teach civic morality, Aesthetic pleasure is not diverted from civic morality. Poetry/Art appeals to the finer emotions. It has an experience and Aristotle came to think that tragedy was the highest form of poetry.

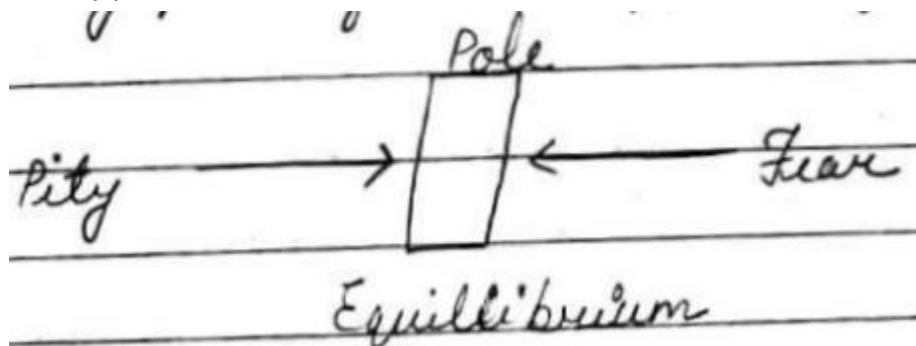
### **The theory of Catharsis**

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- Aristotle was actually responding to and reacting against Plato’s notion impression stated by Plato in his ‘Republic’ that – “Art gave a rise/fill up to vulgar, base and foul emotions and that it was morally harmful and dirt mental to healthy society”.
  - Plato had according to Aristotle gone wrong in his impression of the functions of art. Aristotle observed that – “Art purified and cleaned the human soul”.
  - It acted as a detergent and it aroused the emotions of pity and fear sluiced away the dross of human emotions. He used a term – “Catharsis”.
  - Catharsis meant the purification of bowels/entrails/Viscera. The word came from medical science It’s a medical metaphor. Aristotle lifted this term from
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medical science and applied it to art and Poetry - "It meant the purification of the human soul."

- When we witnessed or observed a spectacle of innocent suffering and undeserved suffering then two emotions are born in our heart and those emotions are the pity and fear. Pity/Sympathy Mercy is born because we identify the sufferer with ourselves and sympathy mean to approach the sufferer at the psychological, spiritual level.
- But at the same time the emotion of fear is also born suggesting that this misfortune may happen to us. Fear means to run away from the spectacles of the suffering.
- Two equal and simultaneous and potent forces are interacting in the human soul. As a result of the equilibrium is created/sought.
- "Equilibrium" is that state of mind where no evil can stay. It is the purification of the soul which has been variously interpreted by saints, Lord Krishna Gautam Buddha and Mahavir Swami. This is the theory which neglects the claims of Plato. The point is that both of the two emotions pity and fear are equally powerful and opposite force.



- If the sufferer is not an innocent, if it is a guilty then it is not technically an Aristotlean tragedy. It satisfies our sense of justice. Tragedy is do happen because it is in the texture of life.

### **The theory of Hamartia (The concept of the Tragic Hero)**

- The protagonist or the hero of a tragedy is a nobler and virtuous man and his suffering is innocent and undeserved. The nobler he is, the more he suffers, He must be heroic and excellent in his moral virtues. To simplify-he must be eminent good and suffer from no moral imperfection. If he isn't a sinner or a criminal, his suffering will be innocent for e.g., king Oedipus never thought of incest with his mother. He never thought of parricide and get the guilt came

upon him. He wanted to escape from such a curse, therefore he ran away from the house of polytrics whom he knew as his father and he was guilty of parricide and Incest.

- Aristotle contemplated very seriously where the seeds of sufferings lay. He observed that the human mind was not perfect. Man was not omniscient. Fore knowledge is denied to man. His knowledge is limited, paralyzed and incomplete and he could go wrong inspite of his goodness, intelligence, knowledge and wisdom. Aristotle calls it an error of judgment. (Hamartia)
- In other words, there is a tragic flow. Aristotle employed a term 'Hamartia'. The arrow doesn't hit the target. Inspite of his best effort the protagonist lands in trouble. Human judgement

### **Aristotlean definition of Tragedy And its Elements**

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- "Tragedy is an imitation of an action which is serious, complete in itself and of some magnitude in language, ornamented by artistic beauty/ornaments which are appropriated, embellished, presented in dramatic not in narrative form, arousing pity and fear for the purpose of catharsis/purgations of feelings and it must be happily worded, by rhythmic and musical".
- Action – Tragedy is an imitation of an action. The word 'action' here means 'human action' which is serious. It means that the characters are not ghosts witches, monsters, gods, goddesses or animals. He limits the event to the human action which is performed. It's a serious human action under the force of powerful circumstances.
- Complete in itself-It's not incomplete. The human action should be completed in its progression and it should be limited to one single story. There shouldn't be stories within a story of some magnitude – The duration of time or progression of time is never perfect.
- The suffering may mean death, physical torture moral conflict. But the man is innocent and he doesn't deserve that suffering. Kalpana Chawala's death in space marks and defines the Aristotlean concept of tragedy. It arouses pity and fear, but if the sufferer is a villain or a criminal and if he is punished, our sense of justice is gratified. We have a sense of natural justice in our mind or moral conscious.

## The death of Cordelia was tragic.

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- Dr. Faustus suffers from moral-conflict and he has a tragic Hamartia. Faustus doesn't satisfy the Aristotelean tragedy (Moral vice).
- Edgar in Lear satisfies the condition of Aristotelean tragedy but not Edmund.
- Macbeth may be brave, but he is guilty of murders. Socrates was poisoned, Meera was poisoned.
- Plot Construction of Aristotelean Tragedy or Arrangement of Events
- Aristotle lays more emphasis on the technical craft of tragedy. He is a technician of tragedy. The fundamental notion of Aristotle is that the effect of tragedy lies in the art of presentation. He is a craftsman of the dramatic presentation of tragedy to monitor the story or human action.
- Plot – Arrangement of the action. It must not be episodic. Aristotle restricts human action to human characters. Tragedy can't be a fable.
- “It is not the thing said,  
But the way of saying it.”
- The action should be noble and serious. There could be not tragedy with human action. The skill of the play-wright lies in the story. It must progress from simple to complex networking. The action should be developed to simple to complex situation and it should evolved/developed originally.
- The plot of tragedy according to Aristotle is very complex. He thought of certain elements of the plot.
- Plot Construction Peripetia – (The point of reverse or the sudden change of fortune).
- When everything is running smooth in life of somebody, there is a sudden reversal of fortune. The protagonist/Tragic Hero becomes a victim of misfortune.
- The Messenger suddenly discloses and there is a charge of incest with mother.
- **Denouement** – (The unfolding of the reversal situation). The second stage comes when the misfortune gradually unfolds itself. There is an exposure. There may be some hint or clue to unfold the nature of misfortune. It may be a diary, a photograph or a ring etc. or whatever.
- **Anagnorisis** – (Sudden realization/Discover) It is with the help of memory in particular. At this stage the characters identify what is what? And his mind

moves from ignorance to knowledge or from oblivion (forgetfulness) to memory.

- **Calamity** - It may be death, any sentence, orphaning etc. There may be a mental/moral conflict.
- **Climax** - climax is the ultimate position of Tragic action.
- Embellished by artistic ornament-ornament language should be there in a tragedy.
- Dramatic and not in narrative – A tragedy is a form of drama and a serious human action A story should be serious.
- The event or the story/action must be concentrated on a single significant happening. It should arouse the finer feelings and the turn sister emotional and of pity and fear for the purpose of catharsis or purification.
- Thus, Aristotle described five stages of plot construction of tragedy. It should be very complex construction and the story must be very noble dealing with noble characters.

### **The principles of 3-Unity**

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- There are 3-unities suggested by Aristotle in terms of/in context of plot-construction.
  - He called them-Time place and Action.
    1. The unity of time – Aristotle wrote a phrase to explain the unity of time in the context to tragic drama. “The action of tragedy should be completed in the single revolution of the Sun.”

Every genius is arrested in the intellectual climate of his time. (Earth centric theory). The speed of the horse rider can’t be faster than the speed of the horse.
    2. The unity of Action (story) – Aristotle restricts that the action must be human action. All the characters should be human. They should neither be super human nor non-human. The action must be serious and there shouldn’t be many episodes.
    3. Unity of place – It means the venue of human action should not change from scene to scene and act to act. Aristotle was thinking in terms of spacecraft. In those days there were no technical devices and no mechanical advancement. (E.g. – A.A. Mini’s play – Monkey’s Paw.)
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- No writer except the Greeks in Europe could write tragedies on Aristotelian principles.
- Sophocles was a great dramatist in Europe, while Shakespeare was the greatest play wright in west/England. There is a gap of 20 centuries between Shakespeare and Aristotle. Sophocles was a Greek tragedy writer and Shakespeare was a Christian in England who wrote man tragedies in the Elizabethan period. They were separated by their country, different by culture, civilization and language. It is act obligatory for Shakespeare to follow the dictates of Aristotle Shakespeare didn't know Aristotle.
- Elizabethan such as Shakespeare, Marlow were great play-wright but they were not Aristotelian in approach. It was not necessary for them even if they were conversant with Aristotelian theory.
- In India Kalidas was a great play-wright, but it is pity that the Indian Aesthetic/Poetry didn't evolve the theory of tragedy. Bertolt Brecht was a great play-wright in Europe even didn't confirm to the theory of Aristotle.
- Aristotle emphasis that language of tragedy should be matching with the dignified and serious subject. The language of tragedy shouldn't be loose vulgar and abusive. It should be poetical, ornamental, rhythmic, rhetorical in one word omated. There must be clarity and intangibility. There should be neither archaic nor neo logistic expression. There should be natural rhyton of spoken language.
- He talked of exalted embellished and ornamental expression, but it shouldn't be artificial., He permitted metaphorical expression, similies, analogies and Aristotle's poetics is the first milestone of literary criticism in the west.

### **Comparison and Contrast between Tragedy and Epics**

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- In Aristotle's time the greatest Greek poet was Homer. Homer is the only poet in the world who wrote two epics – The Iliad (war of Troy) and the odyssey (return of war hero). Sophocles was the writer of Oedipus.
- Aristotle regarded Homer as the greatest poet and Sophocle as the greatest writer of tragedy. But he distinguishes between Epics and tragedies and regarded tragedy as the highest form of art. In all literary criticism all over the world epic is regarded as the noblest form of literature.

- Similarity – Both of them are representations of Human action through narrative and dramatic modes. Human action is imitated in either case. Both touched nobility of human character and the characters are Heroic in either of them. They are about the norm of human status. Even then epic differs from tragedy.
- Difference – Aristotle believes that tragedy is technically superior than epic.

<b>Epic</b>	<b>Tragedy</b>
<p>It is a narrative poetry and it is perceived by imagination. It's hard and oral: An epic is episodic. There are events after events as in the Ramayana, Mahabharat. There is 100's of 'characters and 100's of episodes and there are non-human characters. There are all kinds of characters. They may be animals, birds, ghosts, witches, non-human and super-human characters like-gods, goddesses and they interfere in human affairs. The epic represents the whole civilization and the world view.</p> <p>The story in the epic is a series of stories. There are stories within stories and the events are not necessarily serious. It is like a large Python moving. It is butter milk Epic tells the whole truth. It represents the entire civilization are culture.</p>	<p>It is a dramatic poetry. It's performative. It is performed on the stage. It's scenic, spectacular/theatrical and therefore dramatic.</p> <p>Aristotle restricts through plot construction the episodic nature. He introduced the unity of action time and place. The application of the theory of unities restricts the human action to one single event. It restricts the performance to one day and doesn't allow the change is stage setting and the characters are human.</p> <p>Tragedy is a frozen word. It is well defined and the story moves as a fast pace. It is concentrated. There is focus on one single event. It is absolute alcohol, not a diluted spirit. Tragedy is a short composition. It has a focus only. It is like a closeup. It projects the pace. It arouses feelings of sympathy; fear and the emotional pitch is very higher.</p>

- Epic represents the entire civilization covering negative and positive aspects.

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## Huxley wrote on essay

- “Tragedy and the whole truth” in which he states that it is the scope of an epic to tell the whole truth about human civilization of a community or at tragedy. There is no concept of in Indian poetry.
- The Elizabethan developed the concept of tragic comedy. The poet is that comedy as a form of drama is far inferior to tragedy.

## Conclusion

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- Aristotle was fundamentally a multidimensional genius. His approach and observation were scientific/logical and he studied every discipline of knowledge.
- He was a distinguish disciple of Plato who was a disciple of Socrates. Aristotle had therefore a grand background of great masters of knowledge.

## Longinus

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- “The first romantic critic” – R.A. Scott James
- His famous work “On the Sublime” is written by Longinus or someone else. There is no authentic proof though we have the manuscripts where it is written that some pseudo-Longinus has written this book.
- This book is dedicated to Jarentanius. He was his friend and the last chapter of the book is missing.
- “On the sublime” is in the form of epistolary book.
- “On the Sublime” Longinus talks about the concept of good writing, how to be a letter writer and what are the tendencies in a good writer.
- He says one should try to achieve sublimity in writing.

## What is Sublime?

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- Sublime is evergreen where a piece of work or a piece of art which is not affected by the time, age and other factors.
  - In this book Longinus has given the idea of “Theory of transportation”. Theory of transportation means a writer should try to write a book which can transport the reader from reader’s world to the writer’s world. (Theory of transportation is a permanent transportation means you read something and then you start living that life). Also called “Sublime Theory”.
  - There are five tendencies or basic essential needs to be a writer with sublimity.
-



1. Greatness of thought
  2. Great emotions
  3. Nobility of diction
  4. Use of literary devices
  5. A perfect or elevated composition
- **Great thoughts** and emotions are inborn quality.
  - **Nobility of diction**, use of literary devices and elevated composition can be learnt and acquired from society.
  - **But in certain** cases, you don't have great thoughts and emotions and you should be in the company of great people or artist.
  - **Nobility of Diction** – he uses the classical idea that we should have the collection, selection and arrangement words.
  - **Use of literary devices** – maximum use of literary devices makes the work gaudy so they should not be use in excess.
  - **Deca** – syllabic couplet shouldn't be used He becomes that first writer who suggest that rhyme scheme is not required.
  - Free verse can be a basic way of writing Deca syllabic couplet were the trend in Anglo-saxon for heroic romances that is also called heroic style or heroic stanza.
  - Elevated composition – one should be well trained in art of writing and there should be proper authentic composition that can be acquired by practice.

## Horace

- The notable work of Horace is “Ars Poetica”.
- He says keep the book with you for 9 years do not publish it.
- He is of the view that there are seven ages of man. He says that a man or a writer transforms his whole age genre into new age and this is how the conversion from the first age to other age.
- He experiences all types of emotion in these 9 years the excessive emotion, the shallow emotion, the great emotion and he reforms his own piece of work under the impression of those fluctuative emotions and this is how he makes his book a classic which can be accepted in various mood.

## The idea of writing

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- Poets are following collection, selection and arrangement theory but they do not require to collect the words.
- Horace says that poets are gods as god has created the world poets create literature.
- Horace coined the term “Poetic License”.
- Writer or poet should not use excessive literary device, excessive use of it will make the paragraph ‘Purple Patch’.
- A writer should maintain the discipline of writing no words, no imagery should be repeated and the line should not have 2-3 repetitions this is also called Decorum, and the concept of Authenticity or aptness.

## John Dryden

- Father of English criticism – Samuel Johnson
- John Dryden’s famous work on criticism is “Essay on Dramatic Poesy” Published in 1668.
- It is started on the very day when English army defeated the Dutch fleet in the evening of 1667.
- Four narrators they went on a picnic They were sailing in the boat and they started comparing modern art v/s ancient art, modern writer’s v/s ancient writers and the comparison between the classical art of writing and the modern art of writing. This essay is simply written in the form of dialogue and it is simply concerned the four gentlemen – Eugenius, Crites, Lisidius and Neander.

### **Neander means new man, and he is John Dryden**

- Crites – Sir Robert Howard, Lisidius – Charles Sedley, Eugenius – Lord Dacarasque for this book “Essay on Dramatic Poesy” Dryden is called father of liberal criticism, Father of descriptive criticism and Father of Analytical criticism.
- This is the first work there four narrators are there. These four narrators have their own thoughts, they have their own views on ancient and modern dramas but the primary focus on the debate between Lisidius and Neander. Lisidius supports classical drama of France and attack English dramatist which is defended by Neander. Crites supports ancient writers and use of blank verse. Crites opposes the use of rhyme in plays.