



***Literary Terms and Criticism
Book (1)***

سری کتاب‌های کمک آموزشی کارشناسی ارشد

مجموعه ادبیات انگلیسی

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سخن ناشر

«ن والقلم و ما یسطرون»

کلمه نزد خدا بود و خدا آن را با قلم بر ما نازل کرد.

به پاس تشکر از چنین موهبت الهی، موسسه ماهان درصدد برآمده است تا در راستای انتقال دانش و مفاهیم با کمک اساتید مجرب و مجموعه کتب آموزشی خود برای شما داوطلبان ادامه تحصیل در مقطع کارشناسی ارشد گام موثری بردارد. امید است تلاش‌های خدمتگزاران شما در این موسسه پایه‌گذار گام‌های بلند فردای شما باشد. مجموعه کتاب‌های کمک آموزشی ماهان به‌منظور استفاده داوطلبان کنکور کارشناسی ارشد سراسری و آزاد تالیف شده‌اند. در این کتاب‌ها سعی کرده‌ایم با بهره‌گیری از تجربه اساتید بزرگ و کتب معتبر داوطلبان را از مطالعه کتاب‌های متعدد در هر درس بی‌نیاز کنیم.

دیگر تالیفات ماهان برای سایر دانشجویان به‌صورت ذیل می‌باشد.

● **مجموعه کتاب‌های ۸ آزمون:** شامل ۵ مرحله کنکور کارشناسی ارشد ۵ سال اخیر به همراه ۳ مرحله آزمون تالیفی ماهان همراه با پاسخ تشریحی می‌باشد که برای آشنایی با نمونه سوالات کنکور طراحی شده است. این مجموعه کتاب‌ها با توجه به تحلیل ۳ ساله اخیر کنکور و بودجه‌بندی مباحث در هریک از دروس، اطلاعات مناسبی جهت برنامه‌ریزی درسی در اختیار دانشجو قرار می‌دهد.

● **مجموعه کتاب‌های کوچک:** شامل کلیه نکات کاربردی در گرایش‌های مختلف کنکور کارشناسی ارشد می‌باشد که برای دانشجویان جهت جمع‌بندی مباحث در ۲ ماهه آخر قبل از کنکور مفید می‌باشد. بدین‌وسیله از مجموعه اساتید، مولفان و همکاران محترم خانواده بزرگ ماهان که در تولید و به‌روزرسانی تالیفات ماهان نقش موثری داشته‌اند، صمیمانه تقدیر و تشکر می‌نماییم. دانشجویان عزیز و اساتید محترم می‌توانند هرگونه انتقاد و پیشنهاد درخصوص تالیفات ماهان را از طریق سایت ماهان به آدرس mahan.ac.ir با ما در میان بگذارند.

موسسه آموزش عالی آزاد ماهان



Preface

English Literature's university entrance exam for MA is quite different from many other examinations. Very often students are required to study a definite number of books as the 'sources' for the exam. Potentially, if students learn all the materials, other things being equal, they will be able to answer correctly all or at least 90 percent of the questions. However, when we come to literature, everyone has to recognize that it is an endless field. As one of my peers used to say, it has a beginning but no end. It is very difficult to say students have to study this and not that author; by the same token, it is exorbitant to expect students to know about all authors and all those sophisticated schools of thought. Expediency demands that students focus on more – although the word "more" itself is problematic – important subjects and go on reading more and more about other concepts. The more the better, yet they are to remember not to expect too much. Upon asking some top students who have recently taken the exam, I have been informed that one who gets the first rank could answer between 60 to 70 percent on average. The present volume is a totally revised version which will hopefully assist students to concentrate on those more significant topics for the exam. Considering the abovementioned grounds, this book is necessary but not enough. The bibliography can be very useful for those who aspire to learn more for the exam.

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Part 1

Introduction

Main Topics

- ◆ **Historical-Biographical Criticism**
- ◆ **Psychological Criticism**
- ◆ **Marxist Criticism**
- ◆ **Related Terms**
- ◆ **Allegory**

Introduction

Etymologically the word criticism is derived from the Greek word meaning "judgment," and hence criticism is the exercise of judgment, and literary criticism is the exercise of judgment on works of literature. From this it would appear that the nature and function of literary criticism is quite simple and easy to understand. Criticism is the play of the mind on a work of literature, and its function is to examine its excellencies and defects, and finally to evaluate its artistic worth. However, things are not quite as simple as that. As soon as we proceed to examine the nature and function of criticism in some detail, we are confronted with a host of conflicting views, theories and definitions.

Views regarding the functions of criticism and the role of critics have kept on changing through the ages. Every age has tended to assign a different function or functions to criticism. The earliest systematic critic, **Plato** (428-347 BC), who was concerned with the problem of defining the utility of poetry in the educational system of his ideal state, found poetry wanting, and so banished poets from his ideal commonwealth. His approach was fundamentally utilitarian and he condemned poetry as immoral and untruthful; Plato was an idealist.

He believed that Ideas alone are true and real and the earthly things-beauties, goodness, justice-are mere types or copies of the ideal beauty, goodness, etc., which exist in heaven. He regards imitation not as expression which is creative, but as mere mimesis or representation of these Ideal forms. He said if true reality consists of the ideas of things, of which individual objects are but reflections or imitations, then anyone who imitates those individual objects is imitating an imitation, and so produces something which is still further removed from the ultimate reality. "It is significant," says David Daiches, "that Plato develops this argument first with reference to the painter, and that he takes a simple, representational view of painting."

Plato attacks on poetry on four grounds: **moral** (poets, for example, tell lies about gods.); **emotional** (the poets are, "divinely inspired". It means that they do not compose poetry as craft, but by virtue of some impulse, of a mysterious, non-rational kind, coming from some supernatural source, outside their own personality.); **intellectual** (poets have no knowledge of the truth, for they imitate appearances and not the truth of things but illusions of reality.); **utilitarian** (poetry is the product of futile ignorance.)

Following Plato's condemnation, criticism for long centuries to come was pre-occupied with justifying imaginative literature, more specially poetry. **Aristotle** (384-322 BC) took up the challenge of Plato and asserted the superiority of poetry over history. Few works of literary criticism can hope to wear so well, or so long, as Aristotle's *Poetics* (4th century B.C.). Our theories of drama and of the epic, the recognition of genres as a way of studying a piece of literature, and

our methodology of studying a work or group of works and then inducing theory from practice can all find beginning points in the *Poetics*. More specifically, from the *Poetics* we have such basic notions as catharsis, the characteristic of the tragic hero (the noble figure; tragic pride, or hubris; the tragic flaw.), the formative elements of drama (action, plot, character, thought, diction, melody, and spectacle.), the necessary unity of plot, and, perhaps most significantly, the basic concept of mimesis or imitation, the idea that works of literature are imitations of actions, the differences among them coming by medium, by objects, and by manner.

Greek tragedians drew upon traditional stories which consisted of a series of incidents. In section six of the *Poetics*, Aristotle defines "plot" ("mythos") as the "arrangement" of the incidents. A "plot" is clearly distinguished from a story upon which a plot may be based. A plot is the artful disposition of the incidents which make up a story. A Greek tragedy usually starts with a "flashback," a recapitulation of the incidents of the story which occurred prior to those which were selected for the plot. In Virgil's *Aeneid* and Milton's *Paradise Lost*, the reader is plunged *in medias res* ("into the middle of things"), and earlier incidents in the story are introduced artfully at various stages in the plot, often in the form of retrospective narration: Aeneas narrates the Fall of Troy to Dido in Carthage, and Raphael relates the War in Heaven to Adam and Eve in Paradise.

In formal criticism the reader will do well to study Matthew Arnold's 1853 preface to his poems as a notable example of Aristotelian criticism in the nineteenth century. The most concerted use in this century of Aristotelian principles is that associated with a group of critics who were colleagues at the University of Chicago during the 1940s. Through stressing their humanistic concern and their pervading hope for a broadly based literary criticism the members of the "**Chicago School**" were in part reacting against what seemed to them to be an inadequacy in the work of **New Critics**.

Aristotle is the first scientific literary critic and his literary criticism is largely embodied in the *Poetics*, which must have been penned by him after he settled as teacher and investigator in Athens.

All through the Renaissance the chief purpose of critical writing was to set up a defense of poetry, to emphasize its moral value. A prominent example is Sir Philip Sidney's *The Defense of Poesy* (1595)

In the Neo-classical age, criticism was concerned with demonstrating that poetry both instructs and delights.

It was also during the Romantic era that a number of critics wrote to promote a better understanding of the process of creation. The best of such critics have been the poets themselves, and they have written in order to convey their literary theories-their views of poetic creation-to their readers. Thus, the purpose of Wordsworth's criticism is to explain to his readers his own poetic theory, and in this way to create the taste by which his poems could be enjoyed.

Coleridge (1772-1834), another poet-critic, made minute and subtle studies of the process of poetic creation and tried to formulate principles of poetic composition.

In the twentieth century, T.S. Eliot has given considerable thought to poetic theory, and through his criticism has done much to stimulate re-thinking. Criticism of such poet critics is of much value and significance. It has been a great irritant to thought.

Impressionistic criticism often tended to be wayward and unbalanced. Therefore, the need was soon felt to discipline the personal likes and dislikes, prejudices and predilections of the

critic, and brings literary criticism in touch with the main currents of literary and social thought. Thus during the Victorian era, Matthew Arnold wrote that criticism is "the endeavor to learn and propagate the best that is known and thought in the world." In this way, criticism promotes creation; critical activity of a high order is considered necessary for successful creation. Indeed, critics like T.S. Eliot are of the view what much critical labor must precede and accompany the labor of creation.

There were various types of criticism flourished from time to time. Each one of these theories became the origin of a theory in the twentieth age.

Historical-Biographical criticism

It is a type of traditional criticism which evolved over many years; but, its basic tenets are perhaps most clearly articulated in the writings of the nineteenth-century French critic H. A. Taine, whose phrase 'race, milieu, et moment', elaborated in his *History of English Literature*, bespeaks a hereditary and environmental determinism. This approach sees a literary work chiefly, if not exclusively, as a reflection of its author's life and times or the life and times of the characters in the work.

It views a work of art against the background of the age in which it was written. Every writer is influenced by the age in which he lives, and his work cannot properly be estimated without an understanding of the social, economic, religious, political, and literary events and trends which influenced the writer, formed his personality and colored the very texture of his work. Historical criticism examines a work with reference to its social milieu; it relates the writer to his age and thus seeks to account for his shortcomings and excellencies.

A historical novel is likely to be more meaningful when either its milieu or that of its author is understood. James Fennimore Cooper's *The Last of the Mohicans*, Sir Walter Scott's *Ivanhoe*, Charles Dickens's *A Tale of Two Cities*, and John Steinbeck's *The Grapes of Wrath* are certainly better understood by readers familiar, respectively, with the French and Indian War.

Comparative Criticism

Comparative criticism is criticism which seeks to evaluate a work by comparing it with other works of similar nature, either in one's own language or in other languages. This method is foreshadowed in the criticism of John Dryden (1631-1700), but Arnold was its first powerful advocate and exponent. He asserted that the critic must know the best that has been thought and said, both in ancient and in modern time, not only in his own language but in the languages from which his native literature is derived, and in those which are producing literature concurrently. He also suggested the "touchstone method" for measuring the intrinsic excellence of a work of art. Passages, extracts, and quotations from different works of art should be compared to know the excellence of the work under consideration.

Psychological Criticism

Psychological Criticism deals with a work of literature primarily as an expression, in an indirect and fictional form, of the state of mind and the structure of personality of the individual author. This approach emerged in the early decades of the nineteenth century, as part of the romantic

replacement of earlier mimetic and pragmatic views by an expressive view of the nature of literature. By 1827 Thomas Carlyle could say that the usual question "with the best of our own critics at present" is one "mainly of a psychological sort, to be answered by discovering and delineating the peculiar nature of the poet from his poetry." During the Romantic Period, we find widely practiced all three types of the critical procedures (still current today) that are based on the assumption that the details and form of a work of literature are correlated with its author's distinctive mental and emotional traits: 1. reference to the author's personality in order to explain and interpret a literary work; 2. reference to literary works in order to establish, biographically, the personality of the author; 3. the mode of reading a literary work specifically in order to experience the distinctive subjectivity, or consciousness, of its author. In the present era many critics make at least passing references to the psychology of an author in discussing works of literature, with the notable exception of those whose critical premises invalidate such reference; mainly proponents of **formalism, New Criticism, structuralism, deconstruction.**

Since the 1920s, a widespread form of psychological literary criticism has come to be psychoanalytic criticism, whose premises and procedures were established by Sigmund Freud (1856-1939). Freud had developed the dynamic form of psychology that he called "psychoanalysis" as a procedure for the analysis and therapy of neuroses, but soon expanded it to account for many developments and practices in the history of civilization, including warfare, mythology, and religion, as well as literature and the other arts. Freud proposes that literature and the other arts, like dreams and neurotic symptoms, consist of the imagined, or fantasized, fulfillment of wishes that are either denied by reality or are prohibited by the social standards of morality and propriety.

This outline of Freud's theory of art in 1920 was elaborated and refined, but not radically altered, by the later developments in his theory of mental structures, dynamics, and processes. Prominent among these developments was Freud's model of the mind as having three functional aspects: the id (which incorporates libidinal and other desires), the superego (the internalization of social standards of morality and propriety), and the ego (which tries as best it can to negotiate the conflicts between the insatiable demands of the id, the impossibly stringent requirements of the superego, and the limited possibilities of gratification offered by reality).

Freud asserted that many of his views had been anticipated by insightful authors in Western literature, and he himself applied psychoanalysis to brief discussions of the latent content in the manifest characters or events of literary works including Shakespeare's *Hamlet*, *Macbeth*, *A Midsummer Night's Dream*, and *King Lear*. He also wrote a brilliant analysis of Fyodor Dostoevsky's *The Brothers Karamazov*.

Objective Criticism

It deals with a work of literature as something which stands free from what is often called an "extrinsic" relationship to the poet, or the audience, or the envioning world. Instead it describes the literary product as a self-sufficient and autonomous object, or else as a world-in-itself, which is to be contemplated as its own end, and to be analyzed and judged solely by "intrinsic" criteria such as its complexity, coherence, equilibrium, integrity, and the interrelations of its component elements. The conception of the self-sufficiency of an aesthetic object was proposed in Kant's *Critique of Aesthetic Judgment* (1790), was taken up by proponents of 'art for art's sake' in the latter part of the nineteenth century, and has been elaborated in detailed modes of applied criticism by a number of important critics since the 1920s, including **the New Critics**, the **Chicago School**, and proponents of European **formalism**.

Marxist criticism

Marxist criticism, in its diverse forms, grounds its theory and practice on the economic and cultural theory of Karl Marx (1818-83) and his fellow-thinker Friedrich Engels, and especially on the following claims:

1. In the last analysis, the evolving history of humankind, its social groupings and relations, its institutions, and its ways of thinking are largely determined by the changing mode of its "material production"-that is, its overall economic organization for producing and distributing material goods.
2. Changes in the fundamental mode of material production effect changes in the class structure of a society, establishing in each era dominant and subordinate classes that engage in a struggle for economic, political, and social advantage.
3. Human consciousness is constituted by an **ideology**-that is, the beliefs, values, and ways of thinking and feeling through which human beings perceive, and by recourse to which they explain, what they take to be reality. In any historical era, the dominant ideology embodies, and serves to legitimize and perpetuate, the interests of the economic and social class.

In accordance with some version of the views just outlined, a Marxist critic typically undertakes to explain the literature in any historical era, not as works created in accordance with timeless artistic criteria, but as "products" of the economic and ideological determinants specific to that era.

The Hungarian thinker Georg Lukács, one of the most widely influential of Marxist critics, represents a flexible view of the role of ideology. He proposed that each great work of literature creates "its own world," which is unique and seemingly distinct from "everyday reality."

While lauding nineteenth-century literary realism, Lukács attacked modernist experimental writers as "decadent" instances of concern with the subjectivity of the alienated individual in the fragmented world of our late stage of capitalism. He thereby inaugurated a vigorous debate among Marxist critics about the political standing of formal innovators in twentieth-century literature. In opposition to Lukács, the **Frankfurt school** of German Marxists, especially Theodor Adorno lauded modernist writers such as James Joyce, Marcel Proust, and Samuel Beckett, proposing that their formal experiments, by the very fact that they fragment and disrupt the life they "reflect," establish a distance and detachment that serve as an implicit critique-or yield a "negative knowledge"-of the dehumanizing institutions and processes of society under capitalism.

Two rather maverick German Marxists, Bertolt Brecht and Walter Benjamin, who also supported modernist and nonrealistic art, have had considerable influence on non-Marxist as well as Marxist criticism. In his critical theory, and in his own dramatic writings, Bertolt Brecht rejected what he called the "Aristotelian" concept that a tragic play is an imitation of reality, with a unified plot and a universal theme that establishes an identification of the audience with the hero and produces a catharsis of the spectator's emotions. Brecht proposes instead that the illusion of reality should be deliberately shattered by an episodic plot, by protagonists who do not attract the audience's sympathy, by a striking theatricality in staging and acting, and by other ways of baring the artifice of drama so as to produce an "alienation effect". The result of such alienation, Brecht asserts, will be to jar audiences out of their passive acceptance of modern capitalist society as a natural way of life, into an attitude not only (as in Adorno) of critical understanding of capitalist shortcomings, but of active cooperation with the forces of change.

Between 1929 and 1935 the Italian Communist Antonio Gramsci, while imprisoned by the fascist government, wrote approximately thirty documents on political, social, and cultural subjects, known as the prison notebooks. Gramsci places special emphasis on the popular, as opposed to the elite elements of culture, ranging from folklore and popular music to the cinema. Gramsci's most widely echoed concept is that of 'hegemony': that a social class achieves a predominant influence and power, not by direct and overt means, but by succeeding in making its ideological views so pervasive that the subordinate classes unwittingly accept and participate in their own oppression. Gramsci's writings also inspired a number of post-Marxist thinkers, who sought to adapt Marxism to post-structural discourse. They insisted that ideology must not be considered a "false consciousness" or kind of concealment, but rather as a multifaceted force in the struggle for cultural power, carried on in the mode of the production of meaning.

In England the many social and critical writings of Raymond Williams manifest an adaptation of Marxist concepts to his humanistic concern with the overall texture of an individual's "lived experience". A leading theorist of Marxist criticism in England is Terry Eagleton, who has expanded and elaborated the concepts of Althusser into his view that a literary text is a special kind of production of lived experience-is reworked into a specifically literary discourse. In recent years Eagleton has been increasingly hospitable to the tactical use, for dealing with ideology in literature, of concepts derived from deconstruction and from Lacan's version of Freudian psychoanalysis. Eagleton views such poststructuralist analyses as useful to Marxist critics of literary texts insofar as they serve to undermine reigning beliefs and certainties, but solely as preliminary to the properly Marxist enterprise of exposing their ideological motivation and to the application of the criticism of literature toward politically desirable ends.

The most prominent American theorist, Fredric Jameson, is also the most eclectic of Marxist critics. Jameson expressly adapts to his critical enterprise such seemingly incompatible viewpoints as the medieval theory of fourfold levels of meaning in the allegorical interpretation of the Bible, the archetypal criticism of Northrop Frye, structuralism, Lacan's reinterpretations of Freud, semiotics, and deconstruction. In the final stage of an interpretation, Jameson holds, the Marxist critic "rewrites," in the mode of "allegory," the literary text "in such a way that the text may be seen as the ...reconstruction of a prior historical or ideological subtext"-that is, of the text's unspoken, because repressed and unconscious, awareness of the ways it is determined not only by current ideology, but also by the long-term process of true "History".

Choose the best answer

1- The of criticism is to examine its excellencies and defects, and finally to evaluate its artistic worth.

- 1) approach 2) evaluation 3) articulation 4) function

2- Plato's approach in criticism was fundamentally, and he condemned poetry as immoral and untruthful.

- 1) utilitarian 2) systematic 3) functional 4) untruthful

3- Plato regards as mere representation of the Ideal forms and not expression, which is creative.

- 1) imagination 2) reflection 3) impression 4) imitation

4- "It is significant," says David Daiches, "that Plato develops [his] argument first with reference to the, and that he takes a simple, representational view of

- 1) music, musician 2) statue, sculpture
3) paint, painter 4) philosophy, philosopher

5- Plato attacks on poetry on four grounds; which of the following items is not under that category?

- 1) Moral 2) Emotional 3) Psychological 4) Intellectual

6- The following statements are related to which aspect of poetry that Plato condemned?

"The poets are, divinely inspired. It means that poets do not compose poetry as crafts, but by virtue of some impulse, of a mysterious, non-rational kind, coming from some supernatural source, outside their own personality."

- 1) moral 2) emotional 3) intellectual 4) utilitarian

7- "Poets have no knowledge of the truth, for they imitate appearances and not the truth of things, but illusions of reality," is related to the facet of literature as viewed by Plato.

- 1) moral 2) intellectual 3) utilitarian 4) emotional

8- Aristotle took up the challenge of Plato and asserted

- 1) the superiority of poetry over history
2) the superiority of history over poetry
3) there is no matter of superiority between poetry and history
4) the superiority of poetry over philosophy

9- *Poetics* is masterpiece.

- 1) Plato's 2) Aristotle's 3) Virgil's 4) Arnold's

10- Catharsis, the characteristic of the tragic hero (the noble figure; tragic pride, or hubris; the tragic flaw,) are all introduced by..... into literary criticism.

- 1) Plato 2) Aristotle 3) Virgil 4) Arnold

11- Aristotle believes in the idea that works of literature are imitations of actions, and that the differences among them come by medium, by objects, and by

- 1) topic 2) logic 3) manner 4) character

12- Aristotle used the term mythos for

- 1) plot 2) flaw 3) pride 4) hero

13- A Greek tragedy usually starts with a, a recapitulation of the incidents of the story which occurred prior to those which were selected for the plot.

- 1) speech 2) flashback 3) prologue 4) chorus

14- *Paradise Lost* starts

- 1) from the beginning 2) in medias res
3) from the end 4) without having any rule

15- In Virgil's *Aeneid* the reader is plunged into

- | | |
|-------------------------|-----------------------|
| 1) middle of the action | 2) medieval time |
| 3) middle of the time | 4) memory of somebody |

16- Which of the following groups' members were Aristotle's followers in the 20th.c?

- | | |
|---|-------------------|
| 1) advocates of Chicago School of criticism | 2) structuralists |
| 3) poststructuralists | 4) New Critics |

17- The first scientific literary critic is

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|----------|--------------|-----------|-----------|
| 1) Plato | 2) Aristotle | 3) Virgil | 4) Sidney |
|----------|--------------|-----------|-----------|

18- *In Defense of Poetry* is written by

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|--------------|-----------|-----------|-----------|
| 1) Aristotle | 2) Virgil | 3) Arnold | 4) Sidney |
|--------------|-----------|-----------|-----------|

19- All through the Renaissance the chief purpose of critical writing was to set up a defense of poetry, to emphasize its value.

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|----------------|---------------|----------|--------------|
| 1) instructing | 2) delighting | 3) moral | 4) emotional |
|----------------|---------------|----------|--------------|

20- wrote that criticism is, "the endeavor to learn and propagate the best that is known and thought in the world."

- | | | | |
|----------------|--------------|---------------|----------|
| Matthew Arnold | 2) Coleridge | 3) Wordsworth | 4) Eliot |
|----------------|--------------|---------------|----------|

21- Which of the following novels is not a historical novel?

- 1) *Ivanhoe* by Sir Walter Scott
- 2) *A Tale of Two Cities* by Charles Dickens
- 3) *The Grapes of Wrath* by John Steinbeck
- 4) *Turn of the Screw* by James

22- Which of the following statements is NOT TRUE about comparative criticism?

- 1) This method is foreshadowed in the criticism of Dryden.
- 2) Dryden used this method in his works.
- 3) Arnold was its first powerful advocate.
- 4) Dryden was its first advocate.

23- The "touchstone method" for measuring a literary work is a method applied in

- | | |
|----------------------------|--------------------------|
| 1) psychological criticism | 2) historical criticism |
| 3) objective criticism | 4) comparative criticism |

24- Psychological criticism is in close relationship with

- | | |
|--------------------------|------------------------|
| 1) comparative criticism | 2) Romantic criticism |
| 3) historical criticism | 4) objective criticism |

25- In the present era, in discussing works of literature, one can find references to the psychology of an author in many criticisms such as

- | | |
|------------------|-------------------------|
| 1) formalism | 2) Archetypal criticism |
| 3) New criticism | 4) deconstruction |

26- had developed the dynamic form of psychology that he called "psychoanalysis" as a procedure for the analysis and therapy of neuroses.

- | | | | |
|---------|----------|----------|-----------|
| 1) Jung | 2) Freud | 3) Eliot | 4) Bodkin |
|---------|----------|----------|-----------|

27- Which of the following statements defines Id?

- 1) It is the internalization of social standards of morality and propriety.
- 2) It is the attempt to negotiate the conflicts between the insatiable demands of the desires, and the impossibly stringent requirements of the superego.
- 3) It refers to that part of the human psyche which incorporates libidinal and other desires.
- 4) It is what limits possibilities of gratification offered by reality.

28- Which of the following items is NOT correct about objective criticism?

- 1) It describes the literary product as a self-sufficient object.
- 2) The literary work should be analyzed and judged solely by "intrinsic" criteria.
- 3) The literary work has often an "extrinsic" relationship to the poet, or the audience.
- 4) The literary work should be judged according to the interrelations of its component elements.

29- Which of the following critical approaches is NOT a proponent of objective criticism?

- 1) New Critics
- 2) Chicago School
- 3) Formalism
- 4) Psychoanalysis

30- Which of the following statements is NOT TRUE about Terry Eagleton?

- 1) He is a leading theorist of Marxist criticism in England.
- 2) Some of His ideas are derived from Lacan's version of Freudian psychoanalysis.
- 3) Some of His ideas are derived from deconstruction.
- 4) Some of His ideas are derived from structuralism.

Answer Key

1- Choice 4

2- Choice 1

3- Choice 4

4- Choice 3

5- Choice 3

6- Choice 2

7- Choice 2

8- Choice 1

9- Choice 2

10- Choice 2

11- Choice 3

12- Choice 1

13- Choice 2

14- Choice 2

15- Choice 1

16- Choice 1

17- Choice 2

18- Choice 4

19- Choice 3

20- Choice 1

21- Choice 4

22- Choice 4

23- Choice 4

24- Choice 2

25- Choice 2

26- Choice 2

27- Choice 3

28- Choice 3

29- Choice 4

30- Choice 4

Related Terms: Allegory

An allegory is a narrative, whether in prose or verse, in which the agents and actions, and sometimes the setting as well, are contrived by the author to make coherent sense on the "literal," or primary, level of signification, and at the same time to communicate a second, correlated order of signification.

We can distinguish two main types: 1) Historical and political allegory, in which the characters and actions that are signified literally in their turn represent, or "allegorize," historical personages and events. So in John Dryden's *Absalom and Achitophel* (1681), the biblical King David represents Charles II of England, Absalom represents his natural son the Duke of Monmouth, and the biblical story of Absalom's rebellion against his father (2 Samuel 13-18) allegorizes the rebellion of Monmouth against King Charles. 2) The allegory of ideas, in which the literal characters represent concepts and the plot, allegorizes an abstract doctrine or thesis. Both types of allegory may either be sustained throughout a work, as in *Absalom and Achitophel* and John Bunyan's *The Pilgrim's Progress* (1678), or else serve merely as an episode in a nonallegorical work.

Choose the best answer

1- All of the following information is correct about allegory EXCEPT.....

- 1) literal characters represent concept.
- 2) agents are designed to make two types of meanings.
- 3) the setting is not necessarily designed to make two types of meanings.
- 4) primary meaning is not necessary for actions.

2- Historical allegories can NOT be about.....

- 1) biblical events
- 2) historical kings
- 3) imaginary characters
- 4) historical events

3- The plot of the allegory of ideas represents.....

- 1) an abstract thesis
- 2) sustained thought
- 3) episodic death
- 4) ideal representation

A fable (also called an apologue) is a short narrative, in prose or verse, that exemplifies a/an ... (4)... moral theses or ... (5)...of human behavior, usually, at its conclusion, either the narrator or one of the characters states the moral in the form of a ... (6).... Most common is the ... (7)...., in which animals talk and act like the human types they represent.

4-

- 1) concrete
- 2) mystified
- 3) abstract
- 4) practical

5-

- 1) principle
- 2) history
- 3) character
- 4) parallel

6-

- 1) episode
- 2) epigram
- 3) epitaph
- 4) epithet

7-

- 1) parable
- 2) fable
- 3) exemplum
- 4) beast fable

A ... (8)... is a very short narrative about human beings presented so as to stress the tacit analogy, or parallel with a ... (9)... thesis or lesson that the narrator is trying to bring home to his audience. It was one of Jesus' favorite devices as a/a ... (10)....

8-

- | | | | |
|------------|------------|----------|-------------|
| 1) proverb | 2) parable | 3) fable | 4) exemplum |
|------------|------------|----------|-------------|

9-

- | | | | |
|-----------|-----------|------------|--------------|
| 1) unique | 2) single | 3) general | 4) important |
|-----------|-----------|------------|--------------|

10-

- | | | | |
|------------|----------|------------|---------------|
| 1) teacher | 2) angle | 3) speaker | 4) politician |
|------------|----------|------------|---------------|

Answer Key

- 1- Choice 4
- 2- Choice 3
- 3- Choice 1
- 4- Choice 3
- 5- Choice 1
- 6- Choice 2
- 7- Choice 4
- 8- Choice 2
- 9- Choice 3
- 10- Choice 1

Chapter 1

Russian Formalism

- ◆ **Key Terms**
- ◆ **Major Exponents**
- ◆ **Aesthetic Ideology**
- ◆ **Aestheticism**
- ◆ **Decadence**
- ◆ **Beat Writers**

Russian Formalism

A school of literary theory and analysis that emerged in Russia around 1915, devoting itself to the study of *literariness*, i.e. the sum of 'devices' that distinguish literary language from ordinary language. In reaction against the vagueness of previous literary theories, it attempted a scientific description of literature (especially poetry) as a special use of language with observable features. This meant deliberately disregarding the contents of literary works, and thus inviting strong disapproval from Marxist critics, for whom formalism was a term of reproach. With the consolidation of Stalin's dictatorship around 1929, Formalism was silenced as a heresy in the Soviet Union, and its center of research migrated to Prague in the 1930s. Along with 'literariness', the most important concept of the school was that of defamiliarization: instead of seeing literature as a 'reflection' of the world, Victor Shklovsky and his Formalist followers saw it as a linguistic dislocation, or a 'making strange'. In the period of Czech Formalism, Jan Mukarovsky further refined this notion in terms of 'foregrounding.' In their studies of narrative, the Formalists also clarified the distinction between plot (*syuzhet*) and story (*fabula*). Apart from Shklovsky and his associate Boris Eikhenbaum, the most prominent of the Russian Formalists was Roman Jakobson, who was active both in Moscow and in Prague before introducing Formalist theories to the United States. A somewhat distinct Russian group is the 'Bakhtin school' comprising Mikhail Bakhtin, Pavlov Medvedev, and Valentin Voloshinov; these theorists combined elements of Formalism and Marxism in their accounts of verbal multi-accentuality and of the *dialogic text*. Rediscovered in the West in the 1960s, the work of the Russian Formalists has had an important influence on structuralist theories of literature, and on some of the more recent varieties of Marxist literary criticism. Later, largely through the work of the structuralist linguist Roman Jakobson, it became influential in the West, notably in Anglo-American New Criticism, which is sometimes called Formalism.

Key Terms

Defamiliarization: Coined by Victor Shklovsky in his "Art as Technique," Defamiliarization refers to a writer's taking an everyday object that we all recognize and, with a wave of his or her authorial magic wand, rendering that same object weirdly unfamiliar and strange to us.

Literariness: Shklovsky's emphasis lies on the exploration of new literary techniques and devices in a work of art for its renewed perception and literariness. He argues that literariness lies in the deviant use of language, but not the symbols and imagery. He takes habitual

perception as automatic as it automatizes sense perception. But poetic trends renew our sense perception through defamiliarization by virtue of their constructed quality.

Fabula & Syuzhet: Shklovsky also analyzed narrative prose and declared that the structure of a narrative has two aspects: Fabula (story) and Syuzhet (plot). Fabula is the chronological sequence of events; the raw material of the story which can be considered somewhat akin to writer's working outline. The syuzhet refers to the order and manner in which events are actually presented in the narrative.

Bakhtin School: The Bakhtin Circle was a 20th century school of Russian thought which centered on the work of Mikhail Mikhailovich Bakhtin (1895-1975). The circle addressed philosophically the social and cultural issues posed by the Russian Revolution and its degeneration into the Stalin dictatorship. Their work focused on the centrality of questions of significance in social life in general and artistic creation in particular, examining the way in which language registered the conflicts between social groups.

Major Exponents:

Viktor Shklovsky
Yuri Tynianov
Vladimir Prop
Boris Eichenbaum
Roman Jakobson
Boris Tomashevsky
Grigory Gukovsky

Choose the best answer

1- Formalism is a type of literary theory and analysis which originated in Moscow Linguistic Circle and the

- | | |
|-------------------|--------------------|
| 1) Chicago school | 2) Opojaz group |
| 3) Prague Circle | 4) Symbolic School |

2- Which of the following critics was NOT a leading member of Formalism?

- | | |
|---------------------|---------------------|
| 1) Boris Eichenbaum | 2) Viktor Shklovsky |
| 3) Roman Jacobson | 4) Roland Barthe |

3- When Russian Formalists were suppressed by the Soviets in the early 1930s, the center of the formalist study of literature moved to Czechoslovakia where it was continued especially by members of the

- | | |
|-----------------------------|------------------|
| 1) American New criticism | 2) New criticism |
| 3) Prague Linguistic Circle | 4) Opojaz group |

4- All the following critics are members of Prague Linguistic Circle, EXCEPT

- | | |
|--------------------|---------------------|
| 1) Roman Jacobson | 2) Boris Eichenbaum |
| 3) John Mukarovsky | 4) Rene Wellek |

5- The central focus of the Formalist movement was not literature *per se*, but, which makes a given work a "literary" work.

- | | | | |
|-------------|-----------------|---------------|-------------|
| 1) literacy | 2) literariness | 3) literature | 4) literary |
|-------------|-----------------|---------------|-------------|

6- Russian Formalists' interests in texts centered on the functioning of literary devices rather than on

- | | | | |
|------------|---------|-------------|------------|
| 1) content | 2) form | 3) language | 4) subject |
|------------|---------|-------------|------------|

7- essay, *Art as Technique* introduced one of the first important key notions of formalism: "defamiliarization."

- | | | | |
|---------------|----------------|-------------|-----------------|
| 1) Jacobson's | 2) Shklovsky's | 3) Wellek's | 4) Mukarovsky's |
|---------------|----------------|-------------|-----------------|

8- The key to "defamiliarization" is the literary device, for the "device" impedes perception, draws attention to the artifice of the text and automatized perception.

- | | | | |
|---------------|-------------|-----------------|---------------|
| 1) habituates | 2) humanize | 3) dehabituates | 4) dehumanize |
|---------------|-------------|-----------------|---------------|

9- The between "story" and "plot" is given a prominent place in the Russian Formalists' theory of narrative.

- | | | | |
|---------------|----------------|----------------|-------------|
| 1) perception | 2) correlation | 3) distinction | 4) relation |
|---------------|----------------|----------------|-------------|

10- To Russian Formalists' is merely the raw material waiting the organizing hand of the writer.

- | | | | |
|-------------------|-------------------|------------------|--------------------|
| 1) plot (syuzhet) | 2) story (fabula) | 3) plot (fabula) | 4) story (syuzhet) |
|-------------------|-------------------|------------------|--------------------|

11- For the Formalists, is actually the violation of the expected formal arrangements of incidents.

- | | | | |
|---------|----------|----------|--------------|
| 1) plot | 2) story | 3) theme | 4) character |
|---------|----------|----------|--------------|

12- The Formalists often linked the theory of with the notion of defamiliarization: it prevents us from regarding the incidents as typical and familiar.

- | | | | |
|----------|-----------------|---------|------------|
| 1) habit | 2) literariness | 3) plot | 4) subject |
|----------|-----------------|---------|------------|

13- Literary devices cannot remain strange for all time, they too become, so that new literature has to produce new defamiliarizing devices to avoid habituated perception.

- | | | | |
|----------------|------------|-------------|------------|
| 1) automatized | 2) strange | 3) habitual | 4) similar |
|----------------|------------|-------------|------------|

14- The literariness of a work consists "in the maximum of foregrounding of the utterance," that is, the foregrounding of "the act of expression, the act of speech itself." "Foreground" means

- | | |
|---------------------------------------|--|
| 1) to bring something into existence | 2) to bring something into acknowledgement |
| 3) to bring something into prominence | 4) to bring something into vision |

15- The primary aim of literature is foregrounding its linguistic medium, in other words, as Victor Shklovsky put it in an influential formulation, to exercise a

- | | |
|--------------------|----------------------|
| 1) habitualization | 2) defamiliarization |
| 3) externalization | 4) standardization |

16- The foregrounded properties, or "artistic devices," which estrange poetic language are often described as from ordinary language.

- | | | | |
|------------------|-------------------|---------------|-----------------|
| 1) continuations | 2) deteriorations | 3) deviations | 4) distractions |
|------------------|-------------------|---------------|-----------------|

17- emphasize the complex interplay within a work of ironic, paradoxical, and metaphoric meanings around a humanly important "theme".

- | | |
|-------------------------|---------------|
| 1) American New Critics | 2) Formalists |
| 3) Russian Formalists | 4) Stylists |

18- Strong opposition to Formalism, both in its European and American varieties, has been voiced by some (who view it as the product of a reactionary ideology).

- | | |
|--------------------|---------------------------|
| 1) New Critics | 2) American New Criticism |
| 3) Marxist Critics | 4) Structuralists |

19- French structuralism was developed under the influence of Todorov and

- | | | | |
|-------------|--------------|-----------|---------------|
| 1) Jacobson | 2) Shklovsky | 3) Wellek | 4) Mukarovsky |
|-------------|--------------|-----------|---------------|

20- Which of the following critics believe in a sharp and definable division between ordinary language and literary language?

- | | |
|------------------------------|----------------------|
| 1) reader-response Criticism | 2) Russian Formalism |
| 3) speech-act theory | 4) new historicism |

Answer Key

- 1- Choice 2
- 2- Choice 4
- 3- Choice 3
- 4- Choice 2
- 5- Choice 2
- 6- Choice 1
- 7- Choice 2
- 8- Choice 3
- 9- Choice 3
- 10- Choice 2
- 11- Choice 1
- 12- Choice 3
- 13- Choice 1
- 14- Choice 3
- 15- Choice 2
- 16- Choice 3
- 17- Choice 1
- 18- Choice 3
- 19- Choice 1
- 20- Choice 2

Related terms

Distance and involvement

In his *Critique of Judgment* (1790), Immanuel Kant analyzed the experience of an aesthetic object as an act of "contemplation" which is "disinterested" (that is, independent of one's personal interests and desires) and free from reference to the object's reality, moral effect, or utility. Various philosophers of art developed this concept into attempts to distinguish "aesthetic experience" from all other kinds of experience, on the basis of the impersonality and disinterestedness with which we contemplate an aesthetic object or work of art.

In recent literary criticism the term **aesthetic distance**, or simply **distance**, is often used not only to define the nature of literary and aesthetic experience in general, but also to analyze the many devices by which authors control the degree of a reader's distance, or "detachment"-which is in inverse relationship to the degree of a reader's **involvement**, or "concern"-with the actions and fortunes of one or another character represented within a work of literature.

Aesthetic ideology

Aesthetic ideology was a term applied by the *deconstructive* theorist Paul de Man, in his late writings, to describe the "seductive" appeal of aesthetic experience, in which, he claimed, form and meaning, perception and understanding, and cognition and desire are misleadingly, and sometimes dangerously, conflated. Such a conflation, he held, is manifested in some formulations of Nazi politics as an artful remaking of the state. In de Man's view, the concept of the aesthetic came to stand for all *organicist* approaches not only to art, but to politics and culture as well. The experience of literature, he argued, minimizes the temptation of aesthetic ideology to confuse sensory experience with understanding, since literature represents the world in such a way that neither meaning nor sense-experience is directly perceptible.

In *The Ideology of the Aesthetic* (1990), the Marxist theorist Terry Eagleton presented "a history and critique of the aesthetic," noting the many "ideological" perversions and distortions of the concept. Originally articulated in terms of freedom and pleasure, and therefore possessing an "emancipatory" potential for humankind, the aesthetic has often been appropriated by the political right so as to represent the essence of a reactionary ideology, which works most efficiently when it seems not to be working at all.

Aestheticism

In his Latin treatise entitled *Aesthetica* (1750), the German philosopher Alexander Baumgarten applied the term "aesthetica" to the art, of which "the aesthetic end is the perfection of sensuous cognition, as such; this is beauty." In present usage, Aesthetics (from the Greek, "pertaining to sense perception" designates the systematic study of all the fine arts, as well as of the nature of beauty in any object, whether natural or artificial.

This attitude helps to explain why, later in the 19th c., the artist developed the image of being a Bohemian and a non-conformist. This was the long-term result of Romantic subjectivism and self-culture; of the cult of the individual ego and sensibility.

Such ideas were diffused in England by Coleridge and Carlyle; in America by Edgar Allan Poe and Ralph Waldo Emerson.

In part aestheticism seems to have been a kind of reaction against the capitalism and philistinism of the later Victorian period)

Choose the best answer

1- In Paul de Man's view, aesthetic ideology is not exploited in

- 1) politics 2) culture 3) sport 4) art

2- Which of the following statements is NOT TRUE according to Paul de Man?

- 1) In literature, meaning and sense experience are not perceptible.
2) The experience of literature, he argued, minimizes the temptation of aesthetic ideology.
3) Aesthetic ideology was used by de Man to describe the "seductive" appeal of aesthetic experience
4) Aesthetic ideology is manifested in some formulations of Nazi politics as an artful remaking of the state.

❖ Read the following passage carefully; then fill in the blanks with appropriate words given below:

The historical roots of Aestheticism are in the views proposed by the German philosopher (3)..... in his *Critique of Judgment* (1790), that the "pure" aesthetic experience consists of a "disinterested" contemplation of an object that "pleases for its own sake," without reference to reality or to the "external" ends of utility or morality. Aestheticism was developed by (4)..... who was greatly influenced by (5)..... 's claim (in *The Poetic Principle*, (1850)) that the supreme work is a "poem *per se*," a poem written solely for (6)..... ; it was later taken up by Flaubert, Mallarme, and many other writers. In its extreme form, the aesthetic doctrine of *art for* (7)..... veered into the moral and quasi-religious doctrine of life for art's sake, or of life conducted as a work of art, with the artist represented as a priest who renounces the practical concerns of worldly existence in the service of what Flaubert and others called ... (8).....

The views of French Aestheticism were introduced into Victorian England by (9)....., with his emphasis on high artifice and stylistic subtlety, his recommendation to crowd one's life with exquisite sensations, and his (10)..... of the supreme value of beauty and of "the love of art for its own sake." The artistic and moral views of aestheticism were also expressed by Swinburne and by English writers of the 1890s such as Oscar Wilde, Arthur Symonds, and Lionel Johnson, as well as the artists J.M. Whistler and Aubrey Beardsley. The influence of ideas stressed in Aestheticism –especially the view of the (11)..... (self-sufficiency) of a work of art, the emphasis on craft and artistry, and concept of a poem or novel as an end in itself, or as invested with (12)..... values-has been important in the writings of prominent twenties-century authors such as W.B. Yeats, T. E. Hulme and T. S. Eliot, as well as in the literary theory of the **New Criticism**.

3-

- 1) Kant 2) Gautier 3) Goethe 4) Nietzsche

4-

- 1) Theophile 2) Baudelaire 3) Coleridge 4) Shelley

5-

- 1) Dante 2) Byron 3) Flaubert 4) Poe

6-

- 1) the poem's sake 2) the people's sake 3) God's sake 4) the reader's sake

7-

- 1) art's sake 2) reader's sake 3) God's sake 4) people's sake

8-

- 1) the idea of poetry 2) the existence of beauty
3) the religion of beauty 4) the art of self sufficiency

9-

- | | | | |
|----------|-------------|-----------------|-----------|
| 1) Hardy | 2) Tennyson | 3) Walter Pater | 4) Conrad |
|----------|-------------|-----------------|-----------|

10-

- | | | | |
|--------------|-------------|-------------|---------------|
| 1) rejection | 2) advocacy | 3) ignoring | 4) protesting |
|--------------|-------------|-------------|---------------|

11-

- | | | | |
|--------------|-----------------|------------|-------------|
| 1) authority | 2) authenticity | 3) anatomy | 4) autonomy |
|--------------|-----------------|------------|-------------|

12-

- | | | | |
|-------------|--------------|--------------|-------------|
| 1) intrigue | 2) intricate | 3) intrinsic | 4) intimate |
|-------------|--------------|--------------|-------------|

Answer Key

1- Choice 3

2- Choice 1

3- Choice 1

4- Choice 1

5- Choice 4

6- Choice 1

7- Choice 1

8- Choice 3

9- Choice 3

10- Choice 2

11- Choice 4

12- Choice 3

Decadence

In the latter part of the nineteenth century, some French proponents of the doctrines of **Aestheticism**, especially Charles Baudelaire, also espoused views and values that developed into a movement called "the Decadence." The term (not regarded by its exponents as derogatory) was based on qualities attributed to the literature of Hellenistic Greece in the last three centuries BC, and to Roman literature after the death of the Emperor Augustus in AC 14. These literatures were said to possess the high refinement and subtle beauties of a culture and art that had passed their vigorous prime but manifested a special savor of incipient decay. Such was also held to be the state of European civilization, especially in France, as it approached the end of the nineteenth century.

Many of the precepts of the Decadence were voiced by Trephe Gautier in the "Notice," describing Baudelaire's poetry that he prefixed to an edition of Baudelaire's *Les Fleurs du mal* ("Flowers of Evil") in 1868. Central to the Decadent movement was the view that art is totally opposed to "nature," in the sense both of biological nature and of the standard, or "natural," norms of morality and sexual behavior. The thoroughgoing Decadent writer cultivates high artifice in style and, often, the bizarre in subject matter, recoils from the fecundity and exuberance of the organic and instinctual life of nature, prefers elaborate dress over the living human form and cosmetics over the natural hue, and sometimes sets out to violate what is commonly held to be "natural" in human experience by resorting to drugs, deviancy from standard norms of behavior, and sexual experimentation, in the attempt to achieve "the systematic derangement of all the senses." The movement reached its height in the last two decades of the nineteenth century; extreme products were the novel *A rebours* ("Against the Grain"), written by J.K. Huysmans in 1884, and some of the paintings of Gustavo Moreau. This period is also known as *the fin de siècle* (end of the century): the phrase connotes satiety, and ennui expressed by many writers of the decadence.

In England the ideas, moods, and behavior of the Decadence were manifested, beginning in the 1860s by writers such as Arthur Symons, Ernest Dowson, and Lionel Johnson and Oscar

Wilde in his novel *The Picture of Dorian Gray* (1891), his play *Salome* (1893), and many of the poems of Ernest Dowson.

Choose the best answer

1- According to decadent concepts, art is something opposite to.....

- 1) modernity 2) sexuality 3) normality 4) biology

2- Decadents espouse....

- 1) artificial art 2) fecundity
3) organic art 4) instinctual life

3- Which of the following statements is NOT correct concerning decadence?

- 1) It emerged in the latter part of the 18th.c.
2) It is applied to some French proponents of the doctrines of Aestheticism.
3) Baudelaire's views were seminal in developing this movement.
4) The term was based on qualities attributed to the literature of Hellenistic Greece.

4- Decadent writers would NOT

- 1) cultivate high artifice in style.
2) recoil from the commonplace in subject matter.
3) renounce the fecundity and exuberance of the organic and instinctual life of nature.
4) prefer elaborate dress over the living human form and cosmetics over the natural hue.

5- Decadent writers

- 1) use drugs to be natural. 2) apply divine form of standard behavior.
3) pursue simplicity in their dress. 4) prefer cosmetics over natural colors.

6- The phrase *fin de siècle* implies..... .

- 1) feeling of regeneration. 2) end of the century
3) satiety and ennui 4) idea of commonality

Answer Key

1- Choice 3

2- Choice 1

3- Choice 1

4- Choice 2

5- Choice 4

6- Choice 3

Beat Writers

Beat writers identifies a loose-knit group of poets and novelists, in the second half of the 1950s and early 1960s, who shared a set of social attitudes-antiestablishment, antipolitical and anti-intellectual, opposed to the prevailing cultural, literary, and moral values, and in favor of unfettered self-realization and self expression. The Beat writers often performed in coffeehouses and other public places, to the accompaniment of drums or jazz music. "Beat" was used to signify both "beaten down", (that is, by the oppressive culture of the time) and "beatific" (many of the Beat writers cultivated ecstatic states by way of Buddhism, Jewish and Christian mysticism, and /or drugs that induced visionary experiences). The group included such diverse figures as the poets Allen Ginsberg, Gregory Corso, and Lawrence Ferlinghetti and the novelists William Burroughs and Jack Kerouac; the American exemplars of the literature of the absurd; the Black Mountain Poets, Charles Olson, Robert Greeley, and Robert Duncan, and the New York poets, Frank O'Hara, Kenneth Koch, and John Ashbery. It was also a time of confessional poetry and the literature of extreme sexual candor, marked by the emergence of Henry Miller as a notable author (his autobiographical and fictional works, begun in the 1930s, had earlier been available only under the counter) and the writings of Norman Mailer, William Burroughs, and Vladimir Nabokov (*Lolita* was published in 1955). **The Counter-culture** of the 1960s and early 1970s continued some of the modes, but in a fashion made extreme and fevered by the rebellious youth movement and the vehement and sometimes violent opposition to the war in Vietnam. Ginsberg's *Howl* (1956) is a central Beat achievement in its breathless, chanted celebration of the down-and-out and the subculture of drug users, social misfits, and compulsive wanderers, as well as in representing the derangement of the intellect and the senses effected by sexual abandon, drugged hallucinations, and religious ecstasies. (Compare the vogue of decadence in the late nineteenth century.) A representative and influential novel of the movement is Jack Kerouac's *On the Road* (1958). While the Beat movement was short-lived, it left its imprint on the subjects and forms of many writers of the 1960s and 1970s.

