ABRAMS, M.H. Natural Supernaturalism

French Rev. = Haskalah
Wordsworth Peretz

- the hopes of a generation shattered by its failure
- destroyed the old faith without giving direction
- identity crisis
- its structural end is its own beginning

Creative autobiography (80)

Augustine's 3 times (87)

The Prelude - a double story: W's life in the world // life in nature 96

secular theodicy: personal suffering → maturity

The circuitous journey: development = gradual curve back to an earlier stage, but on a higher level, incorporating that we have intervened (114) (184)

Internalization: Augustine: soul ↔ God

Wordsworth mind ↔ nature

Yeats: Self ↔ soul (122)

Schelling: imagination annuls contradiction between (174)

nature ↔ intelligence

conscious ↔ unconscious

subject ↔ object

Philosophical reflection → analytic division = evil (181)

cognitive dimension: mind ↔ nature; subject ↔ object

moral " natural instinct, desire, necessity ↔ subjective reason, freedom

2-dimensional fission → speculative philo → restored unity (182)

Redemption = progressive self-education

Course of human life = Heilsgeschichte → Bildungsgeschichte

Is Peretz "at home in the world"?

Moment = ① timeless time ② momentarily charged object 385-8

390) breakthrough from sensual → imaginative seeing → radical elevation of object

Recourse to the vision of the child: 413-14

American Transcendentalists 1830 —

Baudelaire, Rimbaud

Wordsworth: Scripture → the lowly/outcasts → tragic heroes

Moderns: pathological/perverse → heroes → Sacred figures 418

Wordsworthian Moment: artist redeems life/world

Joycean Moment: artist redeems life/world → new world = work of art itself 422

Romantic aesthetic: art for man's sake, for life's sake (429)

Romantic Words (431)

Life = the greatest good

Love = feeling at home in the world

Liberty = transforming lifeless, habitual → new world

Joy = the norm of life; both the precondition & end of highest art

Reverdie: the regreening earth in springtime

Problem of Evil = central to Romantic philo.

justify the experience of suffering within limits of experience itself 444

Schiller's Der Spaziergang (1795): prototype of Romantic lyric 453

Bascom, William

The Forms of Folklore: Prose Narratives JAF 78 (1965)

4 FT = prose narratives which are regarded as fiction
myths = prose narratives which, in the society in which they are told, are considered to be truthful accounts of what happened in the remote past

FORM	BELIEF	TIME	PLACE	ATTITUDE	PRINCIPAL CHARACTOR
MYTH	FACT	REMOTE PAST	DIFF. WORLD: OTHER OR EARLIER	SACRED	NON-HUMAN
LEGEND	FACT	RECENT PAST	WORLD OF TODAY	SACRED OR SECULAR	HUMAN
F T	FICTION	ANY TIME	ANY PLACE	SECULAR	HUMAN OR NON-H.

6 of the three genres, FT is the only one that usually contains a conventional opening

→ Martha Wolfenstein Children's Humor Glencoe 1954

Greimas A.J. Le Conte Populaire Russe

156. if mediation (connective) = establishment of contract
acceptation

then prohibition = rupture of contract
violation

- based on Lévi-Strauss' theorem that prohibition = neg. transformation of the injunction

Intro to Documents of Modern Literary Realism (1963)

Romanticism – ultimately rests on idealist metaphysics

Realism – denied there was a reality of ~~essences~~ essences or forms which was not accessible to ordinary sense perception

– reality must be viewed as something immediately at hand, common to ordinary human experience, open to observation

1856: Tolstoy Sevastopol
Flaubert Madame Bovary
1852 Turgenev A Sportsman's Sketches
1855 Whitman Leaves of Grass
1859 Darwin Origin of Species
1871–93 Zola's Rougon-Macquart series

Principles of Realism

① Choice of subject matter
- material used must be product of observation
- implicit Benthamite assumption: the life lived by the greatest no. is somehow the most real
- shatter image which bourgeois reflected to himself

a) the average man in reference to a whole society – emphasis on lower social level
b) average sensual man at any social level – largely dominated by id
c) underground man → 412-Fra
– transcription of vulgar speech
– belief in fact as a way to truth

② Innovations in technique

- authorial self-effacement → objectivity
- avoid coincidence, plot artificialities, denouement
- begin in medias res
- never contrast two lives, except as a diptych
- Rule of Three: no single protagonist in which no outcome of a life is necessarily more important
- ability to handle crowds
- external view: ignore thoughts, feelings
- physical density of novel environment

Pitfalls:

a) animal imagery → reductionist
b) symbol / myth as superstructure → a priori standpoint
c) psychological barrier → critical stance

③ Philosophical

- universe is observably subject to physical causality
- man, as a part of the physical continuum is also subject to its laws
- determinism; → life has no meaning
- rejects Transcendentalist and Proustian reality
- begins with external phenomena → psychological realism

SEYMOUR CHATMAN "COMPARING METRICAL STYLES" in STYLE IN LANGUAGE
ed. Thomas A Sebeok MIT Press 1960 pp. 149-172

A REPETITION SCHEMES

Word-Initial

1. Consonant alliteration. Repetition of the same initial consonant in several adjacent syllables, usually coinciding with word stress: furrow follows free.
2. Vowel alliteration. Repetition of the same initial vowel or dipthong in several adj. syll., usually coinciding w. word stress: empty effort.

Word-Final

1. Rhyme. Repetition of final stressed vowels & final consonants & consonant clusters, if any, but not of initial " in the syllable: be-agree.
2. Feminine rhyme. The above, plus any additional unstressed identical syllables: taker-maker.
3. Assonance. Like vowels, different consonants: fame — late.
4. Homeoteleuton. Repetition of whole final unstressed syllables where ~ stressed syllables preceding are consonant: mission — motion.
5. Consonance. Like consonants, diff vowels: pressed — past.
6. Eye Rhyme. A kind of assonance in which the letters are identical, although they represent diff. vowels: blood : mood.

B Juxtaposition Schemes

1. Chiasmus. Reversal of phoneme sequence u:i / i:u dupes of a deep delusion
2. Augmentation. CC → CVC: That slid into my soul
3. Diminution. CVC → CC: But silently, by slow degrees

C SYLLABLE CONTROLING SCHEMES

1. Apocope. The loss of a word-final vowel such that the consonant which precedes it clusters with the initial vowel or consonant of the following word: the army → th'army.

CHATMAN / 2

2. Aphaeresis. The loss of an initial vowel such that the consonant which follows it clusters with a following vowel or consonant: it is → 'tis; it were → 'twere.
3. Vowel syncope. The loss of a vowel such that a syllable is lost without the syllables on either side being affected: medicine → med'cine; fluctuate → fluct'ate
4. Consonant syncope. ... often loss of 2nd vowel: seven → se'en; devil → de'l; by his → by's.
5. Synaersis. Many a → meny o
6. Monosyllabification: The reduction of contiguous syllabics to a single nucleus: idea → aydiy
7. Pseudo-elision. The assumption of elision between two consonants that cannot be clustered without one of them becoming syllabic: words ending in -ism; or consonant clusters that go against English clustering habits: th'sea; th'loss.

Three kinds of situations at line end:
1. "Run-on" lines

but I have been in
A purgatorie, such as fear'd Hell is
A recreation to, and scarce map of this.

The feeling for run-on seems to increase greatly when there is a metrical zero at syllable 10, as in line 2 above, or a caesura after a very late syllable:

As fresh, and sweet their Apparrells be, as bee
The fields they sold to buy them;

2. Alternative lines

My sin
Indeed is great,

3. End-stopped lines

as false as they
Which dwell at court for once going that way
Therefore I suffered this; towards me did run

- enjambment is essentially a linguistic impingement on the meter
- its extensive use gives such verse the appearance of being closer to everyday speech than verse "in which the meter exerts more

control in the syntax.

DOUGLAS, MARY "The Meaning of Myth" in The Structural Study of Myth & Totemism pp. 49 - 69

- the new science of mythologics

51 - agrees with L-S treatment of all versions of a myth as equally authentic or relevant
- also points out the Hegelian basis of his thought
- Story of Asdiwal
  1. geographical symmetry
  2. residence at marriage — all the marriages of Asdiwal are matrilocal until the end where 'patrilocalism triumphs'
  3. cosmological sequence

51 The relation between symbolic thought & social reality:
- a statement in the myth sets off a response which modifies the social universe, which itself then touches off a new response in the realm of myth etc.
- for him, myth expresses a social dialectic
- the real burden of the whole Asdiwal myth is for him the contradiction implicit in patrilocal, matrilateral cross-cousin marriage.
- i.e, a negative comment on social reality

59 - Douglas shows, on the contrary that the myth affirms the reality of the culture
  1. expression of male dominance; women are necessary but inferior beings
  2. one-upmanship brings success but two upmanship brings defeat & hostility
  3. great shamans are always the victims of jealousy

63 - she complains that whenever anthropologists apply structural analysis to myth they extract not only a different but a lesser meaning

63 - 2 possible objectives in analysing a piece of discourse
  1. to analyse what has been said — not reductionist, aims at discovering a particular structure
  2. to analyse the language, seen as the instrument of what is said — discovers a general structure

65 - to say simply that myth structures are built of oppositions & mediations is not to say what the structures are. It is simply to say that there are structures.

67 - structural analysis cannot but reveal myths as timeless, as synchronic structures outside time

ERLICH / RUSSIAN FORMALISM

Factors in the development of social criticism

1. the plebian intelligentsia (raznočincy) rejecting the cultural heritage of the leisured classes
2. excesses of esthetic nihilism – tendency to account for lit. in terms of political ideas = Pisarevism
3. European positivism regarding natural science as the only bona fide type of scientific inquiry; causal determinism
4. political censorship → creative writer left with the task of exposing social ills – in an elliptic 'Aesopian lang.'

- Aleksandr Potebnja (1835–1891) – inquired into the semantic dynamics of poetic speech
- Aleksandr Veselovskij (1838–1906) – a system of scientific poetics

- Symbolism: the ever-present sense of catastrophe pervading the verse of A. Blok; the swan song of the UMC
- Ivanov's concept of the organic unity of sound & meaning
- poetic word seen as a mystical logos, reverberating with occult meanings.
- Andrej Belyj's celebrated book Simvolizm (1910)
- first to focus attention on the phenomenon of rhythmical variations
- Bijusov – one of the first Russian students of verse to insist on the importance of 'interverbal pauses' as a factor in verse rhythm.

ACMEISM: Literary magazine Apollon

- Axmatova, Mandelstam, Gumilëv
- scorned the mystical vagueness of Symbolism
- strove for 'Apollonian' clarity & for graphic sharpness of outline
- Erlich calls it a Symbolist heresy.

FUTURISM: "A Slap in the Face of Public Taste" (1912)

- Mayakovsky: We have invaded the love whispers of the cozy porches with the thousand-foot step of the ages. These are our rhythms – the cacophony of wars & revolutions
- poetic speech became an end in itself rather than a medium for conveying ideas & emotions: self-sufficient word
- anti-psychologism
- primacy of form over content
- dynamic displacement of objects & their interpenetration

Boris Eichenbaum "The Theory of the 'Formal Method'"
Russian Formalist Criticism pp. 102-139 [1927]
(a reply to Trotsky).

ERLICH / 2

52 Russian Symbolism gave rise to philo. or metaphysical literary criticism,
- even Mixail Gershenzon advanced a theory of 'integral knowledge' together with an emphasis on 'slow reading' & close textual analysis
54 - sterile biographism
55. Literary Disintegration (Petersburg 1908-09) = an impassioned indictment of all modernist literature, labelled as decadent & reactionary (Gorky, Kamenev, Lunacharsky)
61 - influence of Edmund Husserl's Logische Untersuchungen 1913-21
- introduced the concept of 'pure' universal grammar
63 - the linguists saw poetic lang. as the 'functional' type of speech par excellence — a discourse organized thruout in order to achieve the intended esthetic effect.
* Moscow Linguistic Circle 1915
* Opojaz : Society for the Study of Poetic Lang. - Petersburg 1916.

* Jakobson's study "Xlebnikov's Poetic Lang" delivered at the Moscow Circle in 1919 & published 2 years later in Prague
- Mayakovski frequented their meetings (heard the above talk) and wrote, in the manifesto of Lef 1923 that "the Formalist method is the key to the study of art."

67 Opojaz : more heterogeneous
- Eichenbaum more prone to evolutionary course of the Acmeists than the revolutionary course of the Futurists
- Osip Brik : one of the founders

72 - the brunt of their attack was not against the Old School but against the Symbolists
- called for the liberation of the study of verse from 'religious & philosophical tendencies!

74 Jakubinskij : the perceptibility of sound in verse
- Brik's study on sound repetitions focuses not on assonance, the favourite theme of Symbolist theveticians, but on consonantal repetitions.
- the Futurist poets scornfully rejected the traditional ideal of 'nellefluence' in favour of difficult, unwieldy sound-combinations.

ERLICH /3

75 Eichenbaum's study 'How Gogol's Overcoat is Made' [Poetika, 1919] sees the plot as the interplay between two stylistic layers — comic narration & sentimental rhetoric.
- Shklovski sees the plot as a 'realization' of the verbal device.
76 - refuted Potebnja's notion of the poetic image as a pedagogical device explaining the unfamiliar in terms of - familiar
- the direct opposite is true!
- the poetic use of the image, as distinguished from the practical, lies in a "peculiar semantic shift" whereby the habitual is made strange.
- restores to us the fresh, child-like vision of the world.

NOT REPRESENTATION OF LIFE IN CONCRETE IMAGES, BUT, ON THE CONTRARY, CREATIVE DISTORTION OF NATURE BY MEANS OF A SET OF DEVICES...

85* Division of Literary History formed at the Petrograd State Institute of Art History in 1920
- Viktor Zhirmunskiy, chairman.
- published Problems of Poetics
- joined by Tinjanov, Tomashevskiy & Viktor Vinogradov
89 - the inextricable relationship between rhythm & syntax & their interdependence = leitmotif of 1921-26

100 - the Marxist attack against Formalism was inaugurated by Lev Trotsky's Literature & Revolution 1924.
103 - the Marxist's field of competence is not esthetic judgement but causal explanation ... but Marxism alone can explain why & how a given tendency in art has originated in the given period of hist.
106 - Lunacharsky maintained that Formalism is a form of escapism, a product of the decadent & spiritually sterile ruling class.

110 A. Zeitlin - combine Marxist long-range objectives with a near-Formalist short-range program [Lef 1923]
- interpretation must be preceded by description

P.N. Medvedev The Formalist Method in Literary Scholarship (1928)

V. Shklovsky "Art as Technique", Russian Formalist Criticism: Four Essays. Trans. & with an intro. by Lee T. Lemon & Marion J. Reis. Univ. of Nebraska Press (Lincoln, 1965) pp. 5-24.

Serapion Brotherhood: founded in Petrograd in 1921
- young prose writers – Fedin, Ivanov, Kaverin, Nikitin
- two chief spokesmen: Lev Lunc & Ilya Gruzdev who studied under Shkolvski & Tinyanov.

151 - ... we do not want uniformity in art ... we do not write for propaganda ... We are the hermit Serapion

159 * Prague Linguistic Circle: expanded the conceptual framework of Slavic Formalism
- poetics was now seen as an integral part of semiotics rather than a branch of linguistics
- pure Formalism gave way to Structuralism, revolving around the notion of a dynamically integrated whole, i.e. the 'structure'

171 Formalist esthetics was descriptive rather than metaphysical

175 Shklovsky's "Art as a Device" was a spirited attack on the imagery doctrine [1917]
- obviously, insisted the Formalists, there is such a thing as a non-figurative poem as well as a non-poetic image.
- the poet does not create images, he finds them in ordinary lang. or recollects them.

177 - the act of creative deformation restores sharpness to our perception, giving density to the world around us.
- Density [faktura] is the principle characteristic of this peculiar world of deliberately constructed objects, the totality of which we call art. (Shklovski)

180 - an unexpected preoccupation with the uses of poetry & the therapeutic value of creative deformation
- identical to Cocteau's formulation in 1926

181 - to Jakobson, the immediate critical problem is not the interaction between ↓ perceiving subject & ↓ object perceived, but ↓ relationship between ↓ 'sign' & ↓ 'referent'
- not the reader's attitude toward reality, but ↓ poet's attitude toward lang.

182 - verbal play, characteristic of poetic lang. 'lays bare' ↓ phonic texture of ↓ word.

183 - the dichotomy of cognitive vs. affective was supplanted here by ∨ distinction between - referential lang. of informative prose & ∨ sign-oriented lang. of poetry, geared to ∨ 'actualization' of ∨ linguistic symbol.

186 - the latter was recognized as a complex transaction involving ∨ semantic & morphological, as well as ∨ phonetic, levels of lang.

194 - motivation of the device : an explanation of a plot-structure in terms of actual mores.

198 - the concern with the idiosyncratic, the purely literary, gave rise to the tendency to equate literature with literariness, to reduce art to its distinguishing feature.

201 Jakobson [1933-34] : every verbal phenomenon stylizes & modifies in a certain degree ∨ event described.
- this stylization may hinge on 1. the effect intended, 2. on the audience, 3 preventative censorship or 4. the repertory of available formulas.
- under the impact of all these factors an actual experience depicted in a poem may virtually turn into its opposite.

203 - Roman Ingarden insisted that the psychological experience which gives rise to a work of art ceases to exist qua experience the moment this work comes into being.
- Mukarovsky [1941] : the poetic I is not identical with any empirical personality, not even with that of the author. It is ∨ pivotal point in the composition of the poem.

204 - Tomashevsky [1925] : lyrical poetry is not worthless material for biographical investigation. It is simply unreliable material.

This principle applied to folklore by Bogatyrev [1923]:
- the folktale plot is the more effective the greater ∨ distance between ∨ situation utilized in ∨ story & the audience.
- in order to qualify as a subject for popular fiction, ∨ motif has to be exotic, ie. drawn from a remote culture, or archaic — a matter of ancient hist.
- FOLKTALES ARE NEVER A DIRECT REFLECTION OF ACTUAL MORES

208 Jakobson : the literary process = a dialectical tension between esthetic form, creative personality & social milieu.

213 Rhythm: a regular alternation in time of comparable phenomena [Tomashevsky, 1929]
- Tynjanov: in poetry the meaning of words is modified by the sound, in prose sound is modified by meaning.
- in prosaic discourse, so-called isochronism [= a tendency toward equal time intervals between 'rhythmical signals'] is the exception rather than the rule.

214 - while the Symbolists & Formalists were at one in postulating the indispensability of metrical irregularities ... Belyj pleaded for rhythmical 'variety' while the Formalists tended to fall back on Shklovsky's doctrine of 'disautomatization'
- the artificially imposed isochronism [of verse] could in turn lead to automatization, if it were not for occasional deviations from the norm — for the "moments of frustrated anticipation."
- insistence on word-boundaries
- attempts at phonemic prosody
- interdependence between the phonetic & semantic aspects of poetic lang.
- phoneme: the smallest unit of sound capable of differentiating meanings → word → sentence
- Osip Brik: first to focus on poetic use of sentence structure

225 - rhythm as the organizing factor of verse lang. modifies & 'deforms' meaning.
- the tight organization of the sound stratum of verse brings words closer to each other, makes them interact, overlap, crisscross, & in doing so, reveal the wealth of their 'lateral' potential meanings.

231 Formalists unwilling to see the image as the differentia of poetic lang.
- Zirmunskij "On Classic & Romantic Poetry" [1928] posited metaphor as the chief earmark of the Romantic style & metonymy — that of the Classical style
- Jakobson on Pasternak's prose [1935] argues that verse gravitates naturally toward metaphor while prose favours metonymy.
- his reasoning complements Tynjanov's notion of rime as an auditory metaphor.
- Jakobson: verse rests upon association by similarity; the rhythmical affinity of individual lines is an indespensable

"Differenzqualität" from B. Christiansen Philosophie der Kunst (Hanau 1909)
- quality of divergence.

cf Hrushovski's definition of "free verse"

cf Boris Tomashevsky "Thematics" in Russian Formalist Criticism [Theory of Lit, 1925) pp. 62-95.
FABULA = the action itself
PLOT = how the reader learns of the action.

prerequisite for our perception of verse.
- the rhythmical parallelism is further strengthened whenever it is accompanied by the sense of similarity on the level of imagery.
- in narrative prose, association by contiguity (= the core of metonymy) is the motive force
- "As the narrative unfolds, its focus shifts from an object to its neighbor (in terms of physical space — time or of causality)."

232 metaphor: THE PRIME EXPONENT OF THE POETIC PRINCIPLE ON THE LEVEL OF LEXICAL MEANING.
- but the poet's job is to 'actualize' all elements of linguistic structure
- 'semantic shift' can assert itself on the grammatic as well as the lexical level.

234 - divergence from the norm: [differenz-qualität]
- an adequate description of a literary style must take into account not only the type of creative deformation, but also the nature of what is being deformed or deviated from.

235 - stylistic analysis must show what is in each given case the extra-literary point of reference — the comparable type of 'practical' lang.
→ Ejxenbaum's discrimination between 3 style in Russian lyrical poetry: the oratorical, the conversational & the 'singable'. [latter: consistent artistic exploitation of phrase melody].

240 - Formalists differentiated between
FABLE: the material for narrative construction
PLOT: the story as actually told or the way in which the events are linked together.
- the primacy of composition over thematology

242 - but plot, for Shkovsky, involves the treatment of time.
- "Literary time is pure convention. Its laws do not coincide with the laws of time in 'real life'."

243 - not only was the hero reduced to the status of a pretext for the 'unfolding of the action,' but the action itself was often regarded as a pretext for the 'unfolding of the verbal material.'

narrative techniques / literary form = metaphor / 'literariness' of poetic vocab.

Parallels Between Russian Formalism & New Criticism

1. T.S. Eliot *Selected Essays* (N.Y. 1932) : shifted emphasis from the poet to poetry
2. J.C. Ransom *The World's Body* (N.Y. 1938) – focused on the esthetic & characteristic values of lit
3. Cleanth Brooks & Robert Penn Warren *Understanding Poetry* (N.Y. 1938) – close reading
4. I.A. Richards *Practical Criticism* (London 1929)
5. Cleanth Brooks *The Well Wrought Urn* (NY 1947) – heresy of paraphrase

SHKLOVSKY ON PROSE TECHNIQUES

243 I THE STAIRCASE-LIKE STRUCTURE of narrative fiction
- 'architectonic tautology', the recurrence of the same episode in a novel, a ballad, or a folk song serves the same esthetic purpose as 'verbal tautology' — alliteration, refrain, rhythmical parallelism
- in either case, what would have been a straitforward statement is twisted by artful detours into a bizarre, multi-storied edifice.
- in imaginative literature, an object is bifurcated thru the medium of its multiple reflections & juxtapositions.
- Art does not strive for generalizations.
- compositional parallelism in Tolstoy.

244 - the 'zero ending' in Maupassant's short stories
- the contrast between what actually happens, or does not happen, in the story and the 'real' ending which a reader familiar with the traditional pattern of the short story has every reason to expect.

II RETARDATION

245 - the anecdotes in Part II of Don Quixote = an effective means of slowing down the action
- the device of epic retardation is crucial to the structure of the FT, especially ∨ archetypal tale of the quest or difficult task, where the incessant piling up of obstacles to be surmounted or seemingly superhuman tasks to be performed keeps delaying the climax almost indefinitely.

246 GENRE: a cluster of compositional devices

258-9 - a new art is not an antithesis of the preceding one, but its reorganization, a "regrouping of the old elements."

260 - artistic legacy transmitted ... from uncle to nephew
- canonization of the junior branch.
- when the 'canonized' art forms reach an impasse, the way is paved for the infiltration of the elements of non-canonized art, which by this time have managed to evolve new artistic devices.
- lit. then draws upon motifs & devices of sub-literary genres.

FRIEDMAN, ALBERT B. THE BALLAD REVIVAL

Studies in the Influence of Popular on Sophisticated Poetry Univ. of Chicago Press 1967

2 - the printed contours poorly represent the "performed" ballad
3 origin of metrical form in medieval French dance song
origin of unintelligible refrain [not a corruption of sense] but a lyrical impulse choosing musical sounds.
6 as a species of popular poetry, ✓ trad. ballad cannot be localized in any century.
ballad metric is medieval
ballad style fixed long before 15th cent.

9 ballad revival = the translation of the genre from an active life on the popular level to a "museum" life on the sophisticated level.

" G. H. Gerould The Ballad of Tradition (Oxford 1932).

14 the ballad came into existence only when the typical ballad content, form and style as we know them came together
- ~ 12th cent.

19 artistry belongs to the governing pattern, to the genre, not to the individual ballad
21 ubiquitous minstrels = intermediaries between - folk & literate culture before 1700
22 - minstrel style:
incipits
pious conclusions
shifts of scene
self-conscious awareness of an audience
subjective comment
professions of veracity
artless padding
23 the trad. ballad as a type did not originate with minstrels nor did it ever heavily depend on them

Broadside Ballad

35 – naturalization of the French <u>balade</u> in late 14th cent.
36 strict ballade: poem of 3 stanzas with rimes in common, stanzas linked by an organic refrain
pseudo-ballade: gave up common rime & was able to run to 10-20 stanzas

44 1. poetry of a topical or edifying nature, usually cast in the ballade stanzas, printed on broadsheets

2. eventually, these came to be known as ballads

3 about 1510 the ballads on broadside moved toward popular song

4. at this point more singable metres & less complicated staves began ousting the decasyllabic ballade stanzas

45 broadside balladry = traditional balladry reformed so as better to suit the press, the city & modern conditions

47 ballad criticism began in England with Addison's "Chevy Chase" papers. (1711)
– a doctrinaire extension of neo-classical tenets
wo – one of many critics in a pan-European reaction who advocated the simplicity of popular poetry against obscurity & excesses of various 'last ages'

garland – parcels of broadsides – destined for LC + MC
dignified & uplifting
123 drollery – unvaried frivolity, obscene
sponsored by disappointed loyalist wits
aim was solely entertainment for artistocrats as well as commoners
– latter: 1st intrusion of poetry of a frankly popular nature into books read by arbiters of literary fashion
– drinking songs, rustic amours, seduction pieces

156 from Restoration — 18th cent balladry continued an important political instrument
<—> jocular ballads of Prior, Swift, Gay & Pope

164 sentimental ballad : Goldsmith's "Edwin & Angelina" (1764)
sweetners, simplicity & unbelievable coincidences
- plots were borrowed from ballads by several playwrights of the period

166 Gay's The Beggar's Opera (1728) interspersed with over 60 songs set to ballad tunes

167 neoclassic ballad interest :
1) mounting curiosity concerning bardism, particularly Homer
2) program of the cult of simplicity

175 Pinkerton's preface to "On Oral Poetry" in Select Scottsh Ballads (1783) : interrelationship of bardism, primitive poetry, minstrelsy, & balladry

177 Simplicity of thought & style : follow Nature, deal only with the primary, normal, universal, reasonable

178 ballad of simplicity : rural courtship, description of natural objects, now unreadable

180 - these were influenced by broadside, garland ballads, not by traditional species
- Walter Scott's "Legendary Tales" — a class of mid 18th cent ballad imitations of simplicity school

182 - structure & style of Child ballad "set" between 1100 - 1350

184 - when the antiquity of the ballad was stressed, however, the semicivilized pre-Conquest period rather than the ceremonious, ornate Gothic age was the preferred setting for fake-antique ballad imitations
- medieval connotation first grew strong with the discrimination of the traditional ballad, the confusion of ballad & romance & the importation from Germany of the supernatural ballad which beautifully suited the eerie Gothic setting.

185 Thomas Percy's Reliques of Ancient English Poetry (1765) summarizes & climaxes the neoclassic interest in ballads

187 - for him, ancient English poetry was as exotic as Spanish, Chinese, Hebrew poetry

191 - a collection of late versions of medieval metrical romances in largest part

195 - Percy was convinced by Shenstone of the need to modernize the ballad texts & make alterations
- Percy the first to distinguish between old ballads and later products written for broadsides

220 - if ever his old ballads were to achieve dignity, they had to be divorced from the common ballad prints sold in the streets

227 - there was, to his mind, a stable, original text
- tradition as a creative force was beyond him; " " " source of ballads, however, he fully appreciated

241 Scott's Minstrelsy of the Scottish Border (1802-3)
- meant to illustrate the turbulent political & social life of the border
- his is a local collection

247 Andrew Lang: first British writer to propose that "the community produces songs as it produces language."

248 Herder's 'enthusiasm for the uncultivated'
Volkslied embodied bona fide racial character
- fragmentation theory: Wolf 1795
- Herder found ballads in Hebrew bible!

276-81 Coleridge's ballad-poems, esp 'Ancient Mariner'
Wordsworth's 'Tintern Abbey'

CLASSIFICATION OF HEROES

1. MYTHICAL HERO : superior in kind both to other men & to the environment of other men
2. ROMANCE HERO : superior in degree to other men & to his environment ; his actions are marvellous but he himself is identified as a human being
3. HIGH MIMETIC : superior in degree to other men but not to his natural environment, the hero is a leader ; hero of most epic & tragedy.
4. LOW MIMETIC : superior neither to other men nor to his environment, the hero is one of us ; the hero of most comedy and realistic fiction
5. IRONIC MODE : inferior in power or intelligence to ourselves

ROMANCE divides into two main forms
① a secular form dealing with chivalry and knight-errantry
② a religious form devoted to legends of saints
both lean heavily on miraculous violations of natural law for their interest as stories (34)

TERMS :
NAIVE = primitive, popular
SENTIMENTAL = a later recreation of an earlier mode (35)
SENSATIONAL = pity & fear communicated externally, as sensations. (35)

TRAGIC FICTIONAL MODES

1. DIONYSIAC : stories of dying gods
2. ELEGIAC : heroism unspoiled by irony ; forest as typical setting nature reduced largely to animal & vegetable world
3. CATHARSIS : balanced midway between godlike heroism and all-too-human irony ; pity and fear → favorable and adverse moral judgement ; fall of the leader
4. PATHOS : hero isolated by a weakness which appeals to our sympathy because it is on our own level of experience ; exclusion of an individual from a social group to which he is trying to belong.
5. TRAGIC IRONY : whatever exceptional happens to the hero should be causally out of line with his character.

IRONY: born from the low mimetic; takes life exactly as it finds it.
- naive ironist calls attention to the fact that he is being ironic
- sophisticated irony merely states & lets reader add ironic tone himself.

ALAZON: impostor, someone who pretends or tries to be something more than he is. → miles gloriosus, learned prank, obsessed philosopher

ROMANCE characterized by the acceptance of pity and fear as forms of pleasure
fear at a distance (terror) → adventurous
fear at contact (horror) → marvellous
fear without an object (dread) → pensive melancholy
pity at a distance (concern) → theme of chivalrous rescue
pity at contact (tenderness) → languid, relaxed charm
pity without an object (animism) → creative fantasy.

COMIC FICTIONAL MODES

1. APOLLONIAN: how a hero is accepted by a society of gods
2. IDYLLIC: pastoral, idealization of a simplified life in the country
3. OLD COMEDY of Aristophanes: a central figure who constructs his (or her) own society in the teeth of strong opposition & eventually achieving a heroic triumph. Catharsis of sympathy & ridicule. Also a blend of heroic & ironic.
4. NEW COMEDY: erotic intrigue between a young man & a young woman which is blocked by some kind of opposition & resolved by a twist in the plot (44). Action → incorporation of the hero into the society that he naturally fits. Hero is ordinary in his virtues & socially attractive. Resolution often involves social promotion.
5. IRONIC COMEDY ⓐ Theme of driving out the pharmakos from the point of view of society.
   ⓑ Melodrama: the triumph of moral virtue over villainy & the consequent idealizing of the moral views assumed to be held by the audience
   ⓒ Comedy of Manners – characters who are opposed to or excluded from the fictional society have the sympathy of the audience (48)

PICARO: comic counterpart of the alazon, likeable, unprincipled.
DIANOIA: theme, idea or poetic thought; literature with this ideal or conceptual interest = THEMATIC.

THEMATIC MODES

EPISODIC FORMS : when the poet communicates as an individual, his forms tend to be discontinuous.

ENCYCLOPAEDIC FORMS : when he communicates as a professional man with a social function, he tends to seek more extended patterns (55)

1. MYTHICAL.

56) Encyclopaedic form — sacred scripture

Episodic form — inspired oracle (commandment, parable, aphorism, prophecy).

2. ROMANCE : nomadic age

Encyclopaedic — poet's function is to remember ; encycl. knowledge in these poems is regarded sacramentally as a human analogy of divine knowledge ; marvellous journey.

Episodic theme — boundary of consciousness, the sense of the poetic mind as passing from one world to another

ⓐ poem of exile : world of memory ⟷ world of experience

57) ⓑ poem of vision : contrasts the worlds of experience & dream

3. HIGH MIMETIC : society of the court and capital city.

Encyclopaedic — national epics unified by patriotic & religious ideas

Episodic theme — cynosure or centripetal gaze ; poet = courtier, counsellor, preacher ; theme of leadership. Literary Platonism → neo-Classicism

4. LOW MIMETIC : intensely individualized society

Encyclopaedic — construction of mythological epics in which the myths represent psychological or subjective states of mind

Episodic theme — analysis or presentation of the subjective mental state

Romantic poet — an extraordinary person who lives in a higher & more imaginative order of experience than that of nature. Interested in himself ; uses biological metaphors often socially aggressive.

* Can write as an individual in continuous forms

5. IRONIC :

Encyclopaedic : comparison of instants with the vast panorama unrolled by history

Episodic : theme of the pure but transient vision, the aesthetic or timeless moment

* Poet can write encyclopaedically in a discontinuous form.

In MYTH we see the structural principles of literature isolated
In REALISM we see the same structural principles fitting into a context of plausibility (136)
DISPLACEMENT: the adaptation of myth and metaphor to canons of morality or plausibility.

Three Organizations of Myths & Archetypal Symbols (139)
① undisplaced myth: takes the form of 2 contrasting worlds of total metaphor identification, one desirable (APOCALYPTIC) and the other undesirable (DEMONIC)
② romantic: tendency to suggest implicit mythical patterns in a world more closely associated with human experience.
③ realism: tendency to throw the emphasis on content & representation rather than on the shape of the story

THEORY OF ARCHETYPAL MEANING

		APOCALYPTIC	DEMONIC	ANALOGICAL
①	SPIRITUAL WORLD	God	Cannibal giant	parental wise old men
②	HUMAN WORLD	Christ	tantilizing female erotic	children
③	ANIMAL WORLD	Lamb	monstors, beast of prey	pastoral sheep, unicorn
④	VEGETABLE WORLD	Tree	sinister forest or heath	paradisal garden, tree of life
⑤	INORGANIC WORLD	Temple, stone	desert, waste land	tower & castle
⑥	FIRE	Above	hell fire	purifying symbol
⑦	WATER	Seas below	water of death	fountains, pools
	MODE	MYTHICAL	IRONIC in late phase	ROMANCE; analogy of innocence

ROMANCE: analogy of innocence
HIGH MIMETIC: analogy of nature and reason
LOW MIMETIC: analogy of experience

		HIGH MIMETIC	LOW MIMETIC	CYCLICAL
①	SPIRITUAL	King ; Courtly Love Queen Goddess	anchored in empirical psychological experience	death & rebirth
②	HUMAN		essential human relations	imaginative cycle of waking & of dreaming life
③	ANIMAL	eagle, lion, horse, falcon	ape , tiger	tragic process of life
④	VEGETABLE	formal gardens	farms	seasons
⑤	INORGANIC	capital city with court at its centre	labyrinthine modern metropolis	Spenglerian view of civilized life
⑥	FIRE	of the angelic world	often ironic or destructive	a. daily cycle b. solstitial cycle c. lunar cycle
⑦	WATER	disciplined water	sea — destructive element	rains → springs → rivers → sea → rain

COMEDY

PLOT :

163 - the movement of comedy is usually a movement from one kind of society to another
- the appearance of this new society is frequently signalized by some kind of party or festive ritual (eg. wedding)

164 - the obstacles to the hero's desires; then, from the action of the comedy & the overcoming them the comic resolution
- opponent = father-surrogate, usurper, their claim to possess the girl must be shown up as somehow fraudulent

166 Tractatus Coislinianus divides comedy into opinion (pistis) and proof (gnosis). Proof = means of bringing about the happier society

a) oaths
b) compacts
c) witnesses
d) ordeals
e) laws

167 In the comedy of manners the main ethical interest falls as a rule on the blocking characters. The technical hero and heroine are not often very interesting people.

In Molière the ethical interest is focussed on a single blocking character HUMOR - what makes the blocking character absurd ; his ritual bondage.

HUMOR in comedy is usually someone with a good deal of social prestige & power who is able to force much of the play's society into line with his obsession.

- the society emerging at the conclusion of the comedy represents a kind of moral norm, or pragmatically free society
- the movement from pistis to gnosis = movement from illusion (whatever is fixed or definable) to reality.

171 - the total mythos of comedy has a ternary form: hero's society rebels against the society of the senex & triumphs, but the hero's society is a Saturnalia, a reversal of social standards which recall a golden age in the past before the main action of the play begins.

CHARACTERS:

alazon (imposter) ⟷ eiron (self-deprecator)

buffoon ⟷ churl

Alazon: senex iratus or heavy father, who with his rages and threats, his obsessions & his gullibility, seems closely related to some of the demonic characters in romance

Eiron: (a) dolosus servus or tricky slave; type entrusted with hatching the schemes which bring about the hero's victory

(b) an older man, who begins the action of the play by withrawing from it and ends the play by returning

Buffoon - function is to increase the mood or festivity rather than to contribute to the plot

Churl - (a) the straight man, the solemn or inarticulate character who allows the humor to bounce off him; refuser of festivity

(b) In ironic comedy = the plain dealer, an outspoken advocate of a kind of moral norm who has the sympathy of the audience

COMIC STRUCTURES

1-3 in Satire

(1.) A humorous society triumphs or remains undefeated

Purely ironic

Society in its infancy, swaddled & smothered by the society it should replace.

179 Point of Ritual Death: potentially tragic crisis

② Hero does not transform a humorous society but simply escapes or runs away from it, leaving its structure as it was before. Adolescence

③ A senex iratus or other humor gives way to a young man's desires Doubled characters. Society comes to its maturity & triumphs

4-6 in romance

④ Mature & established. → world of innocence & romance
Drama of the green world - triumph of love & life over the waste land

⑤ Redeemed society part of a settled order which has been there from the beginning → still more romantic
from a lower world of confusion → upper world of order
reader or audience feels raised above the action

⑥ Phase of collapse & disintegration of the comic society
Social units of comedy → small & esoteric

ROMANCE

PLOT

adventure = essential element
naturally a sequential & processional form

The Successful Quest

Romance > a. agon / conflict : stage of the perilous journey & preliminary minor adventures

Tragedy > b. pathos / death-struggle : crucial stage involving death
em. ~~anagnorisis / discovery / recognition of the hero~~

Satire > c. sparagmos / tearing-to-pieces : disappearance of the hero

Comedy > d. anagnorisis / discovery or recognition of the hero

CHARACTERIZATION

Eiron ⟷ Alazon = Struggle of hero with his enemy
Buffoon = nature-spirits
Agroikos / refuser of festivity or rustic clown = Sancho Panza
= the fool or jester

SIX PHASES:

1-3 in tragedy

① Myth of the birth of the hero
② Innocent youth of the hero - sexual barrier
③ Quest theme

4-6 in comedy

④ Innocent world maintains its integrity against assault of experience
⑤ Idyllic view of experience from above
⑥ Penseroso : end of a movement from active to contemplative adventure

IRONY & SATIRE

PLOT

223 - A parody of romance : the application of romantic mythical forms to a more realistic content

- satire = militant irony, its norms are relatively clear and it assumes standards against which the grotesque & absurd are measured
  - a. wit or humor founded on fantasy
  - b. an object of attack

Irony is consistent both with complete realism of content & with the suppression of attitude on the part of the author

225 Allegory : the implicit reference to experience in the perception of the incongruous

SIX PHASES

1. Low norm satire : no displacement of the humorous society takes for granted a world of anomaly, injustice & crime
   Counsels of prudence - recommending a conventional life
   Eiron - takes an attitude of flexible pragmatism = foil to the alazons of society
   - author himself as narrator
   = plain dealer of comedy
   Encyclopaedic form - seven deadly sins
   Alazon - a giant prodded by a cool and observant enemy
   228 Omphale archetype = [illegible]

1-3 in COMEDY

2. Picaresque novel : successful rogue who makes conventional society look foolish without setting up any positive standard
   Quixotic phase - setting of ideas, generalizations, theories & dogmas over against the life they are supposed to explain
   Warfare of science over superstition
   Ingenu form - outsider from another world
   calculated bathos or art of sinking
   technique of disintegration
3. High norm satire :
   shifts of perspective → high degree of the ridiculous
   parody - romance
   expressions of a creative exhuberance, abusive epithets & erudite technicalities

237

4-6 in tragedy

4. Tragic irony : looks at tragedy from below, from the moral & realistic perspective of the state of experience
   - stresses the humanity of its heroes
   - supplies social & psychological explanations for catastrophes
5. Irony in which the main emphasis is on the natural cycle
   "there may be heaven; there must be hell"
   less moral & more stoical & resigned
6. Human life as unrelieved bondage
   nightmare of social tyranny

GENRE

246
- the intention of producing a specific kind of verbal structure
- determined by the conditions established between poet & public
- generic distinctions : how literary works are ideally presented, whatever the actualities are

I EPOS : works in which the radical of presentation is oral address
II PROSE : genre of the printed page FICTION
III DRAMA : hypothetical or internal characters of the story confront the audience directly ; author concealed
IV LYRIC : concealment of the poet's audience from the poet the poet presenting the image in relation to himself

GENRES OF PROSE FICTION

I NOVEL

extroverted & personal : human character as manifested in society
novelist sees evil & folly as social diseases
interest in the actual structure of society

II ROMANCE

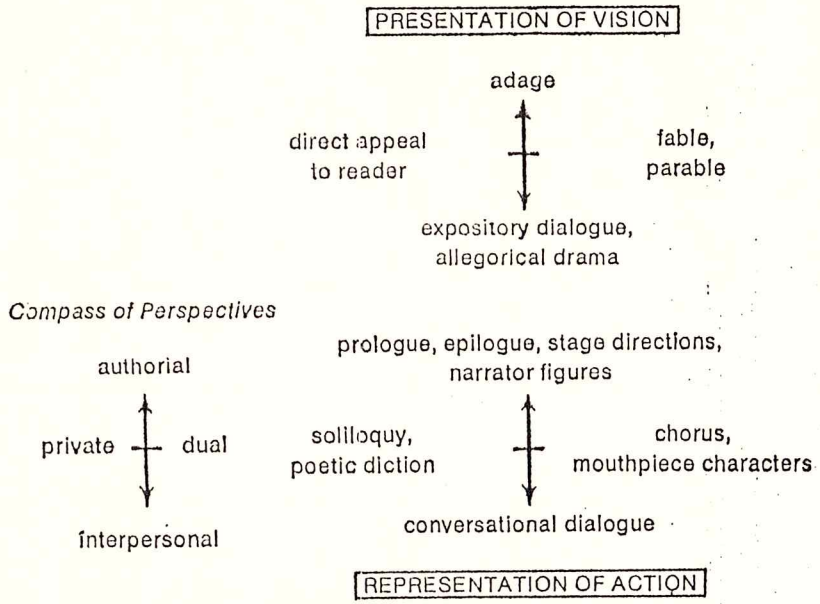
304
- romancer does not attempt to create "real people" so much as stylized figures which expand into psychological archetypes
- deals with individuality, with characters in vacuo idealized by reverie ; subjective treatment
- tendency to allegory either conscious or unconscious
- introverted & personal
- shorter form = tale
- exploits of heroes

III CONFESSION
- introverted but intellectualized in content
- fictional autobiography, Künstler-roman etc.
- short form = familiar essay

IV ANATOMY, MENIPPEAN SATIRE
309
- deals less with people as such than with mental attitudes
- in terms of characters' occupational approach to life
- presents people as mouthpieces of the ideas they represent
- evil & folly seen as diseases of the intellect
- as pure fantasy = literary fairy tale
- as purely moral type = Utopia
- in its most concentrated, presents vision of the world in terms of a single intellectual pattern
- short form = dialogue, colloquy in which the dramatic interest is in a conflict of ideas rather than of character
- dialogue of the dead
311
- encyclopedic farrago: piling up an enormous mass of erudition

V CYCLICAL
- associated with scriptures & sacred books
- treats life in terms of the fall & awakening of the human soul & the creation & apocalypse of nature

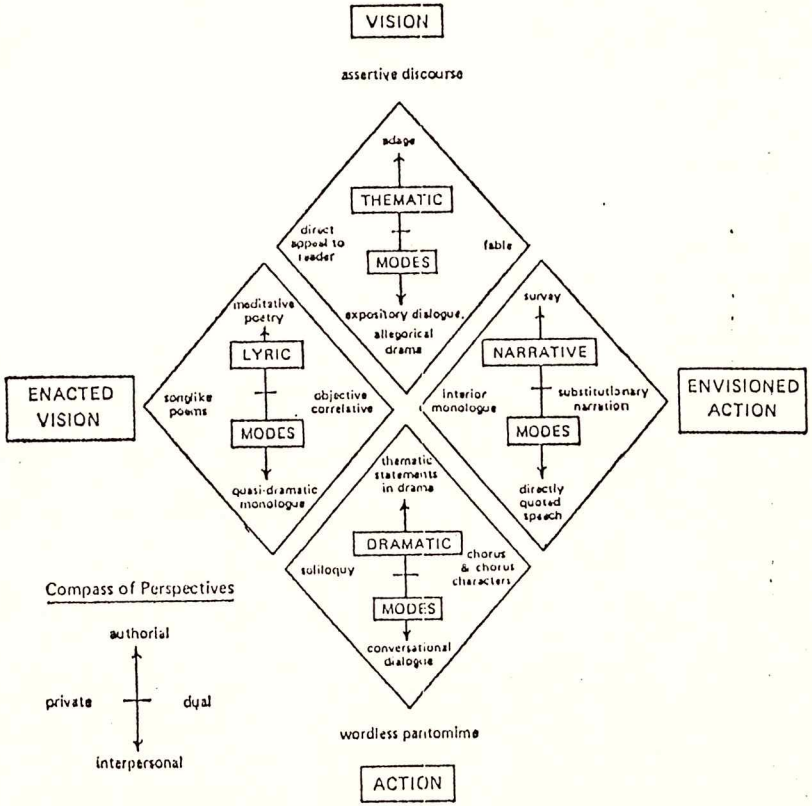
of thematic and dramatic discourse as shown in the accompanying diagram.



So far we have considered verbal structures in which action or vision prevails to a marked degree. To be sure, didactic fable and choral commentary employ quasi-narrative modes of discourse which to some extent rely on a dual point of view. Yet only the typical modes of narrative fiction succeed fully in combining the authorial perspective of vision and the fictive interpersonal perspective of action into the dual focus of *envisioned action.* (Cf. Friedemann, Hartl, Hirt, Meyer.) Due to their considerable length, most narrative works keep shifting their emphasis between presentation and representation—authorial "telling" and impersonating "showing." (Cf. Booth, Fernandez, N. Friedman, Ingarden, Lubbock, Ludwig, Stanzel.) For the most part, however,

Paul Hernadi (1972)

present, poems enact vision; plays represent, narratives make us envision action. More important than such a gross classification of "genres" is, however, the critic's constant awareness of the fact that several principles of poetic evocation operate in each and every literary work. (Cf. Eliot, Frye, Kayser, Petersen, Ruttkowski, Staiger, Scholes/Klaus.) A certain amount of simplification notwithstanding, the accompanying chart * may help clarify the extent to which the perspectives



* Reprinted by permission of the National Council of Teachers of English, from Paul Hernadi, "Verbal Worlds between Action and Vision," *College English* (October, 1971), p. 24.

ROMAN JAKOBSON / LINGUISTICS & POETICS, STYLE IN LANGUAGE
ed. Thomas A. Sebeok MIT press 1960 pp 350-377

352 SYNCHRONIC description of literature: envisages not only the literary production of any given stage but also that part of the literary tradition which for the stage in question has remained vital or has been revived.
DIACHRONIC approach concerned not only with changes but also with continuous, enduring, static factors — historic

> Ferdinand de Saussure, Cours de linguistique générale (Lausanne, 1916)

353

CONTEXT = "referent" either verbal or capable of being verbalized.

ADDRESSER — MESSAGE → ADDRESSEE

FACTORS

CONTACT = physical channel & psychological connection

CODE

- each of these six factors determines a diff. function of lang.
- the verbal structure of a message depends primarily on the predominant function.
- the denotative, CONTEXT or REFERENTIAL function usually takes precedence over the rest.

354
- the so-called EMOTIVE or "expressive" function, focused on the ADDRESSER, aims a direct expression of the speaker's attitude toward what he is speaking about.
- presented by the interjections.
- if we analyze lang. from the standpoint of the information it carries, we cannot restrict the notion of information to the cognitive aspect of lang.

355
- orientation toward the ADDRESSEE, the CONATIVE function, finds its purest grammatical expression in the vocative & imperative.
- CONTACT function - marked by a profuse exchange of ritualized formulas, by entire dialogues with the mere purport of prolonging communication.

356
- 1st verbal function acquired by infants; they are prone to communicate before being able to send or receive informative communication.
- whenever the addresser and/or the addressee need to check up whether they use the same code, speech is focused

PHATIC > Malinowski, B. "The Problem of Meaning in Primitive Languages," in Ogden & Richard's The Meaning of Meaning pp. 296-336.

414 René Wellek [Style in Lang.]
- sender, speaker = poetic self
- the I of the poet must not be confused with his private personality
- even the "I" of a lyrical poem is dramatic

415 addressee: this whole relation to the reader = rhetorical style
code = convention, tradition in lit. → genre, period

416 message: Work style. The emphasis on the message (in Jakobson's sense) is precisely on what is peculiarly "poetic," on the devices themselves, particularly the sound stratum.

referent: cannot be discussed in isolation
- not only is there a direct relationship of the work of art to the world of objects it projects, but this world is determined also by the kind of artistic 'code' or tradition which the work uses.
- the relation to reality has to be defined differently in every age or artistic style

JAKOBSON / LING. & POETICS

on the CODE : it performs a METALINGUAL function
- "I don't follow you — what do you mean?"
- aphasia may often be defined as a loss of ability for metalingual operations.
- the set (Einstellung) toward the MESSAGE as such, focus on the message for its own sake, is the POETIC function of lang.
- Poetic function is not the sole function of verbal art, but only its dominant, determining function.
- by promoting the palpability of signs, the poetic function deepens the fundamental dichotomy of signs & objects.

357
- the particularities of diverse poetic genres imply a differently ranked participation of the other verbal functions along with the dominant poetic function.

EPIC POETRY : focused on 3rd person → referential function
LYRIC " : " " 1st " → EMOTIVE "
SUPPLICATORY / EXHORTATIVE POETRY : focused on 2nd person → CONATIVE function
- supplicatory if 1st person subordinated to the 2nd
- exhortative if 2nd " " " " 1st.

FUNCTIONS

REFERENTIAL

EMOTIVE
tut, tut

POETIC { I like Ike. / Horrible Harry

CONATIVE
Drink!
incantation

PHATIC
Do you hear me?

METALINGUAL What do you mean?

358
2 modes of arrangement : selection, combination.
- combination, the build up of the sequence, is based on contiguity.
- the poetic function projects the principle of equivalence from the axis of selection into the axis of combination
- measure of sequences is a device which, outside of poetic function, finds no application in lang.

359
POETICS: that part of linguistics which treats the poetic function in its relationship to the other functions of lang.

368 - equivalence in sound, projected into the sequence as its constitutive principle, inevitably involves semantic equivalence
- on any linguistic level any constituent of such a ~~level~~ sequence prompts 1 of the 2 correlative experiences
  1. comparison for likeness' sake
  2. " " unlikeness' sake [Hopkins]

369 FOLKLORE : a Russian wedding song

[Not] a bright falcon was flying beyond the hills

[Not] a fierce horse was coming at a gallop to the court.

complete correspondence

A brave fellow was going to the porch

Vasilij was walking to the manor.

370 - metaphoric relation between falcon / brave fellow maintained
- but the semantic connection between the horse and the hero becomes ambiguous
- the halt of the horse at the court actually anticipates the approach of the hero to the house
- before introducing the rider & manor of his fiancée, the song evokes the contiguous, metonymical images of the horse & of the courtyard
  a) possession instead of possessor
  b) outdoors " " indoors

→ A brave fellow was coming at a gallop to the court

Vasilij was walking to the porch.

"fierce horse" is simultaneously :
a likeness to and
a representative possession of → "brave fellow"

- the horse image is on the border line between metonymy & synechdoche (part for the whole) = metaphorical synechdoche
- the fierce horse → latent or even patent phallic symbol

Potebnja's examples from Slavic folklore:
- the willow under which a girl passes, serves at the same time as her image
- tree & girl are both copresent in the same verbal simulacrum of the willow
- similarly, the horse of the love song remains a virility symbol not only when hero asks heroine to feed his steed, but even when being saddled or stabled.

* similarity superimposed on contiguity imparts to poetry its thoroughgoing symbolic, multiplex, polysemantic essence
- anything sequent is a simile

371 - words similar in sound are drawn together in meaning
- eg of Poe's "Raven."

JAKOBSON - BOGATYRËV The Demarcation Between Folklore & Literary Studies

1. No matter how close the genetic ties between folklore & lit. there exist imp. structural differences

   (a). difference in content between the concept : "the birth of a literary work" & "the birth of a folklore work

birth of a literary work : the fixing by the author of his work
" " " folklore " : the moment when it is expressed by someone for the first time, yet in reality, the work has become folkloristic only from the moment of its acceptance by the collective.

- exactly in the same way as neologisms cannot be seen as a change in langue until they have come into use, until they have become "socialized," an equivalent image & a folklore fact is only that which is sanctioned and made one's own by a known collective.
- the preliminary censorship of the collective is the premise of the existence of a work of folklore.
- all those products of an indiv. work which the collective refuses do not become folklore facts; they are fated to destruction, whereas literary facts, not accepted by the collective, continue to exist.

what are they?

   (b). diff in the "being" of a literary / folkloristic work of art & the concept of their respective continuity.

- a folklore work exists externally only in potential
- it is only a complex of known norms & impulses, it is a canvas of an actual tradition which the performers paint with a pattern of an indiv. work.
- cf the creators of the parole working in relationship to language.
- a literary work is objectivized; it exists concretely outside the reader.
- each following reader turns directly to the work
- the interpretation of prior readers can be taken into consideration, but it is only one of the component elements of the perception of the work.

JAKOBSON - BOGATYRËV

- the singular path of a folklore work is a path from performer to performer.
- if all the carriers of a known folklore tradition were to die, the revival of the tradition is no longer possible, whereas
- in literature, it is usual that the reactualization of those works lost was the productivity of the fact of century-old antiquity.

c. the aim of the creative personality of the work is different in folklore & literature.

- the discrepancy among the demands of the environment and a given literary work may be an author's blunder, but it can also be the author's intentional design
- he may wish to change those very demands of the environment to "re-educate" them in a literary way.
- not so in folklore where the absolute hegemony of preliminary censorship prevents the creative personality from encroaching upon that censorship.

2. Towards a partial rehabilitation of the romantic conception of folklore.

a. The Romantics were right in emphasizing the collective character of the oral-poetic work & juxtaposing it with verbal work.

b. The Romantics were wrong in their thesis of the originality of folklore.

- from the genetic point of view - because folklore is rich with borrowings from literature
- but were right from the functional point-of-view.
- namely, what is essential is not the non-folklore source but the selection, the transformation and the new interpretation on a new background of the borrowed material.
- the transformation of a work of the so-called "monumental" art into the so-called "primitive" art, is not a

passive reproduction but a creative act.

c. The romantic thesis that the subject of the collective work can be only the collective which does not know the individual tendencies — is inexact.

- as is every straightforward conclusion from the social act to the collective psyche.
- eg: from linguistic forms → thought forms.
- the collective & the individual creative work can exist in one and the same society as functionally different forms of activity.

3. Concrete tasks for the folklorist:

a. beware of a mechanistic application to folklore of methods & concepts attained by means of working out historical-literary materials.

- cf the essential functional diff. between lit. & folkverse.
- or the diff. between a lit. text & the recording of a folkwork

b. the typology of folklore-artistic forms must be constructed independently of the typology of literary forms.

- cf the limited number of FT plots typical for folklore with the plot multivariousness in literature

c. to characterize a system of artistic forms which constitute the actual repertoire of a specific collective.

- geographic, ethnographic, professional & age specifications
- also: the correlations of forms in a given system: their hierarchy and their degree of productivity.

W. Kayser The Grotesque in Art & Literature

Literary Aspects of Grotesque

1. Monsters, vermin, insects, animals in general
2. dense growths, vines (Plushkin)
3. sharp tools, machines (Dali)
4. transformations - inanimate → animate; human → non-human; bon
5. human faces distorted = masks
6. abstract notions: madness (Plushkin etc)
7. grotesque = estranged world
8. suddeness, surprise (fantastic dimension)
9. grotesque = fear of life instead of death
10. things that work in this world → inapplicable and vice versa - notion of "dead souls"
11. a loss of identity, splintering of personality
12. distortion of natural size & shape
13. It - something that is neither this nor that

14. absurd world – we cannot orient ourselves within it. Ritualized life = emptiness

15. G = expression of man's failure to orient himself in physical universe

16. creation of G. must not & cannot suggest a meaning; no one-to-one correlation.

17. estranged world = visions & dreams (Surrealism)

18. life on earth is essentially empty; a caricature, a form of play (Pinter)

19. Two Types of Emphasis / Form:
    a. fantastic – of early Romantics
    b. satiric – Gogol, almost satanic laughter.

a. no laughter necessarily

20. G = play with + absurd in attempt to invoke & subdue the demonic aspects \
↓ world
- Romantics [Hoffman] believed in devils but tried to subdue it & live with it.
- pig = symbol of devil for Gogol

Langbaum — The Poetry of Experience — (1957)

- legacy of the Enlightenment: view of the world as meaningless in its desire to separate fact from the values of a crumbling tradition, separated fact from all values
- Romanticism = literature's reaction to the 18th century's scientific world-view; a search for more fundamental continuities

1) discovery of the capacity to feel
2) the past
3) the world of nature: Wordsworth finds in nature not merely sensation and emotion but a system of ideas, a whole religion

- higher rationality: a combination of thought and feeling
- role-playing. to know an object, you must be it
- experience makes him more acutely aware than ever of his own modernity and his own distinctness from the external world

27 - Romanticism: a doctrine of experience, an attempt to salvage on science's own empiric grounds the validity of the individual perception against scientific abstractions
- a poetry constructed upon the deliberate disequilibrium between experience and idea

35 - the doctrine of experience: the imaginative apprehension gained thru immediate experience is primary and certain whereas the analytic reflection that follows is secondary and problematical.

Dramatic Lyric and Lyric Drama

39 - in topographic / meditative-descriptive poetry the post-Enlightenment begins the search for its appropriate form

43 - the extraordinary perspective is a sign that the experience is really taking place, that the object is seen and not merely remembered from a public or abstract view of it.
- the experience has validity just because it is dramatized as an event.

41 ff - the transition from {sentimental / neo-classic} to Romantic in Wordsworth's poetry 1793-98

46 epiphany: a manifestation in and through the visible world of an invisible life,
- a way of apprehending value when value is no longer objective, when it is no longer in nature
- the genuine experience of an identifiable person

49 - each discovery of the external world is a discovery of himself, of his identity with and difference from the external world.

52 - the observer is thus a character, not in the Aristotelian sense of a moral force to be judged morally, but in the modern sense of a pole for sympathy.

55 - Tintern Abbey and Ode to a Nightingale are about a movement of perception.

- this new type of poetry was to be both lyrical and dramatic, subjective and objective: a poetry dealing with the object and the eye on the object

56 - Lyrical Ballads (1798): lyrical in the sense of subjective, stressing feeling over action

57 Childe Harold & Faust
- deal with the evolution of a soul
- a man's quest for knowledge thru self-realization
- poems of travel
- no necessary sequence between the incidents
- ∴ no ending in the logical sense

58 the narrative or drama of experience ends because there is a physical limit on the amount of experience one man can have

structure: a series of dramatic lyrics connected in biographical sequence

- the satanic hero of romantic drama
- the crime is a sign that the romantic hero has passed intellectually

59 thru the 18th cent. It alienates him from all traditions and conventions, thus making him suitable as an agent of experience

61 - the devil represents articulation

62 - only the detached intellect is, in fact, evil

63 - Faust vs Mephistopheles = 18th cent. rationalist rebellion vs. 19th cent. romantic rebellion
- the first denies the soul and ∴ leads to moral destruction
- the latter affirms the soul and ∴ leads to " reconstruction
- monodrama: only one character is unequivocally actual, with the incidents and other characters a means of objectifying an essentially internal action
- romantic drama turns either into monodrama or melodrama

the modern symbol

65 - Wordsworth, Mallarmé, Hopkins wanted to get beneath categorical meaning to the object itself, to that point in perception where the object is perceived from inside because perceived together with the self in one concrete experience.

66 - the aim of modern poetry: to open a channel from the individual object to its archetype by eluding the rational category of the type

69 - Hopkins: simultaneity of word & experience

The Dramatic Monologue: Sympathy vs Judgement

71 - <u>The Waste Land</u>: a dram. mon. of a modern consciousness that is also a cultural memory; constructed with a <u>collage</u> of voices

83 Brownings <u>My Last Duchess</u>

The Structure & Function of Metaphor L553

Barbara Leondar

Harvard Graduate School of Education 1968

8 ff vehicle: the minimal context required to indicate ∨ presence of a metaphor

9 f4 tenor: the concomitant meaning conveyed by ∘ vehicle whether or not that meaning can be stated literally
[originated with I. A. Richards]

9 in a "born literal" expression, v. & t. are as yet undifferentiated.
– when v. & t. have grown wholly distinct, a metaphor exists.

→ William K. Wimsatt The Verbal Icon (New York, 1962) "Symbol & Metaphor" "The Concrete Universal," "Verbal Style: Logical & Counterlogical".

28 Metaphor is nonsense, but nonsense made meaningful by an environment.

40 – whereas the comparison asserts a relationship between objects, ∨ simile, like ∘ metaphor, asserts some attributes of its subject.

open simile: A is like B
closed " A is like B in particular ways

– ~~literal similes may be literal propositions~~
41 – similes look like literal propositions
42 conclusion: although metaphors do not compare neither do similes; although m. are logically incongruous, so too are similes; altho m. carry acquired meanings, so also do similes
their identical semantic structure

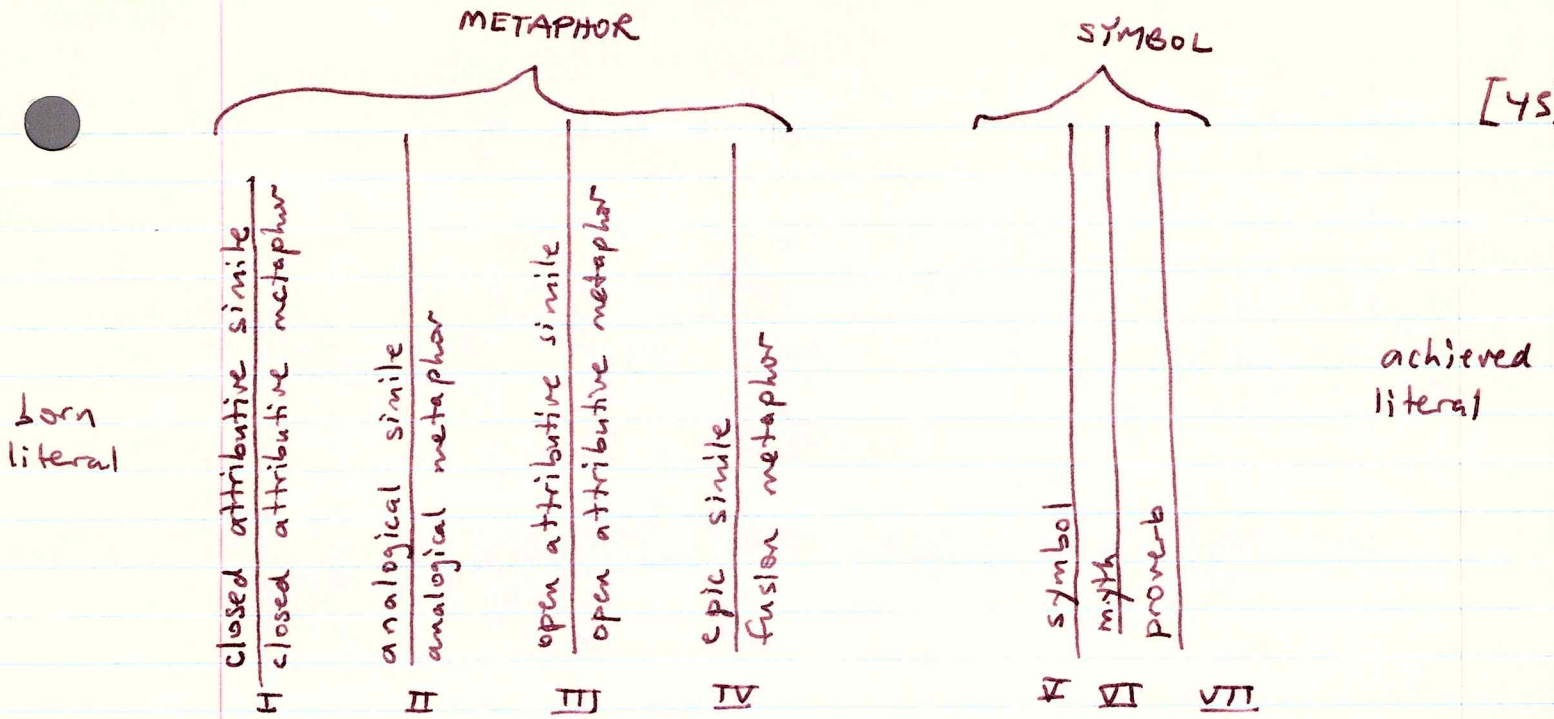
Trope : figure of thought that uses words or phrases in senses that are not proper to them

Scheme: figure or pattern of speech which are out of the ordinary.

- metaphor, metonymy, synecdoche & irony = central tropes.

Leondar /2

[45]



I The barge she sat in, like a burnish'd throne
Burn'd on the water.
Shakespeare Antony & Cleopatra II ii

48 - here the common attribute belongs literally to neither member, and applies figuratively to both
- ∴ the statement is felt as a closed attrib. metaphor

Her hair that lay along her back
simile Was yellow like ripe corn.
- borders on literal comparison; the shared attribute (yellowness) may be literally asserted of both terms.

50 Aristotle regarded all metaphors as analogical

II Tis the yeare's midnight... Donne

52 $\frac{\text{A midnight}}{\text{B daily cycle}} = \frac{\text{C winter solstice}}{\text{D annual cycle}}$

∴ while ✓ closed attributive figure affirms a relation of objects, ideas, actions
analogical trope proposes a relation of relations
(= Aristotle "an equality of ratios")

= analogical metaphor

As the lily among thorns, so is my love
among the daughters
= open analogical simile

54 such figures remain largely independent of context precisely because the literal relations of A to B circumscribe the possible implications of C and D.

III My love is like a red, red rose Burns

... he hates him
That would upon the rack of this tough world
Stretch him out longer
King Lear V iii

58 - latter joins 2 metaphors
- ex two differs from one in that it concerns of one event in terms of the other but represents that event as unnamable except in terms of another.

IV Fusion metaphor [I. A. Richards]
Take me to you, imprison me, for I
Except you enthrall me, never shall be free
Nor ever chaste, except you ravish me. [Donne]

65 - owes its ~~power~~ effectiveness to its power of evoking multiple correlations between two processes, of fabricating a web of coincident features.

69 from the closed simile whose tenor has barely emerged to the fusion metaphor whose tenor challenges the primacy of ✓ vehicle, ✓ significance of literal content has steadily declined in proportion to - increasing ~~weight~~ freight of concomitant meaning.

V Symbol
72 = a metonym: a concrete representative of an intangible
73 - unlike metaphors... it do neither absurd nor anomalous in that setting.

symbol = a metaphor stripped of absurdity

73 – the symbol is wholly arbitrary; its tenor might as easily have been borne by any other vehicle.

VI Myth

78 – if the myth is truly believed, it will not be perceived as a metaphor; tenor & vehicle will not have emerged.

– If, on the other hand, the myth is perceived as metaphor, that perception is admission of unbelief.

79 myth exists by virtue of scepticism

– = a network of symbols whose relations may or may not be expressed in metaphoric verbs.

– the symbols of myth are personifications

– like symbols, they appear semantically conventional in context.

VII A myth in miniature = proverb

81 – like a myth, may be construed as an equation of literal statements

– but if the myth is like a moribund metaphor, the proverb is already defunct.

84 Allegory – like symbol, myth & proverb, conceals its non-literal content behind a perfectly conventional surface

–

METAPHOR	SYMBOL
Eccentric surface	conventional surface
Concomitant meaning	substituted meaning

Increasing prominence of acquired content

increasing tension	increasing lassitude
increasing disjunction of v. & t.	increasing amalgamation of v & t.
increasing entrenchment of context	increasing independence from context
increasing asymetry of paraphrase	increasing symmetry of paraphrase

HARRY LEVIN THE GATES OF HORN

I PREMISES

4 realistic fiction – characteristic expression of bourgeois society
8 Renaissance Humanism – historical ; moment
Romantic nationalism – geographic ; race <Herder>
Scientific positivism – sociological ; milieu <Taine>

17 the literary fallacy – to assume a one-to-one correspondence between a book & its subject matter; to accept the literature of an age as a complete & exact replica of the age itself
Bernard De Voto The Literary Fallacy (Boston, 1944) p. 43

18 convention = a necessary difference between life & art

II Romance & Realism

32 Epic, romance & novel are the representatives of three successive estates & style of life: military, courtly & mercantile

33 John Lyly, one of the first English novelists, addressed his books "to the Ladies & gentlewomen of England."
– the central motive of the MC – the sense of property
35 Bourgeois connotes primarily the culture of cities

36 Before he could be taken seriously, he [the bourgeois] had to be taught to behave like a gentleman. Hence 18th cent lit was intensely preoccupied with manners, and may be read as a courtesy-book for successful merchants & their families.

37 since a novel is essentially an inside story, full of domestic atmosphere and family matters, the point of view has often been associated with the servant of the house.

37 – for the picaresque novelists, all roads led to the city; for the romanticists, the novel becomes an excursion to the underworld

40 – romance – a transitional form, standing somewhere between the idealism of the epic & the realism of the novel.

41 Rogue - Fool

- religious irony had viewed life as a dance of death
  humanistic irony praised folly <Erasmus>
  popular irony glorified roguery
- the rogue, who took in everyone he met and the fool, who was taken in by everyone he met, were complementary figures, deceiver & deceived.
- their act was a <u>comedy of deception</u>, performed for the benefit of an age which faced unexpected realities and was beginning to question outmoded ideals.

45 - romantic revival could be interpreted as a mood of collective quixotry, a poetic reaction against the more prosaic attributes of - 18th cent.

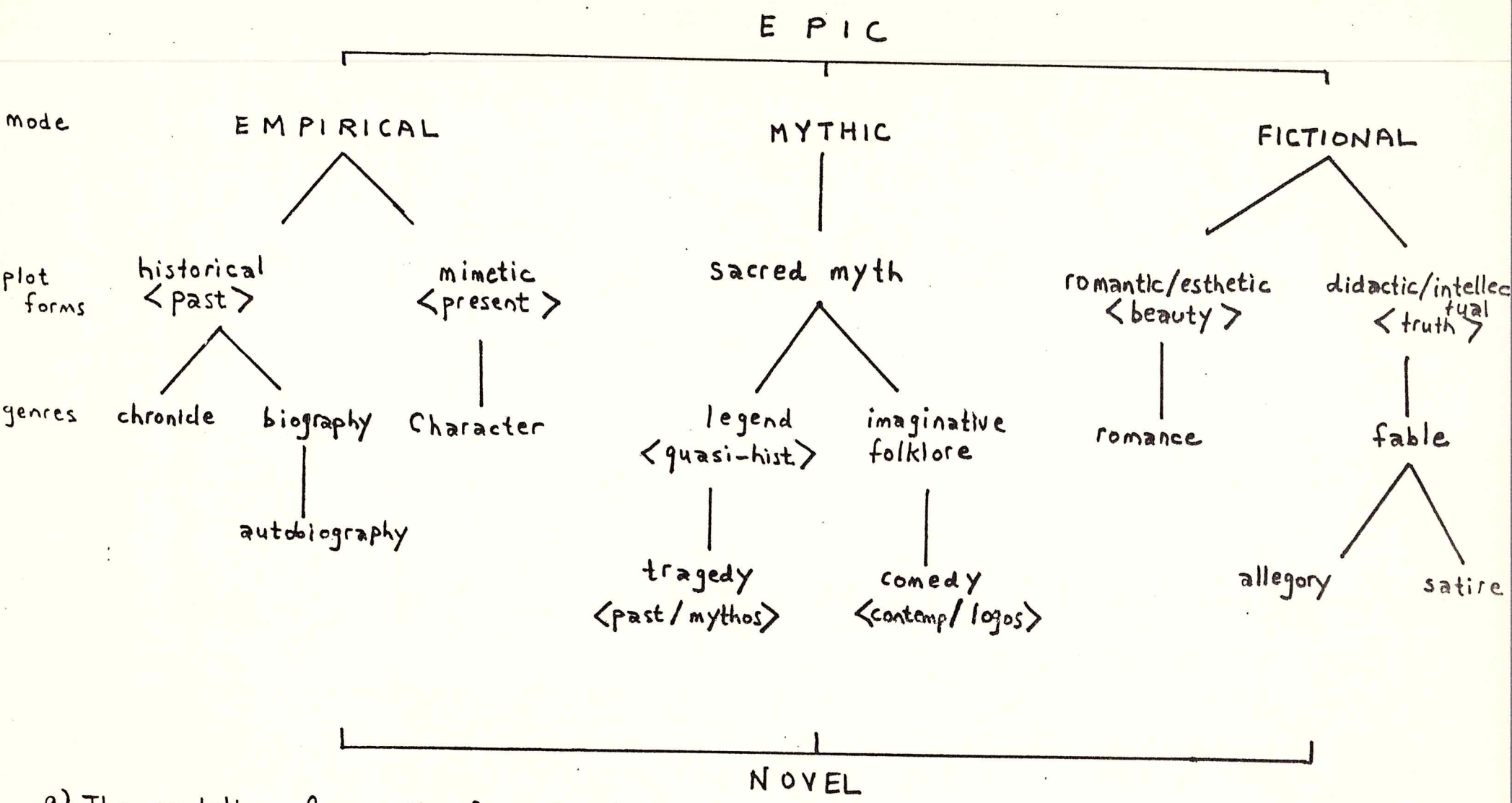
JAN MUKAŘOVSKÝ "Standard Language & Poetic Language"

2Y2 - the violation of the norm of the standard, its systematic violation, is what makes possible the poetic utilization of lang.
- the more the norm of v standard is stabilized in a given lang., the more varied can be its violation, & ∴ the more possibilities for poetry in that lang.

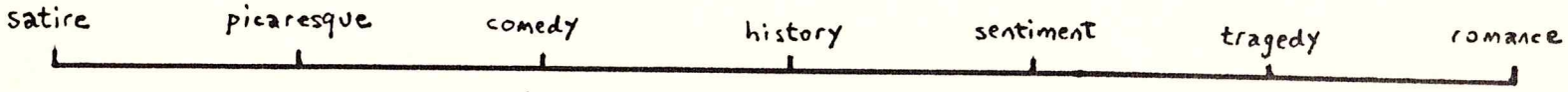
- the function of poetic lang. consists in the maximum of foregrounding of the utterance.

2Y3 - Foregrounding is the opp. of automatization
- the more an act is automatized, the less it is consciously executed
- the more it is foregrounded, the more completely conscious does it become.
- in poetic lang. foregrounding ... is not used in the services of communication, but in order to place in the foreground the act of expression, the act of speech itself.

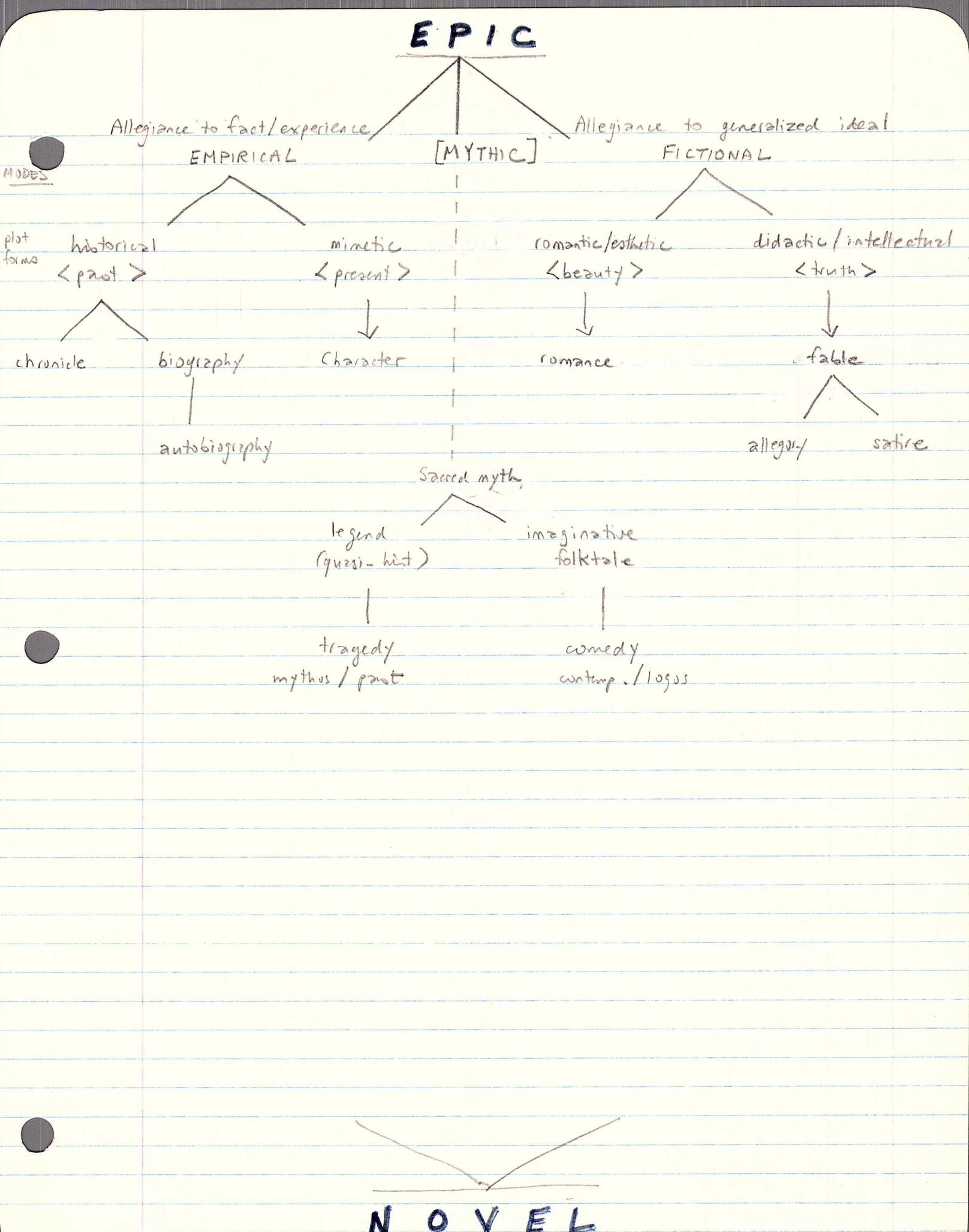
- disturtion is necessary to highlight aspects of the vernacular which have been stereotyped by the constant utilitarian uses to which it is put.



a) The evolution of narrative forms (1966)



b) The primary modes of fiction (1974)


EPIC
Allegiance to fact/experience
[MYTHIC]
Allegiance to generalized ideal
MODES
EMPIRICAL
FICTIONAL
plot forms
historical
<past>
mimetic
<present>
romantic/esthetic
<beauty>
didactic/intellectual
<truth>
chronicle
biography
Character
romance
fable
autobiography
allegory
satire
Sacred myth
legend
(quasi-hist)
imaginative
folktale
tragedy
mythus/past
comedy
contemp./logos
NOVEL

I The NARRATIVE TRADITION 3-16

4 Narrative – the presence of a story & a story-teller

12 myth – a traditional plot which can be transmitted

I EPIC

A Empirical Narrative : replaces allegiance to the mythos with allegiance to reality

1) Historical component : owes its allegiance specifically to truth of fact & to actual past rather than to a traditional version of the past

2) Mimetic component : owes its allegiance not to truth of fact but to truth of sensation & environment, depending on observation of the present rather than investigation of the past

13 B Fictional Narrative : replaces allegiance to the mythos with allegiance to the ideal

esthetic 1) Romantic narrative : presents thought in the form of rhetoric – beauty

14 intellectual 2) Didactic narrative; fable : ruled by an intellectual & truth moral impulse rather than esthetic as in romance

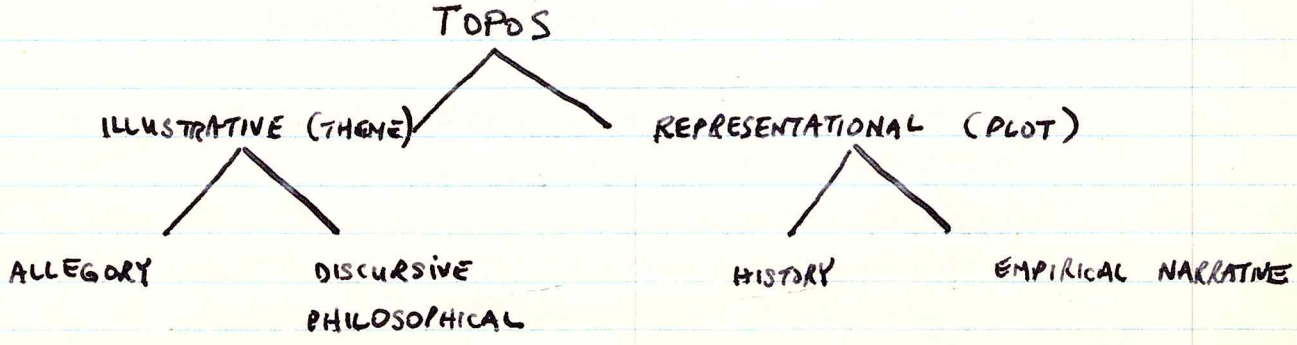
II Oral Heritage of Written Narrative 17-56

27 TOPOS – a traditional image, often occuring in patterned sequences

1. a traditional motif : ~~insofar as it refers to~~ representation of the external world
2. a traditional theme : "illustration" of the world of disembodied ideas & concepts

Topoi of oral narratives are identifiable on the basis of their consistent association of a given motif with a given theme.

28 – myth = articulated sequence of topoi



SACRED MYTH — OCCURS OUTSIDE PROFANE WORLD
EPIC
SECULAR NARRATIVE

48 Secular Narrative — a story whose events take place entirely within the profane world of historical men & events or who within a fictional world whose operation is governed by the same laws as those that govern the actual world.

36 - in the epic, the preservation of an ordered society is the highest good & the goal toward which the hero's physical & intellectual discipline is bent

42 - medieval vernacular narrative poetry: the chronicle poem & allegorical anatomy (Piers Plowman)

50-51 Oral Prose Narratives — SAGA
- more stylized than verse
- oral composition of prose far more difficult than metrically perfect verse
- consistency in the thematic significance of motifs & plots
- authoritative & reliable narrator
- this "objective" narrator never mentions himself

52 - only fictional irony of traditional narrative: narrator & audience together know the characters of the story as they could not possibly know each other or even themselves

53 - non-traditional, written narrative — consists rhetorically of the imitation or representation, of a teller, his story, & an implied audience

55 - greatest of the medieval romances were not orally composed although they depended heavily on traditional elements

III CLASSICAL HERITAGE 57-81

57/8 Epic Poems - made in cultures which do not distinguish between myth & history

Empirical Stream
Roman biography deliberately moved away from the empirical → didactic & rhetorical

Romantic stream

Xenophon's Cyropedia : first Western love story

68 - Greek romance : worked into medieval vernacular literatures via Gesta Romanorum
- emphasis on plot, not character
- focus remains the human, not the divine
- chastity — the greatest virtue
- strict poetic justice prevails

70 - Aeneid = a synthetic epic, a romance in epic's clothing
- Aeneas is not the man-god of epic narrative, but the king-hero of romance

Roman Contributions

1. satire
2. eye-witness narrative : apology & confession
3. picaresque narrative - Petronius in the Satiricon, The Golden Ass

- in early literature, the first person is generally associated with such loose & personal forms as the epistle & memoir

73 - traveller's tale : persistent oral form; notoriously untrustworthy

picaresque narrative : comic anti-type of the romance; approaches the mimetic, but for comic & satiric purposes mainly; relative indifference to plot.

Satiricon → socially oriented picaresque
Golden Ass → psychologically oriented confession
Lucian's True History : mock journey designed for an intellectual & satiric purpose rather than fictional one (Menippean Satires)
St. Augustine → autobiography as a literary form

Summary: rationalism → dissociation of history from fiction → idealizing narratives of Greek romance

- separation of plot & characters; history & biography had the characters; romance had the "well-made" plotting

IV MEANING

1. RATIONALIZING MYTH AS ALLEGORY

125 While Greek criticism saw its narrative literature as an abstraction from the actual of the types which exemplified natural laws Christian exegesis saw the Bible as a record of the actual in which could be read the story of the gradual spiritual perfection of man

2. RATIONALIZING MYTH AS MIMETIC FICTION

143 - artists, like Dante, gradually discovered that traditional illustrative symbols might be found, in a somewhat disguised form, beneath the detail of the world of experience

147 - In a representational narrative (Babbitt), the masterpiece of characterization is an empirically universalized type, in terms of which we can henceforth apprehend actuality
- in allegorical narrative, the masterpiece of characterization (Spencer's Despair) is an illustrative symbol, in terms of whose stipulated meaning we can henceforth contemplate actuality

V CHARACTER 160 - 206

169 Dynamic characterization
1. developmental — life by values
2. chronological — life by time

Techniques of Presenting the Inward Life

171 1. direct narrative statement : only words & actions
177 2. interior monologue - no intervening narrator

- interior monologue presupposes a concept of the divided psyche
- otherwise thought is represented as speech minus the sound or characterization thru rhetoric
- inner life of the female contemplating her erotic situation

185 - rhetoric gives way to psychological process in modern period to represent monologue
- monologues tend to be rhetorical — romance
" " " " psychological - realistic narrative
- Boccaccio's unrivaled interest in character
- after 18th century : 1) character's thoughts filtered thru the narrator and 2) direct interior monologue
1) narrative analysis
2) physical correlatives

VI PLOT 207-239

I EPIC : anthology of heroic deeds in chronological order
simple unity provided by its protagonists & thematically by the continuous elements in his character
A Romanticized Epic : endless proliferation of heroic deeds
B The Single Deed Epic
C Unheroic Picaresque Narrative

II HISTORICAL NARRATIVE
A. Chronicles & annals : lack selectivity & movement
B. Biography

- Comedy – contemporary, rather than past materials, ordering these thematically on the loose structure inherited from ritual
Tragedy – domination of mythos, inherited plot

233 Don Quixote : its plot is a compromise between the romantic quest pattern & the life-to-death pattern of historical biography

VII POINT OF VIEW 240-282

- 1. character 2. narrator 3. audience
4. a clear distinction between the narrator & author
- authority : history rather than mimesis dominated ancient empirical narrative
1st person in empirical narrative
a) eye-witness narrator – Thucydides
b) autobiographical confessor – Josephus
1st person in fictional narrative – characters who tell the primary author-narrators their stories

249 - the so-called medieval romances are not romances but elaborate mythic narratives that derive their authority from tradition
- with the breakdown of this authority, some abandon pretense to versimilitude and write in verse while those who insist on it, write in prose
- romance becomes more fictional & obviously fictitious while fabliaux and novelle become more mimetic

Eye-Witness

1. autobiographical form
2. narrator as witness & narrator as creator
3. the story of the protagonist becomes the outward sign or symbol of the inward story of the narrator who learns from his imaginative participation in the others experience – Conrad
4. multiple narrators – leans toward romance; primary narrator a kind of histor, seeking to find out the truth from the versions he is told.
5. unreliable eye-witness

265 Histor: the narrator as inquirer, constructing a narrative on the basis of such evidence as he has been able to accumulate – he is a persona, a projection of the author's empirical virtues

Recorder: the self-effacing Jamesian narrator, neither histor nor eye-witness

IV MEANING 82-159

1 Problem of Reality: Illustration & Representation 82-105

Illustrative: symbolic; characters = concepts

Representational: mimetic

<eg. Chaucer's Wife of Bath (92-8) = balance between the two>

<eg. Tom Jones: illus character in a repr. situation (100-105)>

101 psychological more mimetic than sociological

2 Problem of Control: Allegory & Satire 105-

Fictional < esthetic <beauty> → romance
intellectual <truth> → didactic ≒ allegory/satire

111 Allegory – determined by heavily illustrative quality of its imagery

112 Satire – depends on notions of ideal in epic/romance/sacred myth while claiming greater representational validity in its own characterization

Images of ugly/absurd – when satire → illustrative

Allegorizing tradition 117-125

Augustine's Confessions

SOKEL, WALTER H

The Writer in Extremis : Expressionism in Twentieth-Century German Lit. Stanford : UP, 1959

Aristotle : Art as Mimesis

Plato, Longinus : Art as Inspiration, not the sensory scene of nature, but something hidden to be revealed

9 Kant's Critique of Pure Reason

- unmasks the world as the product of our mind & declares the supernatural unknowable
- shatters foundation of art in both definitions
- if nature as we know it does not exist outside our mind, ∴ imitation of nature becomes a rather dubious affair & subjectivism is fostered
- if the supernatural is not accesible to man its revelation is impossible
- ✓ the artist's "arbitrary freedom to create according to his own intentions" is the prime foundation of Kant's aesthetics

10 - anticipating I.A. Richard's distinction between scientific & emotive lang., Kant pronounces ∴ divorce not only ✓ between art & logical discourse, but also between art & empirical experience

12 Kant's "aesthetic attribute" - stimulates our inner life by producing associations; does not teach or preach
→ Mallarmé's "la parole essentielle" → Kafka's def. of art
- "art reveals a reality which surpasses our conceptual ability"

Schiller's Letters on the Aesthetic Education of Man

- work of art = organism
- the functional relationship of all its parts and not its theme or subject, expresses its meaning

13 German Idealism established groundwork for modernism:

① sovereign freedom of genius to find & apply its own laws
② separation of aesthetic from logical ideas
③ absorption of content in organic form

Exp., as opp. to literary Cubism, is subjective, dreamlike, visionary rather than object-centered, intellectual & linguistically experimental

30 - what distinguishes it from Surrealism is its existential seriousness & consistency

Strindberg's <u>To Damascus</u> (1898) = first exp drama ever written

- beggar in Madame Bovary

Flaubert → 19th cent Symbolists → functional symbolism → Exp.

Narrative method → Naturalism → stream of consciousness

41 Exp = dramatic alternative to stream of consciousness technique & both developed at same time

- latter tends to intellectualize; often fails to convey "inner feel" of character's mind to the reader
- interior monologue vs. visualizing hidden emotions in symbolic scenes & embodiments

42 - well adapted to narrative fiction, stream of consciousness technique less suited for drama

43 Exp opted for visual against the verbal

Influence of Far Eastern Poetry

- brief evocative scenes, largely visual appeal to emotions
- vogue preceded rise of Imagist poetry in English, Surrealist poetry in French & Expressionist poetry in German
- influence of the cinema

44 stream of consciousness, Naturalism, traditional dramatic method of narration — unable to show layers of mind of which characters are not aware.

18 Sokel connects the absence of a German national state to the painful isolation of the German intellectual

- Rousseau legitimated self-expression → Storm and Stress
- the latter leads in 2 directions:

① laying bare the soul; innermost biography → Romanticism, Surrealism, modernist Expressionism

SOKEL, WALTER H.

The Writer in Extremis
Expressionism in Twentieth-Century German Literature
Stanford: St. UP 1959

Pure Form & Pure Formlessness

10 - anticipating I.A. Richard's distinction between scientific and emotive lang., Kant p

② spontaneous, direct expression of feeling → folk song
school of Romanticism, /naive, rhetorical expressionism

19 Nietzsche was for the Expressionists what Rousseau had been for Storm and Stress.

55-6 - the Jew as expressionist hero, an outcast and vagabond
60 - Expressionists' martyr complex
87 - vitalism: the longing to be fully and "irresponsibly" alive
95 - first inspired by Nietzche's attack on the overburdened educational tradition of Germany
- Of the Use and Abuse of History for Life
- encourages German youth to unburden themselves of the dead weight of knowledge for the sake of knowledge
96 - "I'd rather be a brute than spiritualized"
97 Heinrich Mann's Professor Unrat (1905) = Blue Angel
99 - the two cults which dominate German youth in early 20th century, the cult of suicide & the cult of passionate irrationalism, are complimentary

111 - Der Sturm: periodical
- strip lang. of its syntactical structure
- reducing it to verb and noun
- pure abstractionism, free of ethical & political or religious elements
112 - Kafka & Trakl seek to express "translogical" reality by the "pictorial idea" - visualization, metaphor, image & gesture

- Sturm poets – by means of linguistic compression

Tzvetan Todorov "The Two Principles of Narrative" Diacritics
(Ithaca) Vol. I no. 1 (Fall 1971) pp. 37-44

	Narrative	Description
temporal aspect	discontinuous	continuous
linguistic aspect	only particular nouns as subjects	general & particular nouns poetry

- description itself is not enough to constitute a narrative, but narrative itself does not exclude description

I Succession

Propp's discovery : narrative as a chronological & sometimes causal sequence of discontinuous units

- critique : all the functions are not necessary to the narrative in the same way — must be a hierarchical order.
- eg of the Swan-geese : 5 indispensible elements

39

1. The situation of equilibrium at the beginning
2. The breakdown of the situation by the kidnapping of the brother
*3. The sister's recognition of the loss of equilibrium
4. The successful search for the boy
5. The re-establishment of initial equilibrium ; return to father's house.

- analysis : 1 = 5 ; 3 = inversion of 1 & 5 ; 2 & 4 are symmetrical & inverse
- ∴ succession is not the only relationship between units
- relationship must also be one of transformation

II Transformation

A Negation : A > non-A ; predominant [Lévi-Strauss, Greimas] transform. of one term into an opposite or contradictory one

B. Modal Transformation : interdiction

C. Intentional Transformation :

D. Transformation of Knowledge : from ignorance → knowledge

B. Modal Transformation : characteristic of moral, didactic works
- X should act like a good Christian > X acts like a good Christian

C. Intentional Transformation : decision of sister to leave in search of her brother > does leave ; Robinsoe decides to build himself a house — he builds himself a house.

D. Transformation of knowledge : our perception of the event, the degree of knowledge we have about it is more important than the event itself

40 MYTHOLOGICAL NARRATIVE : A type which combines the principle of succession & modal transformation — from negative → positive

GNOSEOLOGICAL NARRATIVE : A type in which the principle of succession is assisted by transformation D.

41 Example 1 : The Quest for the Grail — suppositional (same events evoked thru predictions) transformations preceding event
- all thru the narrative we will ask about the meaning of the Grail
- principle narrative = narrative of knowledge, it never stops

Example 2 : Mystery novel — only 2 values : true & false
Example 3 : Henry James' "In the Cage"

Two Ways of Judging Transformations
1. According to their formative power : the aptitude of a transform. to form, by itself, a narrative sequence (Calvo calls this syntactical power).
2. According to their evocative power

42 III Ideological Principle
- an abstract rule, an idea, which produces the diff. adventures
- no direct relationship among the propositions
- actions are linked by the intermediary of an abstract formula
- eg. The Swan-geese : the help offered [by stove] & the insolent refusal.

Example 1 : Les Liasons dangereuses
Example 2 : Constant's Adolphe
Example 3 : Notes from the Underground

- the principle which the narrator & the other characters obey is that of master & slave

43 - succession of events simultaneously observes a principle of gradation & a law of contrast

44 - narrative pattern is broken by Lisa's enunciation of a new ideology : loving others for themselves.

BORIS TOMASHEVSKY "Thematics" [1925]

67 plot [syužet] is distinct from story [fabula].
- both include the same events, but in the plot the events are arranged and connected according to the orderly sequence in which they were presented in the work

ft- story = action itself
plot = how the reader learns of the action.

* - motif - in comparative studies ... a thematic unit which occurs in various works
- these ~~plots~~ motifs move in their entirety from one plot to another.

68 *- story = the aggregate of motifs in their logical, causal-chronological order

*- plot = the aggregate of those same motifs but having the relevance and the order which they had in the original work.

*- bound motifs : motifs which cannot be omitted

* free motifs : those which may be omitted without disturbing the whole chronological course of events ;

69 - usually occurs as a development of a previously introduced bound motif.

functional differentiation

70 * situation : the interrelationship between dramatis personae at any given moment.

* dynamic motifs : those which change the situation

* static " : " " " do not.

- eg. in Pushkin's "Mistress into Maid" the discovery that Akulina & Liza are the same person = dynamic motif
- free motifs are usually static
- but not all static motifs are free : eg. a revolver
- dynamic motifs - central to the story
- static motifs - may predominate in the plot

71 - each situation is characterized by a conflict of interest, by discord and struggle among the characters

*- intrigue : the conduct of the struggle - the aggregate of motifs which characterize it.

*- ending : the static condition at the end of a work

72 - exciting force: the aggregate of dynamic motifs, disturbing the tranquility of the initial situation & provoking action.

peripety : the movement from one situation to another
- tension is usually achieved by preparing for the change in the situation.
- exposition: the presentation of circumstances determining the initial cast of characters & their interrelationship.

73
- delayed / immediate exposition
- transposed exposition : a time shift in the elaboration of the story material.
- regressive ending : an ending which includes in itself elemen of exposition and, as it were, casting light back on everything preceding the peripety.

74
- foreshadowing [Vorgeschichte] : a coherent account of significant parts of an event which foretells what will happen in an episode before it is narrated.
- premonition [Nachgeschichte] : an account of what will happen told prior to the approaching events to prepare - reade

75
- objective tale : a simple report without an explanation of how the events become known ; ie. without a narrator
- in Brothers Karamazov the narrator is presented as a witness to the action although he does not appear in the novel & the entire story is told objectively.

omniscient narration: the author knows everything, including the hidden thoughts of the characters

limited narration: the whole tale is filtered through the mind of the narrator... and each piece of info. is accompanied by an explanation of how & when he learned about it.

76-77 : analysis of "The Caliph Stork" as told by W. Hauff.

78 story time : the amount of time required by the events that are said to occur.
1. the moment of action may be dated absolutely or relatively (after 2 yrs.)
2. the duration of events may be indicated
3. an impression of the duration of time may be given so that we indirectly determine the passage of time

cf Shklovsky's discussion of de Maupassant

by judging the length of the speech or the normal duration of the action
- reading time: the time required for reading the work

Motivation

- motivation: the network of devices justifying the introduction of indiv. motifs

1) Compositional motivation: each object or episode must be used in the telling.

80 - techniques of misleading motivation occur chiefly in works created against the background of a major literary tradition.
- the reader naturally interprets each detail according to the conventions of the tradition.

2) Realistic motivation: the fiction of literary veracity – in his terms: realistic illusion

81 - any introduction of motifs is a compromise between objective reality & literary tradition.

3) Artistic motivation: defamiliarization

85 - the introduction of nonliterary material into a work, if it is to be aesthetic, must be justified by a new & individual interpretation of the material
- one must speak of the ordinary as if it were unfamiliar.

The Hero

87 character: the living embodiment of a given collection of motifs.

88 - characteristics: a system of motifs intimately related to a given person; eg. his name.
- direct / indirect characterization

89 - static / dynamic character

Vitality of Plot Devices

92 conventional device: required by a given genre / free device

93 - excessive age or excessive newness may make devices perceptible

94 parody: laying bare of extraneous lit. devices

WATT / RISE OF THE NOVEL

Realism and the Novel Form

Novel – our usage of the term not fully established till end 18th cent
Realism – as a literary term in 1856 in France.

A. Plot
- challenged literary traditionalism
- primary criterion of the novel : truth to individual experience
- poverty of the novel's formal conventions – the price it must pay for realism
- Defoe, Richardson : first great English writers who did not take their plots from mythology, history, legend or previous lit.
- growing tendency for individual experience to replace collective tradition as the ultimate arbiter of reality
- Defoe's total subordination of the plot to the pattern of the autobiographical memoir = Descate's cogito ergo sum.

B. PARTICULAR OVER THE GENERAL

C. INDIVIDUAL IDENTITY : NAMES
- classical & renaissance criticism preferred historical names or type names
- characters in fiction did not have both given name & surname

D. TIME
- earlier tradition: timeless stories to mirror the unchanging moral verities
- earlier tradition: reliance on disguises & coincidences
- novel : causal connection operating thru time
- more minutely discriminated time-scale

DEFOE : a sense of personal identity subsisting thru duration, yet being changed by the flow of experience

FIELDING : (almanac) events chronologically consistent in relation to each other and to historical / natural cycle

E. PLACE

DEFOE : first English writer who visualised the whole of his narrative as tho it occurred in an actual physical environment.

F. PROSE STYLE

- strictly descriptive & denotative use of lang.
- concrete particularity whatever the cost in repetition or parenthesis or verbosity
- exhaustive presentation rather then elegant concentration.

FORMAL REALISM - novel is a full and authentic report of human experience, & is therefore under an obligation to satisfy its reader with such details of the story as the individuality of the actors concerned, the particulars of their times & places of their actions, details which are presented thru a more largely referential use of lang. then is common in other literary forms. 32

READING PUBLIC & RISE OF THE NOVEL

50 Religious works - greatest single category of books published
- compromise between the wits & the less educated, between the belles-lettres & religious instruction is perhaps the single most imp. trend in 18th cent lit.