

Literary Theory and Literary Criticism
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Lecture - 07

Part – B

Early Romanticism

From Kant, we move on to Hegel Georg Wilhelm Friedrich Hegel, who lived between 1770 to 1831 great German philosopher and thinker, his philosophical system occupies a central place in the history of modern western thought. Hegel system was inspired by the French revolution of 1789 which for him ((Refer Time: 00:42)) the revolutionary struggle of the bourgeois class to gain supervisory over the ruling class.

Hegel's works give expression to revolutionary bourgeois philosophy and ideals and in this sense, Hegel is a project of enlightenment, he places supreme enthuses on reason and empire season. Hegel system may not be conventionally romantic, yet it is deeply influenced by certain characteristics that are romantic in nature. His thoughts reflect a synthesis of two major currents in European intellectual contacts, the enlightenment and the romanticism.

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So, in Hegel we find a mix of two systems and we also see how Hegel in system influences the later romantics, particularly the English romantics by a way of being a mix of enlightenment and romanticism. We will talk about his major work Phenomenology of Spirit published in 1807. In this book he argues that the first effort to postulate a philosophical ethic derives from the collapse of heroic culture. There was also a need to find alternative ways to secure peoples efforts to be known as creators of meanings for their individual lives.

For Hegel, the hero could win that meaning by conquest, standing over his victim that is the person who he has conquered, the successful warrior allowed in his life on the condition that he was down to the heroes authority and become his follower, the successful warrior continually seeks new victims and new slaves. So, that the heroic system to constantly go on seeking new victims and going on conquering new people and new places, making them above down to their authority, the winners authority. It proved slaves create a stable social order.

Because, they do not question, because renouncing the quest for heroic individuality allows them to win a mode of collective identity based on the forms, the labour creates for nature. So, a stable order is created by slaves, these forms provide during reflections of the meanings, humans create along with the social bonds. Another, important work Hegel's lectures on aesthetics and this mark a strong phase in the dialectic of classic verses romantic.

Hegel describes all are into three stages, symbolic, classic and romantic, for Hegel there is more moral energy in romantic, but less beauty. In pre classical art it is for sort and space it could set against the tyranny of sense, so the art emphasizes the power to set it is own internal meaning against appearances. For example, the pyramids at the stage of symbolic or the spiritual content or idea is still indefinite and obscure, it is spiritual meaning is attached arbitrarily to objects in nature and through correspondence between content and form does not occur.

This art exaggerate some distorts in natural phenomenon, with classical art for a Hegel the emphasis shift to celebrating the integration of a spirit with sensors, matter, significantly in the idealize bodies of the 5th century Greeks sculpture. Finally, romantic art for a glitter achieves as a state at once, subjective and universal subjective. Because,

it is calls on modes of being that cannot be captured within appearance, yet universal because it established or it establishes it is own forming energies as a trans personal content.

Here, our self consciousness become, because not the end, but the medium which then only philosophy can make fully articulate. All German romanticism and romantic criticism was concerned with the problem of how literature will reconciles, sensory experiences and ideas. The criticism was thus devoted to the problem of how literatures reconciles the only with the transcendental and the external material object with this spiritually reliable.

We have already seen that Kant's Critique of Judgement is an account of judgement was a decisive statement in the history of modern general aesthetics and at once, exerted as strong influence upon literary aesthetics, I am just recapping Kant for you. So, Kant if you remember have not the world of necessary physical events, the free moral world of our choices and also the mediational concept of the aesthetic values the beautiful and the subline.

Kant's idea of beauty was severe, it related to the formal decorative and abstract, to Greek designs foliations on wallpaper and a best music, music without lyrics. So, the charm of direct expenses pleasure might fuse with beauty and beauty might become combined with perfect natural forms. But in neither of these cases was beauty pure, beauty allied to the good was not free beauty, but dependent beauty. Now, Hegel's philosophy was tremendously influenced by the works of Kant. Hegel was the most influential propellant of the letter give historicism.

Hegel considers human history as a progress of absolute mind or consciousness to our self conscious freedom. According to him, when our minds have become rational, we shall freely consent to live by the lost and her socio-political arrangements. Hegel also talks about moving towards self consciousness, as consciousness moves to higher levels, it perceives that what is previously took as the external world as something Elian and foreign to it is in fact, constituted by it is own operations.

What was earlier assumed, the substance is now recognised thus subjectivity, thus the entire movement is a progression from substance to subject. The notion of dialectic is another important feature of Hegel thought, this is an important aspect of a system and it

operates on three broad levels, logical, phenomenological and historical. The dialecticism is a mode of thinking that recognises that the self and the world stand in necessary connection, that thought is not a static system of classification.

But, it is a self-criticising process and that reality is not what it appears to be. For Hegel, what is real is rational and what is rational is real and this is something that most philosophers are always pre-occupied with the notion of reality, what is, what is the truth is, so reality and it is representation.

So, we have been seeing this conflict from the times of Plato and in Hegelian thought, it is much more articulated to a greater degree. So, reality for Hegel is rational, historically progressive and unified, it responds to the demands of our own rational cell. Hegel's model of reflective activity is simple to the arts and literary criticism. Because, it marks the limitations of those approaches that concentrate only on my metric relations between work and world.

For Hegel, expressive acts not only represent words, but also constitute modes of emotional and intellectual intensity for those words. These acts are also in constant tension with established principles of representation, at once negating them and opening a way for originality. Hegel's thought influences literary theory in relationship to the way we understand the way, the mind comes to handle these situations, forms and differences.

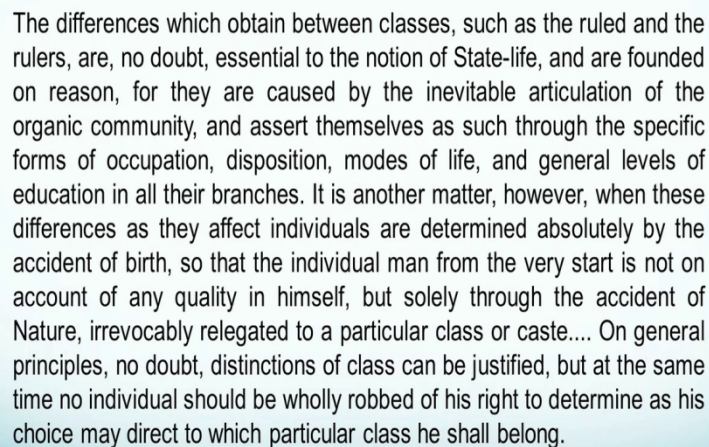
Talking about Hegel's notion of aesthetic, so he, Hegel sees art and beauty as a rein that belongs to sense, feeling, intuition and imagination, his rein is basically different from that of thought and it is precisely the freedom of production and configuration, we enjoy in the beauty of art. The source of works of art is the free activity of fancy which in it is imagination is itself more free than nature is. Art for Hegel must be free, it must fulfil the same functions and ends as other disciplines or should also spend with relative independence according to Hegel.

Art can be distinguished from other modes of expression in its ability to present, even the most abstract ideas in sensible form. Thus the art reconciles the world of sense and intellect, the external and the internal. Art helps to perceive reality by organising the chaos and contingency of the world, such that we can see the true meaning of appearances of art perhaps, helps us realise the truth of reality.

So, his art and beauty and how they can help us understand what is real. Thus for Hegel, the reality in art is higher than original or ordinary reality, ordinary conceptualisation of reality. Art caters to the universal and internal powers and again, here you can see how Hegel it goes Philip Sidney and also Aristotle. Hegel asks that art is not the highest mode of expressing truth of the spirit and comes only after religion and philosophy. So, religion and philosophy are given higher place than art.

For Hegel, art must express the truth of spirit and hints on the autonomy of arts, it is expression of spiritual truth, it is not in the interest of pleasure, morality or instruction rather this expression of truth is an end in itself and it is the purpose of art.

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The differences which obtain between classes, such as the ruled and the rulers, are, no doubt, essential to the notion of State-life, and are founded on reason, for they are caused by the inevitable articulation of the organic community, and assert themselves as such through the specific forms of occupation, disposition, modes of life, and general levels of education in all their branches. It is another matter, however, when these differences as they affect individuals are determined absolutely by the accident of birth, so that the individual man from the very start is not on account of any quality in himself, but solely through the accident of Nature, irrevocably relegated to a particular class or caste.... On general principles, no doubt, distinctions of class can be justified, but at the same time no individual should be wholly robbed of his right to determine as his choice may direct to which particular class he shall belong.

Let us see, what Hegel thinks about tragedy. According to Hegel, the differences which obtained between classes such as the ruled and rulers are no doubt, essential to the notion of state life and are founded on reason, for they are caused by the inevitable articulation of the organic community and assert themselves as such, through the specific forms of occupation, disposition, modes of life and general levels of education in all the branches.

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robbed of his right to determine as his choice may direct to which particular class he shall belong.

Now, with all these as it is very obvious, Hegel anticipates romanticism as we understand through the English romanticism. Now, Hegel's aesthetic had a pervasive influence on both literature and criticism. Hegel influenced some of Freud's ideas concerning the development of identity. He also influence the source ideas concerning language the Frankfurt School members such as Max Horkheimer, Theodor Adorno, Walter Benjamin, Herbert Marcuse, Habermas. All these Frankfurt School members have accepted the influence of certain features of Hegel's thought on Marxism.

Hegel was the foremost thinker to highlight the notion of difference relativeness and of human identity as a social phenomenon. As a result philosophers such as a Sartre, Dabaya Lacan, Derrida and Leviathan, they have all been invited to Hegel to some extent or other. So, now, we talked about the French and German romanticism, now we all know romanticism was abroad intellectual and artistic women that developed towards the end of the 18th century.

Now, developing certain ideas of Kant the romantics often insisted on artistic autonomy and attempted to free art from moral and utilitarian constrains. Romantics place high emphasis on uniqueness, originality and broadening the rises of experience. The Kant is hardly a romantic, many of the romantics look to his ideas as there his starting point, particularly his concept of imagination.

Romanticism is often understood as a moment that conflict with enlighten however, it derive many of it is ideas from the ideas of content Hegel. Now, in the late 18 century, Germany witnesses the rise of the system and drunk that is a storm and stress movement in literature. And you can see how writers such as a name is Schiller and Goethe the key exponents of this moment and how these ideas seem to have influence, the later romantics.

Now, talking about Schiller, Friedrich Shriller who lived between 1759 and 1805, Schiller was a dramestic poet and literary theories. Schiller works examine the invert freedom of the soul that enables the individual to rise above physical facilities and the pressure of material conditions. His too most well known works on literary criticism are

on the Aesthetic Education of Man and a Naive and sentimental poetry, Schiller possess in this static education.

Utility is the great ideal of the time for which all power slave and all talent should pay how much, he are just to keep beauty before freedom. The function of the art for Schiller must be to educate and elevate the human race towards a new ideal, one in which human beings through aesthetic experience have reconciled the antagonism within themselves between sense and intellect, nature and reasons according to Schiller, the Greeks combined both imagination and reason in a glorious humanity in the modern world.

These attributes are fragmented, the Greek society was formed by all uniting nature, modern culture is based on all dividing understanding, so that is the key difference. In the Greek world, there was a harmony between individual and state and organic wholeness. The modern world is stoned by dualisms, Schiller anticipate Hegel and marks on the concept of alienation and estrangement.

Though he admire the classical writers, Schiller challenges the denigration of modern poetry by prescriptive new classicism, which in ford it is model or based on from on ancient poetry alone. Schiller suggests that instead of turning to arcadia that is any delay a kind of line, we should proceed towards eulogium. Eulogium is a state in with the ideal of beautiful humanities realised to a fusion of then I even sentimental characters.

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Schiller

- “Everlastingly chained to a single little fragment of the Whole, man himself develops into nothing but a fragment; everlastingly in his ear the monotonous sound of the wheel that he turns, he never develops the harmony of his being, and instead of putting the stamp of humanity upon his own nature, he becomes nothing more than the imprint of his occupation or of his specialized knowledge.”

Of course Schiller still lead to you and his concept of art. Everlastingly changed to a single little fragment of the whole, man himself develops into nothing but a fragment. Everlastingly in his ear, the monotonous sound of the wheel and the wheel that he turns, he never develops the harmony of his being and instead of putting the stamp of humanity upon his own nature. He becomes nothing more than the imprint of his occupation or of specialised knowledge.

So, for Schiller modern man is fragmented he just remains what this is specialised knowledge rather than trying to be a whole and as the classics for Schiller ideas influence the romantic thought as they are in the right artist to turn away from reality and to see inspiration from an ideal world is notion of self conscious artistry had a far reaching influence on German romanticism from Schiller we move on to German that is tell the French writer who was one of the thinkers of the enlightenment period, she advocated the cause of the romanticism, while anticipating later developments in realism.

Her writing of an napoleon she was send an exile from France, she was form believer in freedom and his historical progress. A literary criticism is containing in the book on literature considered in it is relationship to social institutions which was published in 18100 hers she examine is the various social obstacles to the success of women writers and she advocates education in enlightenment of in women.

In England the early English romantic included Thomas grey, Oliver goldsmith and Robert burns. The first major figure of this epic was William Blake who saw the world is a place that and angels inherently contradictory thought and he try to attempt reconciliation by bringing in his own philosophy of misticizam, English romanticism attended speed speak with words worth and Coleridge as we all know through upon the works of content fish and elaborate the concept of poetic imagination which we are going to deal with an our subsequent classes.

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And here are some references for you to look at I would ask you to look at this particular link the Stanford edu, and then this is a book by H. B. Nisbet with German aesthetic and literary criticism.

So, thank you very much, we meet for in next class on English romanticism.