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- Padasalai's Channel - Group
  https://t.me/padasalaichannel

- Lesson Plan - Group
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  https://t.me/Padasalai_12th

- 11th Standard - Group
  https://t.me/Padasalai_11th

- 10th Standard - Group
  https://t.me/Padasalai_10th

- 9th Standard - Group
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TRB - ENGLISH

Test Batch 5000Q and More Discussion
Postal Questions with Answers

English – UNIT – X
Seven Types of Ambiguity: A Study of Its Effects on English Verse

- **Sir William Empson** (27 September 1906 – 15 April 1984) was an English literary critic and poet, widely influential for his practice of closely reading literary works, a practice fundamental to New Criticism.

- His best-known work is his first, Seven Types of Ambiguity, published in 1930.

- Jonathan Bate has written that the three greatest English literary critics of the 18th, 19th and 20th centuries are Johnson, Hazlitt and Empson, "not least because they are the funniest".

- Sir William Empson, professor of English literature at Sheffield University for nearly twenty years, *revolutionized our ways of reading a poem*.

- The school of literary criticism known as **New Criticism** gained important support from Empson’s Seven Types of Ambiguity: *A Study of Its Effects on English Verse*.

- This work, together with his other published essays, has become "part of the furniture of any good English or American critic's mind,"

- "**G. S. Fraser** remarks in Great Writers of the English Language: Poets. Empson will also be remembered for "the peculiar, utterly original and startling tenor of his works,"

Empson's first book-length work of criticism is Seven Types of Ambiguity.

In Seven Types, Empson wrote, "I propose to use the word in an extended sense, and shall think relevant to my subject any verbal nuance, however slight, which gives room for alternative reactions to the same piece of language."

- "Empson's seven types are briefly defined in seven types

- **First-type** ambiguities arise when a detail is effective in several ways at once. . .
In second-type ambiguities two or more alternative meanings are fully resolved into one.

The condition for the third type ambiguity is that two apparently unconnected meanings are given simultaneously.

In the fourth type the alternative meanings combine to make clear a complicated state of mind in the author.

The fifth type is a fortunate confusion, as when the author is discovering his idea in the act of writing or not holding it in mind all at once.

In the sixth type what is said is contradictory or irrelevant and the reader is forced to invent interpretations.

The seventh type is that of full contradiction, marking a division in the author's mind.

Empson. "Seven Types is primarily an exercise intended to help the reader who has already felt the pleasure understand the nature of his response. As a modern work of persuasion it is unrivaled."

[Empson] tells us late in Ambiguity, 'is not to understand things, but to maintain one's defenses and equilibrium and live as well as one can; it is not only maiden aunts who are placed like this.'"

Empson's poetry and criticism are the natural extensions of his views. Empson offers "not a theory of literature or a single method of analysis but a model of how to read with pleasure and knowledge.

Birds Views
Ambiguity, according to Empson, includes "any verbal nuance, however slight, which gives room for alternative reactions to the same piece of language."

From this definition, broad enough by his own admission sometimes to see "stretched absurdly far," he launches into a brilliant discussion, under seven
classifications of differing complexity and depth, of such works, among others, as Shakespeare's plays and the poetry of Chaucer, Donne, Marvell, Pope, Wordsworth, Gerard Manley Hopkins, and T. S. Eliot.

AMBIGUITY

Definition of Ambiguity

Ambiguity means that what a thing is, is not clear. Literally, the word refers to a choice between two different things. In the proper sense it should mean “two different meanings” because “ambi” comes from the Greek word for “two”. We see things happen, and then we decide what they mean. If we cannot decide what is going on, the event is ambiguous. This is an extension of the original use of the word.

The foundations of the New Criticism were laid in books and essays written during the 1920s and 1930s by I.A. Richards (Practical Criticism [1929]), William Empson (Seven Types of Ambiguity [1930], and T.S. Eliot (“The Function of Criticism” [1933]. The approach was significantly developed later, however, by a group of American poets and critics, including R.P. Blackmur, Cleanth Brooks, John Crowe Ransom, Allen Tate, Robert Penn Warren, and William K. Wimsatt.

Empson’s Seven Types of Ambiguity

1. Two things are said to be alike
2. Two different metaphors used at the same time
3. Two ideas given through one word (connected by context)
4. Two meanings combine to make clear a complication
5. Author discovers idea in act of writing
6. Statement says nothing so reader has to invent meaning
7. Two words, in context, mean opposite things.
Seven types

1. The first type of ambiguity is the metaphor. (A metaphor is a figure of speech that directly refers to one thing by mentioning another for rhetorical effect.\[^1\] It may provide clarity or identify hidden similarities between two ideas. Antithesis, hyperbole, metonymy and simile are all types of metaphor. One of the most commonly cited examples of a metaphor in English literature is the "All the world's a stage" monologue from As You Like It:

   All the world's a stage,
   And all the men and women merely players;
   They have their exits and their entrances ...

   —William Shakespeare, As You Like It, ), that is, when two things are said to be alike which have different properties. This concept is similar to that of metaphysical conceit.

2. Two or more meanings are resolved into one. Empson characterizes this as using two different metaphors at once.

3. Two ideas that are connected through context can be given in one word simultaneously.

4. Two or more meanings that do not agree but combine to make clear a complicated state of mind in the author.

5. When the author discovers his idea in the act of writing. Empson describes a simile that lies halfway between two statements made by the author.

6. When a statement says nothing and the readers are forced to invent a statement of their own, most likely in conflict with that of the author.
Two words that within context are opposites that expose a fundamental division in the author's mind.

1st type of ambiguity:

- Detail is effective in several ways at once.
- Metaphor: two things are said to be alike.
  - Digital Literacy
  - New Literacies
  - Media Literacy
  - Information Literacy
  - Transliteracy
  - Computer Literacy
  - Electracy
  - Visual Literacy

2nd type of ambiguity:

- Two different metaphors used at the same time.
- Two or more ideas fully resolved into one.
  - Electracy
  - Computer Literacy
  - New Literacies
  - Media Literacy
  - Information Literacy
  - Transliteracy
3rd type of ambiguity:

- Two ideas, connected by context, are given simultaneously through one word (reader has to be aware)
  - Transliteracy
  - Electracy
  - New Literacies
  - Media Literacy

4th Type of ambiguity:

- Two or more meanings combine to make clear a complicated state of mind in the author. (these meanings do not agree)
  - Electracy
  - Digital Literacy
  - Transliteracy
  - New Literacies

5th type of ambiguity:

- The author discovers his idea in the act of writing.
- A ‘fortunate’ confusion arises (idea not held in head completely)
  - Electracy
  - Transliteracy

6th type of ambiguity:

- A statement says nothing so the reader has to invent meaning.
What is said is contradictory or irrelevant.

Electracy

7th type of ambiguity:

Two statements, within context, that are opposite and show a division in the author’s mind.

### Continuum of ambiguities

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<td>Narrative ambiguity</td>
<td>Durational ambiguity</td>
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I.A. Richards’ Concept of Four Kinds of Meaning

Ivor Armstrong Richards (26 February 1893 – 7 September 1979), known as I. A. Richards, was an English educator, literary critic, and rhetorician whose work contributed to the foundations of the New Criticism, a formalist movement in literary theory, which emphasized the close reading of a literary text,
especially poetry, in an effort to discover how a work of literature functions as a self-contained, self-referential aesthetic object.

- Richards' intellectual contributions to the establishment of the literary methodology of the New Criticism are presented in the books The Meaning of Meaning: A Study of the Influence of Language upon Thought and of the Science of Symbolism (1923), by C. K. Ogden and I. A. Richards, Principles of Literary Criticism (1926), Practical Criticism (1929), and The Philosophy of Rhetoric (1936).

New Criticism

- IA Richards’ concept of four kinds of meaning has played a very significant role in New Criticism and modern tensional poetics.

- Pointing to the difficulty of all reading and of arriving at a universal meaning, Richards, in his Practical Criticism (1929) suggests that there are several kinds of meanings and that the “total meaning” is a blend of contributory meanings which, are of different types.

- He identified four kinds of meaning or, the total meaning of a word depends upon four factors – Sense, Feeling, Tone and Intention

1. Sense refers to what is said, or the ‘items’ referred to by a writer
2. Feeling refers to the emotion, attitude, interest, will, desire, etc towards what is being
3. Tone is the attitude towards the audience/reader
4. Intention is the writer’s conscious or unconscious aim or the effect that s/he is trying to produce.

Richards scientific treatises, political speeches, popular science and poetry, and concluded that in our use of language, one of the functions becomes predominant and that the subject and intention determines the priority and degree of the use of other functions.
The principles of a writer’s language are not simple because the furtherance of her/his intention will interfere with the other functions.

For instance, the writer of a scientific treatise puts sense first, subordinates his feeling, establishes his tone by following academic convention, and clearly states his intention, when in a political speech intention is predominant, feeling is its instrument to express causes and policies, tone establishes the relations with the audience and sense is the representation of facts.

It is in conversation that intention may completely subjugate the others, and therefore feeling, an tone may express themselves through sense.

Richards suggests that the perceptive reader should be prepared to apprehend the interplay of the four meanings, which together comprise the total meaning of the poem.

NEW CRITICISM

Assumptions You can’t know for sure what an author intended, and an individual’s response is unstable and subjective: The work itself should be your focus. The purpose of this focus is to explain the work’s organic unity – how every feature, large and small, contributes to its meaning. Great literary works are marked by some kind of complexity, as levels of meaning, oppositions, tensions, ironies, and ambiguities are unified.

Practices Read closely. You can assume that everything is carefully calculated to contribute to the work’s unity – figures of speech, point of view, diction, recurrent ideas or events, etc. Determine what oppositions, tensions, ambiguities, and ironies are present in the work. Say how these various elements are unified – what idea holds them together.
The New Criticism is a type of formalist literary criticism that reached its height during the 1940s and 1950s and that received its name from John Crowe Ransom’s 1941 book The New Criticism.

New Critics treat a work of literature as if it were a self-contained, self-referential object. Rather than basing their interpretations of a text on the reader’s response, the author’s stated intentions, or parallels between the text and historical contexts (such as author’s life)

New Critics perform a close reading, concentrating on the relationships within the text that give it its own distinctive character or form.

New Critics emphasize that the structure of a work should not be divorced from meaning, viewing the two as constituting a quasi-organic unity. Special attention is paid to repetition, particularly of images or symbols, but also of sound effects and rhythms in poetry.

New Critics especially appreciate the use of literary devices, such as irony, to achieve a balance or reconciliation between dissimilar, even conflicting, elements in a text.

Because it stresses close textual analysis and viewing the text as a carefully crafted, orderly object containing formal, observable patterns, the New Criticism has sometimes been called an "objective" approach to literature.

The foundations of the New Criticism were laid in books and essays written during the 1920s and 1930s by I. A. Richards (Practical Criticism [1929]), William Empson (Seven Types of Ambiguity [1930]), and T. S. Eliot ("The Function of Criticism" [1933]). The approach was significantly developed later, however, by a group of American poets and critics, including R. P. Blackmur, Cleanth Brooks, John Crowe Ransom, Allen Tate, Robert Penn Warren, and William K. Wimsatt.
Although we associate the New Criticism with certain principles and terms—such as affective fallacy (the notion that the reader’s response is relevant to the meaning of a work) and intentional fallacy (the notion that the author’s intention determines the work’s meaning)—the New Critics were trying to make a cultural statement rather than to establish a critical dogma.

Generally southern, religious, and culturally conservative, they advocated the inherent value of literary works (particularly of literary works regarded as beautiful art objects) because they were sick of the growing ugliness of modern life and contemporary events.

Some recent theorists even link the rising popularity after World War II of the New Criticism to American isolationism. These critics tend to view the formalist tendency to isolate literature from biography and history as symptomatic of American fatigue with wider involvements.

Whatever the source of the New Criticism’s popularity (or the reason for its eventual decline), its practitioners and the textbooks they wrote were so influential in American academia that the approach became standard in college and even high school curricula through the 1960s and well into the 1970s.

Textual Analysis:

He says; a poet writes to communicate, and language is the means of that communication. Language is made of words, and hence a study of words is all important if we are to understand the meaning of a work of art.

Words carry four kinds of meaning, or to be more precise, the total meaning of a word depends upon four factors. These are

- Sense
- Feelings
- Tone
- Intention
About the Essay:

The four kinds of Meaning is the essay which forms the first chapter of the third part of Richards’ work The Practical Criticism. As the title shows the essay deals with four types of meaning which are also functions of language.

Textual analysis

1. **Sense:** something that is communicated by the plain literal meanings of the words.
2. **Feelings:** When we say something, we have a feeling about it, “emotions, attitudes, will, desire, pleasure, displeased and the rest”. Words express “these feelings, these nuances of interest”.
3. **Tone:** the writer’s attitude to his readers which is a relation between them. The writer chooses his words and arranges them keeping in mind the kind of readers likely to read his work.
4. **Intention:** it has an object, it is the writer’s aim which may be conscious or unconscious. It refer to the emphasis, shapes the arrangement, or draws attention to something of importance.

**Intention:** The fourth kind of meaning is intention which means the aim of the writer. It may be conscious or unconscious. It refers to the effect one tries to produce. It modifies the speaker’s expression. It controls the emphasis and shapes the arrangements. It draws attention to something which has importance. It has special importance in dramatic and semi-dramatic literature.
I.A. Richards

- No proper meanings
- Constancy of meaning: constancy of context (meaning carried by text)
- Words: general categories
- Language is prosopopoeia
- Language is catachresis

Conclusion:
- I.A. Richards gave importance to metaphors and simile in understanding figurative language of the poem.
- To get to the core meaning of emotive use of language or to understand all four kinds of meaning (Sense, Feeling, Tone, Intension), the reader should have powerful’ visual memory’.
- The basic tools like Google image search engines can help teachers and students to solve this problem and enrich poetic experience – the aesthetic delight can be felt in real sense when our visual memory is supported by real images.
Irony as a Principle of Structure" Cleanth Brooks

Cleanth Brooks

- **Cleanth Brooks** (October 16, 1906 – May 10, 1994) was an American literary critic and professor.
- He is best known for his contributions to New Criticism in the mid-20th century and for revolutionizing the teaching of poetry in American higher education.
- His best-known works, The Well Wrought Urn: Studies in the Structure of Poetry (1947) and Modern Poetry and the Tradition (1939), argue for the centrality of ambiguity and paradox as a way of understanding poetry. With his writing, Brooks helped to formulate formalist criticism, emphasizing "the interior life of a poem" (Leitch 2001) and codifying the principles of close reading.
- Brooks was also the preeminent critic of Southern literature, writing classic texts on William Faulkner, and co-founder of the influential journal The Southern Review with Robert Penn Warren.
- Brooks was the central figure of New Criticism, a movement that emphasized structural and textual analysis—close reading—over historical or biographical analysis.

In "The Formalist Critics," Brooks offers "some articles of faith" to which he subscribes. These articles exemplify the tenets of New Criticism:

- That the primary concern of criticism is with the problem of unity—the kind of whole which the literary work forms or fails to form, and the relation of the various parts to each other in building up this whole.
- That in a successful work, format and content cannot be separated.
- That form is meaning.
- That literature is ultimately metaphorical and symbolic.
That the general and the universal are not seized upon by abstraction, but got at through the concrete and the particular.

That literature is not a surrogate for religion.

That, as Allen Tate says, "specific moral problems" are the subject matter of literature, but that the purpose of literature is not to point a moral.

That the principles of criticism define the area relevant to literary criticism; they do not constitute a method for carrying out the criticism

In "Irony as a Principle of Structure" Cleanth Brooks makes a lot of claims about the importance of metaphors and irony in literary text. He has highlighted the use of irony and its importance in an impressive way. This essay is an excellent piece that stresses and underlines the IMPORTANCE OF IRONY IN POETRY.

In this essay, basically, Brooks talks about FOUR MAIN CONCEPTS:

- The concept of METAPHOR
- The concept of ORGANIC RELATIONSHIP
- The concept of CONTEXT
- The concept of IRONY

The first concept is the concept of METAPHOR.

He states that the poet can legitimately step out into the "universal" only by first going through the narrow door of the "particular".

It means by using metaphor in modern poetry, the poet can deal with universal things in the world.

Metaphor helps to give a more general and universal level of meaning.

For instance:

"a red red rose"
Rose is a particular flower which gives fragrance but with the help of this, the poet suggests the universal thing that is love.

According to Brooks a poet should take this kind of risk of saying something particularly and obscurely because he can not make direct statements.

As a poet makes direct statements, poetry will be full of abstractions and threatens and it will not be poetry at all.

The second concept is the concept of ORGANIC RELATIONSHIP.

Brooks says that metaphor implies a principle of organic relationship.

To define this organic relationship, Brooks compares a poem with a plant. As a plant contains roots, stem, branches, flowers etc. but as a whole it is known as plant in the same way poetry consists of different elements like words, phrases, images, symbols, figures of speech, rhyme, rhythm, meter etc.

All of these elements contribute in generating meaning of poem.

All these parts are interdependent and all are connected to the same theme.

The third concept is the concept of CONTEXT.

Context means relationship of words with each other and with the main theme that poetry generates.

All great poems have poetic qualities because of particular context. MEANING OF A PARTICULAR UTTERANCE BECOMES SOMETHING DIFFERENT JUST BECAUSE OF CONTEXT.

The common word "NEVER" repeated five times in King Lear becomes one of the most poignant lines just because of specific context.

The statements like "two plus two equals four" or "the square on the hypotenuse of a right angled triangle is equal to the sum of the squares on the two sides" are equally true in any possible context while poetic statements give new meaning of unexpected references because of context and not in isolation.
The fourth concept is the concept of IRONY.

- Brooks defines irony as 'the obvious wrapping of the statement by the context'.
  
  Irony is created because of the presser of the context. For instance:

"this is the fine state of affairs"

- This statement means quite the opposite of what it purports to say literally.
- This is sarcasm, the most obvious kind of irony.

Importance of Irony

Unimportant or non literary utterance in the use of irony.
Utterances having some meaning are changed to different or contrary meaning like 'ripeness is all'.

Modes of Irony

- Tragic Irony
- Self Irony
- Playful
- Arch
- Mocking
- Gentle Irony

- In this way Brooks talks about these four concepts in this essay and on the basis of these four concepts he says that in case of poetry:

"It is the tail that wags the dog
and
it is the tail that makes the kite fly"
In response to critics like Hawkes, Cleanth Brooks, in his essay “The New Criticism” (1979), tried to argue that the New Criticism was not diametrically opposed to the general principles of reader-response theory and that the two could complement one another. For instance, he stated, “If some of the New Critics have preferred to stress the writing rather than the writer, so have they given less stress to the reader – to the reader’s response to the work. Yet no one in his right mind could forget the reader. He is essential for ‘realizing’ any poem or novel. Reader response is certainly worth studying. “However, Brooks tempers his praise for the reader-response theory by nothing its limitations, pointing out that, “to put meaning and valuation of a literary work at the mercy of any and every individual (reader) would reduce the study of literature to reader psychology and to the history of taste”

History of Formalist

“New Criticism”, which is another name for formalism, began in the 1920’s as a reaction against the a current trend in literary criticism that New Critics, most literary criticism focused heavily on the life of the author and concerns outside of the literature itself.

Three influential Formalist Critics:

- T.S. Elliot
- Robert Penn Warren
- Cleanth Brooks

Works

- 1935. The Relation of the Alabama-Georgia Dialect to the Provincial Dialects of Great Britain
- 1936. An Approach to Literature
- 1938. Understanding Poetry
An Essay of Dramatic Poesy

John Dryden (1631-1700)

Essay of Dramatic Poesie is a work by John Dryden, England's first Poet Laureate, in which Dryden attempts to justify drama as a legitimate form of "poetry" comparable to the epic, as well as defend English drama against that of the ancients and the French. The Essay was probably written during the plague year of 1666, and first published in 1668.
In presenting his argument, Dryden takes up the subject that Philip Sidney had set forth in his *Defence of Poesie* in 1580.

The treatise is a dialogue between four speakers: Eugenius, Crites, Lisideius, and Neander.

The four speakers represented, respectively Charles Sackville (Lord Buchhurst and later sixth Earl of Dorset), Sir Robert Howard [playwright and Dryden's brother-in-law], Sir Charles Sedley (Edward Malone identified him as Lisideius) and Dryden himself (neander means "new man" and implies that Dryden, as a respected member of the gentry class, is entitled to join in this dialogue on an equal footing with the three older men who are his social superiors).

On the day that the English fleet encounters the Dutch at sea near the mouth of the Thames, the four friends take a barge downriver towards the noise from the battle.

Rightly concluding, as the noise subsides, that the English have triumphed, they order the bargeman to row them back upriver as they begin a dialogue on the advances made by modern civilization.

They agree to measure progress by comparing ancient arts with modern, focusing specifically on the art of drama (or "dramatic poesy").

The four men debate a series of three topics:

- the relative merit of classical drama (upheld by Crites) vs. modern drama (championed by Eugenius);
- whether French drama, as Lisideius maintains, is better than English drama (supported by Neander, who famously calls Shakespeare "the greatest soul, ancient or modern"); and
- whether plays in rhyme are an improvement upon blank verse drama—a proposition that Neander, despite having defended the Elizabethans, now advances against the skeptical Crites (who also switches from his original position and defends the blank verse tradition of Elizabethan drama).
Invoking the so-called unities from Aristotle's Poetics (as interpreted by Italian and refined by French scholars over the last century), the four speakers discuss what makes a play "a just and lively imitation" of human nature in action.

- This definition of a play, supplied by Lisideius/Orrery (whose rhymed plays had dazzled the court and were a model for the new drama), gives the debaters a versatile and richly ambiguous touchstone.
- To Crites' argument that the plots of classical drama are more "just," Eugenius can retort that modern plots are more "lively" thanks to their variety.
- Lisideius shows that the French plots carefully preserve Aristotle's unities of action, place, and time; Neander replies that English dramatists like Ben Jonson also kept the unities when they wanted to, but that they preferred to develop character and motive.
- Even Neander's final argument with Crites over whether rhyme is suitable in drama depends on Aristotle's Poetics: Neander says that Aristotle demands a verbally artful ("lively") imitation of nature, while Crites thinks that dramatic imitation ceases to be "just" when it departs from ordinary speech--i.e. prose or blank verse.
- A year later, the two brothers-in-law quarreled publicly over this third topic. We can see in Dryden's "Defense of An Essay of Dramatic Poesy" (1669), where Dryden tries to persuade the rather literal-minded Howard that audiences expect a play to be an imitation of nature, not a surrogate for nature itself.
BIRD’S VIEW

- An Essay of Dramatic Poesy gives an explicit account of neo-classical theory of art in general. Dryden is a neoclassic critic, he deals in his criticism with issues of form and morality in drama.
- Dryden wrote this essay as a dramatic dialogue with four characters Eugenius, Crites, Lisideius and Neander representing four critical positions.
- These four critical positions deal with five issues.
- Eugenius (whose name may mean "well born") favors the moderns over the ancients.
- Crites argues in favor of the ancients: they established the unities; dramatic rules were spelled out by Aristotle, the current-and esteemed-French playwrights follow; and Ben Jonson—the greatest English playwright.
- According to Crites-followed the ancients’ example by adhering to the unities.
- Lisideius argues that French drama is superior to English drama, basing this opinion of the French writer's to the classical separation of comedy and tragedy.
- For Lisideius "no theater in the world has anything so absurd as the English tragicomedy; in two hours and a half, we run through all the fits of Bedlam."
- Neander favors the moderns, but does not disparage the ancients.
- He also favors English drama-and has some critical things to say of French drama: "those beauties of the French poesy are such as will raise perfection higher where it is, but are not sufficient to give it where it is not: they are indeed the beauties of a statue, but not of a man." Neander goes on to defend tragicomedy.

- Neander criticizes French drama essentially for its smallness: Neander extends his criticism of French drama - into his reasoning for his preference for Shakespeare over Ben Jonson. Shakespeare "had the largest and most comprehensive soul," while...
Jonson was "the most learned and judicious writer which any theater ever had." Ultimately, Neander prefers Shakespeare for his greater scope, his greater faithfulness to life, as compared to Jonson's relatively small scope and French/Classical tendency to deal in "the beauties of a statue, but not of a Man."

- Crites cites Aristotle as saying that it is, "best to write tragedy in that kind of verse . . . which is nearest prose" as a justification for banishing rhyme, from drama in favor of blank verse (unrhymed iambic pentameter).
- Neander respond to the objections against rhyme by admitting that "verse so tedious" is inappropriate to drama (and to anything else). "Natural" rhymed verse is, however, just as appropriate to dramatic as to non-dramatic poetry.

- The main point of Dryden's essay seems to be a valuation of becoming (the striving, nature-imitating, large scope of tragicomedy and Shakespeare) over being (the static perfection of the ideal-imitating Classical/French/Jonsonian drama).
- Dryden prescriptive in nature, defines **dramatic art as an imitation with the aim to delight and to teach**, and is considered a just and lively image of human nature representing its passions and humors for the delight and instruction of mankind.
- Dryden emphasizes the idea of decorum in the work of art.