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## CRITICISM VS SYMBOLISM: THE DIFFERENCES

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### Abstract

Aristotelian versus Platonic is a traditional dichotomy for criticism. Aristotelian criticism includes judicial, logical and formal criticism which seeks to find either in the work or inseparably linked to the work the values of a work where platonic critique involves a moralist, utilitarian view of art in which the values of a work are found in the utility of art to other and non-artistic ends. In addition, the classification of criticism is done to serve the purpose of explaining, illustrating, interpreting, evaluating, exploring different literary aspects. The distinction between criticism and symbolism is also discussed in this essay.

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### Introduction:

Criticism in the English language originated at the early end of the 17th century, based on a seemingly identical seventeenth-century terms such as platonicity, Stoicism, cynicism, etc.

Between the "critique," procedure, the individual and the "critic." operation. Dryden claimed in the Preface of the *State of the innocence* (1677).The criteria was designed and the same year in a letter he spoke "the best piece of criticism in English" (*Letters*, ed. C. E. Ward [1942]), on "Thomas Rymer's Tragedies of the Last Age" (*Letters*, ed. C.E. Ward [1942]).

*Troilus and Cressida* was introduced by a preface on “The Grounds of Criticism in Tragedy.” Pope's *Essay on Criticism* (1711) established the term for good, though for a time the term “critic,” “critic,” or “critique” was used in the eighteenth century where we would say “criticism.”

Symbolization, which spread into art and painting, was a variable degree of symbolism of a loose structured literary and artist movement that came from a body of French poets of the late 19th century and inspired the European and American literature. Symbolistic artists tried, through a subtle and provocative use of a highly symbolic vocabulary, to convey individual emotional experience. In the days of Plato, criticism goes all the way. Over the years it has evolved and developed and eventually offers us parameters for how literature is to be investigated. Since there are a million other ways in which written works such as novels or poems can be dissected, literary criticism offers some general guidelines for our study, deconstruction, interpretation and assessment. In a book review or critical essay we generally see literary critique; however the internet has made available all types of critique in all ways, from personal blogs to social media.

The word "collective" is very significant, and Scholes claims that criticality is not a matter of personal choice, nor of whim. The idea of "collective" is important, but rather a matter of collective judgement on texts. Instead, only a single community or worldview may be criticism. Criticism cannot therefore only be based on a text itself, but must also result in some external context being applied to the text. We seek to teach students how to think as scientists, and we want students to use the accepted science principles and methods.

### **Literature in Criticism:**

Criticism at the beginning of the 19th century was conservative and neoclassical, as demonstrated by the previous issues of the 1815 North American Review. There reigned the Pope and the Scotch academy. The romantic attitudes were subsequently exalted by Byron, Scott, Wordsworth, Shelley, Keats, Coleridge, Carlyle and Tennyson. The previous writers were the major romantics: Poe, Lowell, and Emerson. But Poe stressed production, engineering, structure, divorce from art and morality, was highly logical and set out separate lyrical and short story theories. Emerson insists that art should serve spiritual purposes; asserts but should not be derivative of all America's literature; and assumes romantic attitudes to nature and individualism. Lowell is impressionist and romantic at first at times he is professionally realistic; at least after his rebellion against sentimentalism he is classical and ethical.

The debate of meaning in art has taken a variety of paths from the first forms of art criticism in ancient Greece. The art critic is also one of the doorkeepers who favour or disapprove of particular kinds of art in style, in creative capacity or in the contact through their writing. In fact, a study of different approaches in viewing art can tell us a lot on changing times and philosophies: their position has a lot to do with the root of these philosophical views in aesthetics, economics and other cultural issues. Naturally, none of these are absolutely real — they are all different kinds of voice. From various viewpoints, people approach meaning. The artworks are quiet and the voices are changing all over. We are in a time when there is a number of ways to think about meaning in art, often very contradictory. Just six different points of view are open to art critics in order to help them perceive and appreciate art:

### **1. Structural Criticism**

The idea that we communicate our definition of reality through language and related communicative processes is based on structuralism. In the visual arts, the art world becomes a collective human construction in which a single work needs to be evaluated in a common belief or perception system. I also use "cowboy" as an example. Visualize a cowboy in your head, then explain what you've seen. What is your gender? What was that person's race? Now let's add to the historical reality these responses. The truth is that more than 60% of US historic cowboys were black slaves released in the aftermath of the civil war. Have you seen a white cowboy? Your definition of cowboy may have originated from a film that is a form of fact radically different. When we search for meaning in art on the basis of some preconceived notions about it the structural concept is already apparent. These definitions or constraints are formed by linguistic, cultural and other experiences of social interaction.

## **2. Deconstructive Criticism**

Deconstruction means that every artwork may have multiple meanings attached, none of which are contained outside the work itself by a specific language or experience. That is, in order to remove all assumptions, preconceptions or myths which interfere with true meaning, a critic must reveal (deconstruct) the organized world. Taking a deconstructive critique as perspective, we can see an imaginary construct of what is reality a portrait of Marilyn Monroe by pop artistic Andy Warhol. Marilyn Monroe was the movie star as a prominent symbol in culture: in films, magazines, TV and pictures. But in 1962, at the height of her stomach, Marilyn Monroe committed suicide.

## **3. Formalist Criticism**

Formalism is what we did when we looked at the elements of art and design values. Formalism doesn't really concern itself with what happens outside the room but finds importance in the use of materials. Clement Greenberg was one of the proponents of the formalistic approach. His writing emphasizes 'medium specificity': the idea of the use of materials in order to create the artwork has an intrinsic significance. The consequence is an emphasis on a two-dimensional surface as regards painting and paper work. This is against conventional art uses as a medium for deep illusion.

#### **4. Ideological Criticism**

The relationship between art and power structures is the subject of ideological critique. It notes that art is integrated into a social, economic and political system that defines its ultimate significance. Born from Karl Marx's writings, ideological critique transforms art and objects into symbols that embody the political values of one and the other. The Lincoln Memorial in Washington, D.C. is a literal example of this viewpoint. As a testament to an oppressive political structure that because of race, nevertheless convoked the political will to free citizens in the end of a civil war.

#### **5. Psychoanalytic Criticism**

The way we can look at artwork is psychoanalytic criticism if we believe like it's just personal thought. The pure type of criticism is as important as any other art for the work of untrained and mentally ill artist. This makes the artist "inside" more important than any other purpose the art exists or has the impact of the art. If you refer to Vincent van Gogh, people are much more likely than his real artworks, experience or occupation to mention his mental state.

## 6. Feminist Criticism

Feminist criticism started in the 1970s in order to respond with time and historical writings to the neglects of women artists. This type of critique is unique to the viewing of art, and views all of its work as an example of gender equality in historical Western culture. Feminist critique has produced entire movements in the art world (particularly performance art) and over recent years it has changed to include all underrepresented groups.

We purposely remove a full group of people *who are on the book side* by firing criticism out of literature. No matter what painful or obviously malicious words their words might be, they are not enemies. Yeah, the work of a critical is often reactionary — because some work is typically written— but isn't that so for all writers? Most novels and poems and plays, can't respond to other works, at least somehow? Even if it is precarious and illusory, it still seems appropriate to claim that art bears its own critique, even if the texts to which it responds are not directly referred.

A critical person is an artist, I'm a performer. I write because I love language and because I love to represent the different complexities of my life with language. Some people are influenced by family and friends, others by their storey. In the calm of nature, some still find muses; others in the chaos of the region. I find it in books — I can express not just what I think of literature through them but what I think about life. I'm not sure why books have become the medium for me but why art has never been needed. It is the simple *mystery* of art that makes it so impressive. I therefore have no idea as to why I want to write it every day and why I like to do so. But I never want to ask a poet to justify her love of poetry or a novelist her fictional love— and I ask you not to ask critics about it. We love

as everybody loves: with every ounce of our being in the mysterious, intuitive and most importantly.

### **Literature in Symbolism**

Symbolizing emerged from the revolt of some French poets, as evidenced by the precise definition of Parnasian poetry, against rigid conventions which govern technically and theme in traditional French poetry. The Symbolists wished to free poetry from its exposition and formalised oratorical functions so as instead to explain the transient, immediate feelings of the inner life and perception of the human being. It attempted, through a free and high personal use of metaphors and images that, while without precision of meaning, nevertheless conveys the state of mind of the poet and indicates the "dark and misleading unity" of an expressible reality, the ineffable intuitions and feelings of the internal life of men and to communicate the underlying mystery of nature.

The poetry and thoughts of Charles Baudelaire, particularly poems in his *Les Fleurs du mal* (1857), greatly influenced symbolist forerunners such as Verlaine and Rimbaud. They followed Baudelaire's definition of correspondences between the senses and merged them to create an original interpretation of the musical qualities of poetry with the Wagnerian ideal of a fusion of the arts. Through the delicate manipulation of harmonies, tones and colours inherent in carefully chosen phrases, the theme within a poem could thus be created and "orchestrated" by the symbolists. The attempt by the symbolists to highlight the important and inherent qualities of the poetic media has been based on their conviction that art is superiority over all other means of speech or information.

The Symbolist movement also spread to Russia where the Russians and French Symbolist

poems were written by Valery Bryusov in 1894–95. Russia's revival of poetry was led by Vladimir Sergeyevich Solovyov of this movement. His poetry conveyed the conviction that the universe was a symbol scheme representing metaphysical truths.

One of the few popular novels from Symbolist was *À rebours* of J.-K. Huysmans. - Huysmans. The book refers to the aesthetic decadence of a dull aristocrat's varied, surprisingly resourceful experiments. A masterpiece of modern literary review and authoritative movement study is considered by Edmund Wilson, a 20<sup>th</sup> century American critic who studied symbolizing the movement *Axel's Castle* in 1931.

### **Function of Symbolism**

A writer has the freedom to add double meanings to his work, symbolism: literally, self-evident, and symbolically, the meaning of which is much deeper than the literal. The character and theme of a piece of literature are therefore made universal by symbolism. The symbolism of literature evokes a curiosity in the reader as he sees an opportunity to gain an insight into the writer's thoughts on how they see the world.

Knowing the following symbols will help you deepen the experience of reading (or writing). Although the symbolic significance of these artefacts is not always present in a text, these are some of the most common literary symbols.

- Rivers: Rivers usually symbolise life in literature. • Rivers. As a starting point for rivers, usually small mountain rivers, life can be seen, while its merge with the ocean is seen as the end of life.

Rivers can represent independence as well. For example, the Mississippi River represents Jim and Huck's freedom in *Tom Sawyer's The*

Adventures of Huckleberry Finn, since they are given an escape from it and eventually carries the whole storey through.

- Rain: Rain usually reflects a revival or a turning point. Like a baptism, this frequently marks the beginning of a new character.
- The Biblical Tale of Noah's Arc provides one of the oldest examples: a severe storm causes catastrophe, and it is the beginning of new life on earth.
- Winter: winter is the sign of death or stagnation most often.
- In the winter season in C.S. Lewis' *The Lion, the Witch, and the Wardrobe*, the hope of life is mirrored in White Witch's law.
- Spring: Youth, Love and Renaissance are the season of spring. As in the Botticelli *Birth of Venus*, or *Primavera*, the spring is most often depicted in sculpture.
- Fall/Autumn: Typically, this season means decrease or near death.

### **Difference between Criticism and Symbolism:**

In contrast to the emphasis on critical theory, England and France were little contributing to this era in Germany. S. T. Coleridge, the one Englishman who understood German criticism extensively, said nothing shockingly of his critical definition. In retrospect, he said of himself that "in keeping with the faculty or source from which, referring to the 1790ies, Coleridge devised an ambitious programme aimed "at fixed vital networks, previously developed and drawn from the nature of human beings"

I estimate the merit of a poem, or passage" (*Biographialiteraria*, ed. Shawcross, I, 14, 44), as the enjoyment that any poem or passage gives me has been extracted. The theory of criticism implied is psychological: a higher-than-thought rating of the faculties, motive higher

than senses. However, Coleridge never developed it as a critical theory.

Criticism is nothing but the art of enriching and refining the impression of books says Jules Lemaître. Brunetière's divorce between admiration and love is not only regrettable but fraudulent. The criticism isn't a judge, but just a reader. "You call good what you love." His "famous imagination" (*Les Contemporains*, III, 342; II, 85; I, 164) is important. Similarly, Henry James, who respected Sainte-Beuve greatly, said in the United States. He had already written in 1868 that the criticizer is simply a reader like all others – a reader who impresses" (I, 330–31 in *The Nation*) and repeated it.

"The good old fashion of 'liking' a work of art or not loving it will never replace nothing" (*Partial Portraits* [1888], pp. 395-96). "The only way to appreciate" is to be criticized (*Future of the Book*, p. 97). Sympathy is still the real method of criticism;

Symbolism is an art work that uses a literary device to depict something more abstracted in which a writer uses one thing – usually a physical object or phenomenon. A effective symbol typically shares a number of main characteristics with, or is connected to what it can symbolize. Events and characters can also be symbolic. To kill a mocking bird is a well-known example of a sign in literature, when Atticus says it's a sin to kill a mocking bird, because mocking birds don't hurt anybody, they only speech. Due to these characteristics, mockingbirds in this book, while murdering a mocking bird, symbolize a senseless act of violence, symbolizes innocence and elegance.

A few more primary symbolisms details:

- Symbolization can be rather subtle, so recognition or comprehension cannot always be simple.
- Whether an author is supposed to be or not symbolic can often be difficult to determine.
- Symbolism lets writers poetically or implicitly communicate things to their readers, instead of simply telling them, which can make text seem more complicated and complex.

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