

**LITERARY CRITICISM OF THE MODERN TIMES
BY GERARD GENETTE AND MIKHAIL BAKHTIN**

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Abstract:

The classical criticism traverses into the theories of modern criticism. Classical critics established good old theories of criticism. He defines poetry as a "medium of imitation". Plato looks towards literary criticism as merely didactic. The element of instruction in literature in course of time adopts aesthetic descriptions, devices, and stylistic patterns. The modern criticism also deals with the classical principles and theories of literary criticism by undergoing different and varied structures of dealing with the subject. This paper deals with the modern trends of literary criticism in "The Dialogic Imagination" by Mikhail Bakhtin and also the "Structuralism" and the related theories of Gerard Genette. The first essay of Mikhail Bakhtin "Epic and Novel" deals with the genres of "The Epic" and "The Novel" by comparing and contrasting both. Gerard Genette says that the structural analysis makes it possible to uncover the connection that exists between a system of forms and a system of meanings.

Keywords: classical criticism, modern criticism, aesthetic descriptions, theories, etc

Gerard Genette's structuralism is explicit in his own words, "If the writer questions the Universe, the critic questions the Literature, that is to say, the universe of signs". For a writer, the universe offers a vast knowledge of varied subjects. He undergoes his experience through the world around, by his perceptions, observations, learning and also the experience of others. The writer gives vent to his ideas and ideologies in poetry, drama, novel or prose. The critic questions the literature by interpreting it. It is also a universal observation. Gerard Genette's structuralism has its base in this. Structuralism is the offshoot of certain developments in Linguistics and Anthropology. Structuralist criticism aims at forming the Science of Literature from a study of Literary works.

The first of the "Dialogic Imaginations" four essays "Epic and Novel" offers the straight forward introduction to one of Bakhtin's most important ideas. He defines one genre "The Novel". He contrasts it with another genre "The Epic". If it is Gerard Genette's Narrative or Mikhail Bakhtin's Novel, the writer perceives, observes, settles his mind and produces the work of art. Bakhtin says that the Epic is separated from the Novel by its narration. The world of the Epic is the creation of a "Valorized Past", according to Mikhail Bakhtin. It is absolute, closed, complete and uncontaminated by the present. So, the Epic is therefore both above the Human and A historical.

For example, a Literary Critic, by applying the structuralist theory might say, that the authors of the "West side story" did not write anything "really" new. Because their work has the same structure as that of Shakespeare's Romeo and Juliet. In both the texts, a girl and a boy fall in love despite the fact that they belong to two groups that hate each other.

According to Mikhail Bakhtin, the Novel is everything, the Epic is not. It is alive, liberated and liberating. This is its aesthetic and ethical nature. Novel absorbs other Literary, Sub Literary, and Extra-Literary forms. The novel is the most resistant to a theoretical explanation.

Structuralistic Criticism argues that the "Novelty value of a Literary text" can lie only in a new structure. Gerard Genette says that Structuralism is a Linguistic method. The message is about the people, their actions, their thoughts, their living styles, their associations, their relations, their battles, and their peace. This traditional criticism looks at life as it is. There is no code in its perception. But, the structuralist criticism defines a work of art as a code. Then, the application of this code starts expands and applies to any work of art.

Mikhail Bakhtin's second essay, "From the Prehistory of Novelistic Discourse" follows much the same as the thought of his first essay. It traces the Novel to its roots in those forms – Socratic Dialect, Folklore, Menippean Satire, etc., These are the forms that prepare the Novels progress as "the genre of becoming". Bakhtin points out in this, that "the principal idea of this essay is that the study of verbal art must overcome the gap between an abstract

form approach and an equally abstract ideological approach”. Bakhtin defines Novel as a diversity of speeches and voices and speech types.

According to Gerard Genette, Structuralism also must study semantic - word meaning phenomena which constitute the essence of poetic language. The higher levels of generality, such as narrative, description and other forms of literary expression are important for a structuralist critic. There would be linguistics of discourse that was trans-linguistics. The relation between a code and a message is important. We get meaning by the structural relationships in a given work. It is not introduced from outside. Genette adds, “Structures are not directly encountered objects. According to Genette, the “Thematic Analysis” is also important.

Mikhail Bakhtin also contrasts Novel also with the “Poetry”. Bakhtin points out that Poetry gives rise to the idea of, “a purely poetic extra – historic language”. But, the Novelist’s discourse “Cannot forget or ignore”. Against the “monologism of poetry”. Bakhtin supports the novel’s “dialogism”. He supports the “decentering of meaning”. The speaker of the "Novel" yearns not just to speak, but to be heard and responded to. Here, true action takes place. The Novel leaves "fewer and fewer neutral hard elements", outside its dimension.

The structuralist idea of Gerard Genette is to follow literature in its overall evolution. Then, Literature appears to be rich. It is the evolution of the functions that is significant, but not that of the elements. Gerard Genette is associated with the Structuralist Movement and has become a prominent structuralist critic. The structuralistic literary criticism argues that the “novelty value of a literary text” can lie only in a new structure. But, it is not in the specifics of character development and voice in which that structure is expressed. Genette also believes that structural criticism is untainted by any of the transcendent reductions of Psychoanalysis or Marxist explanation. Structural criticism reaches the “bone structure” of any work. It is not certainly a superficial examination. This is how Gerard Genette and Mikhail Bakhtin pave the way to the most modernist Literary Critical theories by making an in-depth analysis of Novel, Epic, Narrative, by applying the thoughts to the situations and characters that are universalized.

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